



CENTER FOR ARKANSAS
HISTORY AND CULTURE
UNIVERSITY OF ARKANSAS AT LITTLE ROCK

Digitization Manual, V.4

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Tables of Standards

Photographs

Preservation Master	CONTENTdm Version	Access/Web Version
Adobe RGB (48-bit) 600 dpi Uncompressed TIF Original Size or minimum 3000 pixels along long dimension No post-color correction or touching up/repair Crop only to photo paper edge	Adobe RGB (48-bit) 300 dpi JPEG 3000 pixels along long dimension No post-color correction or touching up/repair Crop only to photo paper edge	sRGB (48-bit) 72 dpi JPEG 2000 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
Adobe RGB (48-bit) 2100 dpi Uncompressed TIF Original Size or minimum 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	Adobe RGB (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	sRGB (48-bit) 72 dpi JPEG 2000 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
Adobe RGB (48-bit) 600 dpi for size up to 11x17; 570 dpi above 11x17 Uncompressed TIF 8000 pixels along long dimension No post-color correction or touching up/repair Crop only to paper edge	Adobe RGB (48-bit) 300 dpi for size up to 11x17; 200 dpi above 11x17 JPEG 3000 along long dimension No post-color correction or touching up/repair	sRGB (48-bit) 72 dpi JPEG 2000 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
Adobe RGB (48-bit) 600 dpi for size up to 11x17; 570 dpi above 11x17 Uncompressed TIF Original Size or 8000 pixels along long dimension No post-color correction or touching up/repair Crop only to paper edge	Adobe RGB (48-bit) 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	sRGB (48-bit) 72 dpi JPEG 2000 pixels along long dimension Color correction or touching up/repair is allowed in certain circumstances

Documents

Preservation Master	CONTENTdm Version	Access/Web Version
Adobe RGB (48-bit) 600 dpi Uncompressed TIF Original size No color correction, touching up, or repair	Adobe RGB (48-bit) 300 dpi JPEG Original size No post-color correction or touching up/repair OCR is allowed	sRGB (48-bit) 72 dpi JPEG Original size Correction or touching up/repair is allowed in certain circumstances OCR is allowed

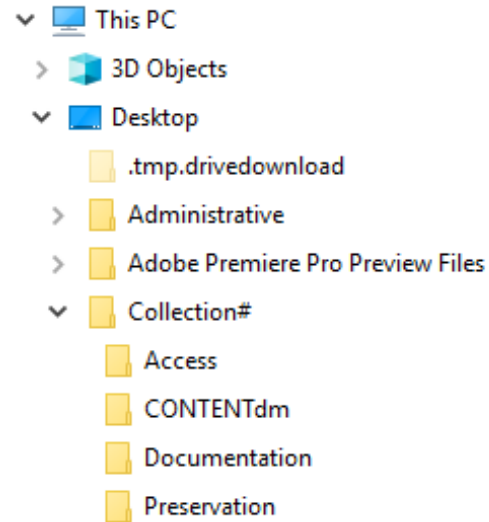
Videos

Preservation Master	CONTENTdm Version	Access/Web Version
AVI 525i/59.94 fps-analog NTSC Or Original resolution if source material is digital progressive scan (i.e. 720x480p, 1280x720p, or 1920x1080p) PCM (stereo) or AC3	mp4 Original aspect ratio of preservation master 2 channel 48 kHz AAC or AC3	mp4 minimum 2 channel 44kHz AAC or AC3

Setting Up a Folder Directory

The first step in digitization is to set up a logical, hierarchical folder directory where the digitized files will go. For most digitization projects at the CAHC, use the following directory structure:

On the **Desktop**, create a folder named the collection number (e.g. MS.301). Within that folder create a folder called **Access**, another called **CONTENTdm**, a third called **Preservation** and a fourth called **Documentation**.



For the duration of digitization, the files will live here. Once digitization is complete, the entire directory will be moved to the **cahc_stage** server and then deleted from the computer desktop.

Digitizing Photographs and Documents

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.

Naming – Photos and Documents

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:

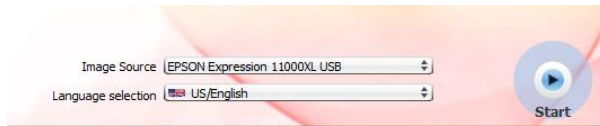
ualr-	ms or ph#_	RG# or Series#_	Series or Subseries#_	Box#_	Folder#_	Pho#_	Ver.	Type
ualr-	ms-0050_	01_	na_	02_	06_	pho01_	pm.	tif

ualr-ms-0050_01_na_02_06_pho01_pm.tif

Scanning the Preservation Master – Photos and Documents

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 SilverFast Ai IT8, the software that will be used for scanning, by clicking Start on the program's welcome screen.

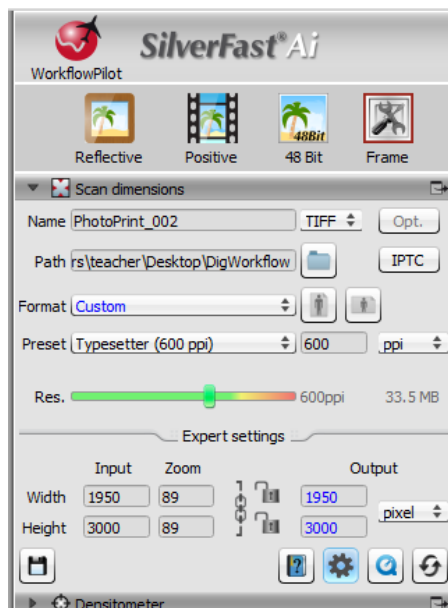


For Photographic Prints and Documents

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

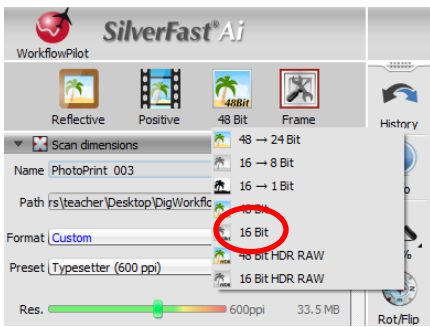


2. Adjust the following settings based on the Photographic Prints Table of Standards described in the previous section of this manual.



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

3. At the top, select **Reflective** and **48 Bit**.



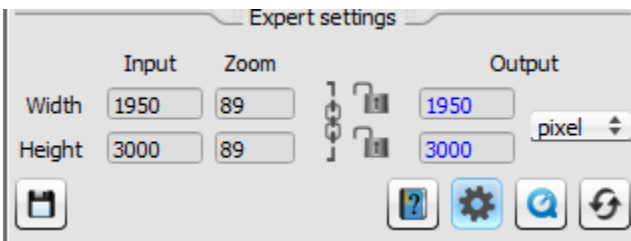
4. Next to Name, select **TIFF** for image format and set the resolution to 600ppi.

5. Click **Preview** at the top of the screen. In the preview window, click and drag the cursor so that the red bounding 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.

6. At this time, take a moment to check the output dimensions under **Expert Settings**. If the dimensions (which reflect the red bounding box) are **less than 3000** pixels on the longest side, change the longest side to **3000** pixels. If the longest side is longer than 3000, do not make any changes.

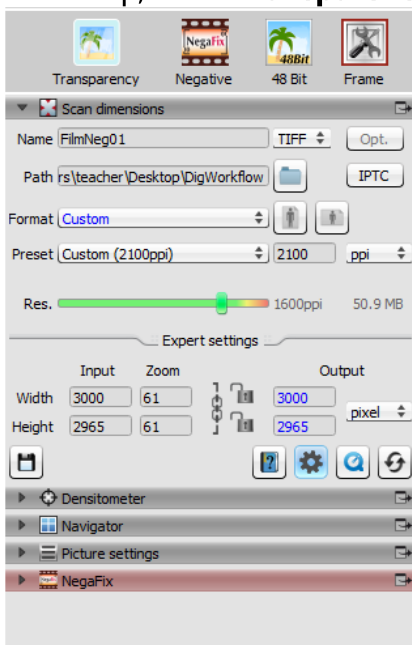


If your photo needs to be cropped or deskewed and you're unable to do it in the preview window, adjust it post-scan in **Photoshop** after it is saved. See instructions under the **Cropping and Deskewing** section.

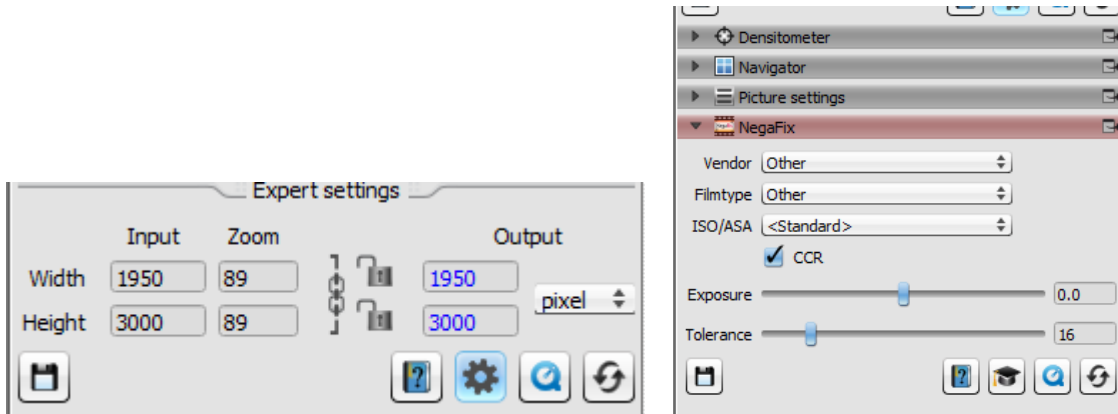
7. Click **Scan**.

For B&W and Color Negative Film

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. At the top, select **Transparency**, **Negative**, and **48 Bit**.



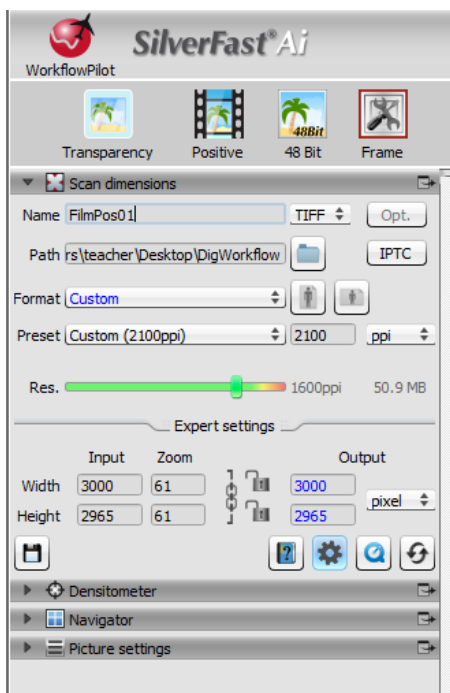
- Next, select **TIFF** for the file format and set the resolution to **2100 ppi**.
- Click **Preview** at the top of the screen. In the preview window, click and drag the cursor so that the red bounding box covers the entire negative, including a thin outer edge.
- At this time, take a moment to check the output dimensions under **Expert Settings**. If the dimensions (which reflect the red bounding box) are **less than** 3000 pixels on the longest side, change the longest side to **3000** pixels. If the longest side is longer than 3000, do not make any changes.



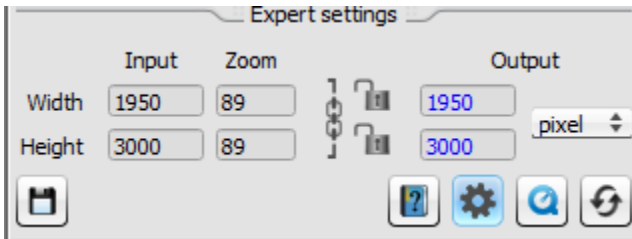
- To make additional adjustments, try changing the settings under **NegaFix**.
- Click **Scan**.

For Positive Film (Slides)

- Place slides in the slide holder shiny side face-down.
- 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.
- At the top, select **Transparency, Positive, and 48 Bit**.



- Next, select **TIFF** for the file format and set the resolution to **2100 ppi**.
- Click **Preview** at the top of the screen. In the preview window, click and drag the cursor so that the red bounding box covers the entire slide, including a thin outer edge.
- At this time, take a moment to check the output dimensions under **Expert Settings**. If the dimensions (which reflect the red bounding box) are **less than** 3000 pixels on the longest side, change the longest side to **3000** pixels. If the longest side is longer than 3000, do not make any changes.



- Click **Scan**.

Saving the Preservation Master – Photos and Documents

Save the preservation master .tif files in the **Collection # > Preservation** folder on the desktop.

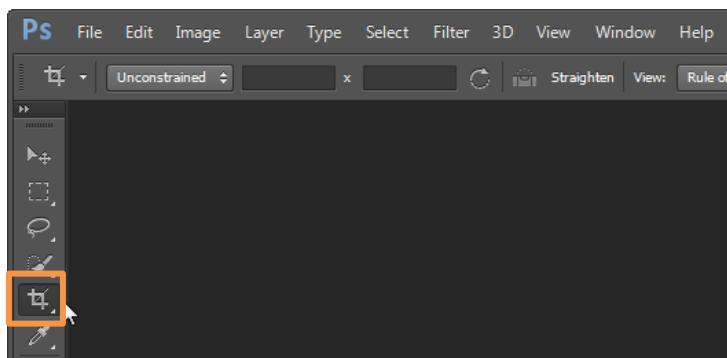
Note: When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and photographs in a folder (e.g., box 020 for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

Cropping and Deskewing

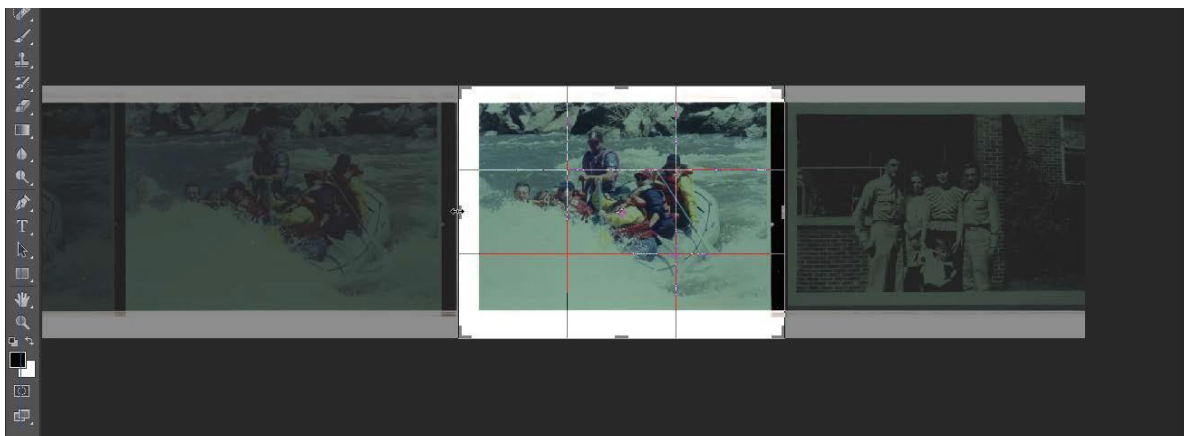
The only allowable changes to the preservation master include cropping and skewing. If you need to do either, open **Adobe Photoshop**.

To crop:

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



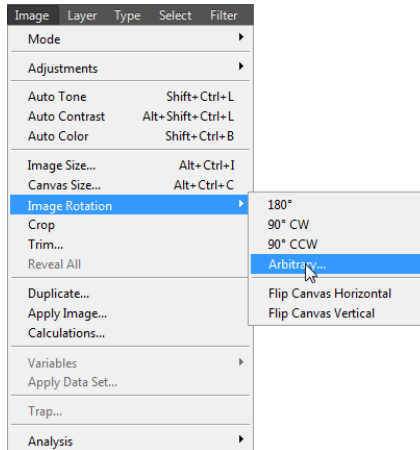
2. Using your cursor, select the area of the image you would like to retain. Be sure to include a thin border of blank space around the image.



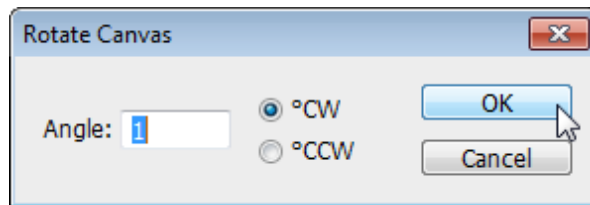
3. Go to **Image** in the top menu bar, then select **Crop**.
4. **Save** your changes to the cropped image.

To skew:

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



3. 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.

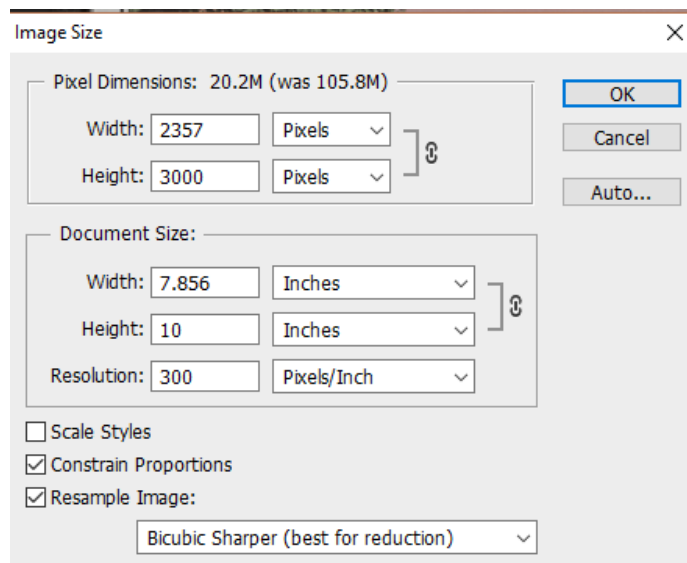


4. Click **OK**. You may need to experiment with different degrees. Undo undesired changes by going to **Edit** and **Undo**.
5. Once finished, **Save** your changes.

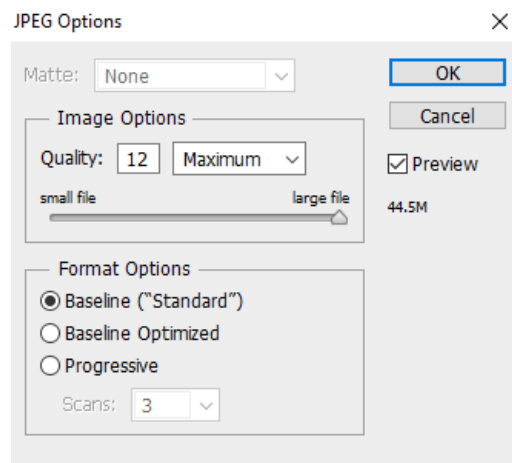
Creating the CONTENTdm Version – Photos and Documents

Using Photoshop

1. 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:

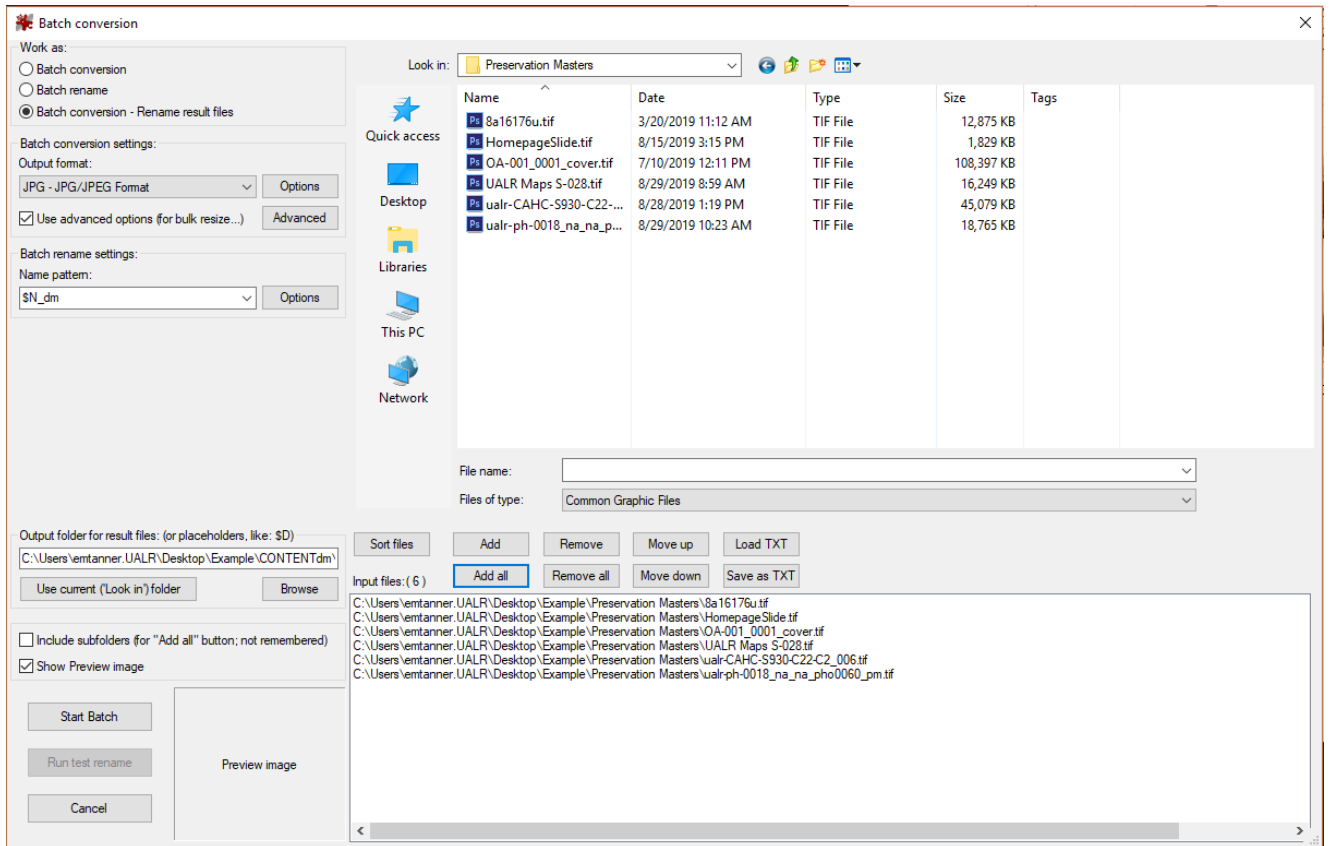


2. In **Image**, under **Image Size**, change the Resolution to 300 dpi
3. Under Pixel Dimensions, change the long side (the largest number in width or height) to 3000 pixels
4. At the bottom of the window, select "Bicubic Sharper (best for reduction)" from the dropdown menu. Click **OK**
5. Click **Save As** under the **File** menu
6. Append the letters "**dm**" to the file name
7. Under **Format**, choose **JPEG**
8. Click **Save**
9. Drag the slider until the quality says "Maximum" in the **JPEG Options** dialog box
10. Click **OK**

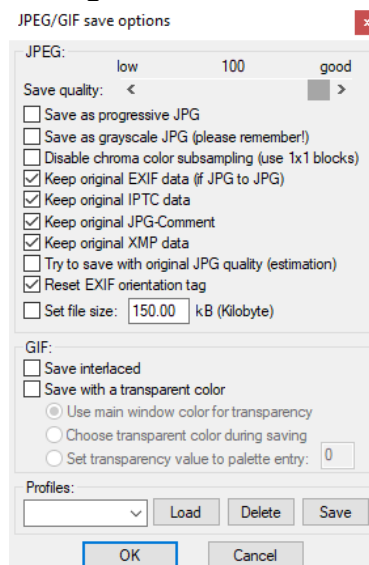


Using IrfanView for Batch Conversions

1. For batch conversions, open the **IrfanView** software and go to **File > Batch Conversion/Rename**.



2. In the **Batch conversion** window, under **Work as:** select **Batch conversion – Rename result files**.
3. Under **Batch conversion settings Output format** select **JPG – JPG/JPEG Format** from the dropdown menu.
4. Next to the dropdown menu click **Options**. In the **Options** dialog box, move the **Save quality** slider all the way to the right under **good** and click **OK**.



5. Select the checkbox next to **Use Advanced Options (for bulk resize...)** and then click

Advanced.

6. In the **Advanced** dialog box, match the settings to the image below and click **OK**.

7. Under **Batch rename settings**, the **name pattern** should be **\$N_dm**.

8. Next, locate and open the folder containing the preservation master files to be converted to JPEG. Click the Add all button to add the files to the Input files queue.

9. Under **Output folder for result files**, **Browse** to the **CONTENTdm** folder to save the JPEG files.
10. Finally, click Start Batch.

Saving the CONTENTdm Version – Photos and Documents

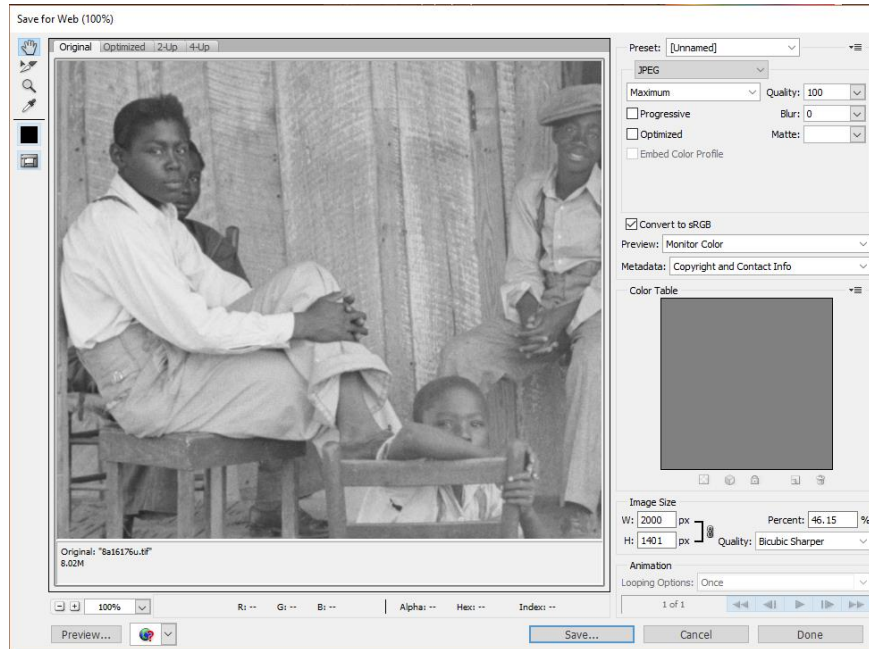
DO NOT SAVE OVER THE PRESERVATION MASTER

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 “tif” instead of “jpg” for file type).
2. After you have named it, save it in the CONTENTdm folder.

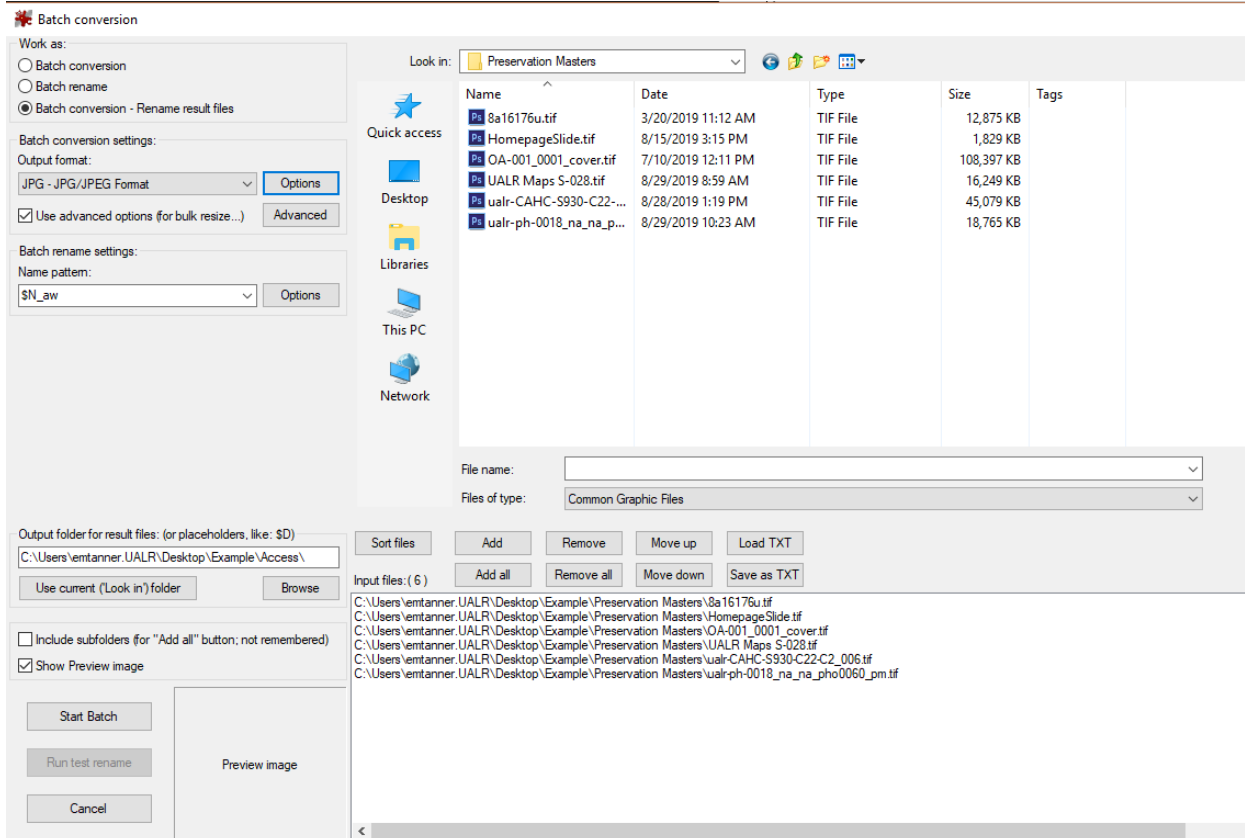
Creating and Saving Access/Web Versions – Photos and Docs

On occasion, CAHC will create access/web copies of photographs, which are formatted with loading speed in mind.

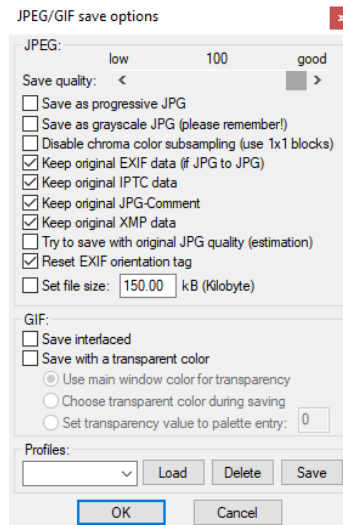
1. To create an access version of a single image, it's easiest to open the image in Photoshop and go to File > Save for Web.
2. Match the settings in the following image. Click Save.



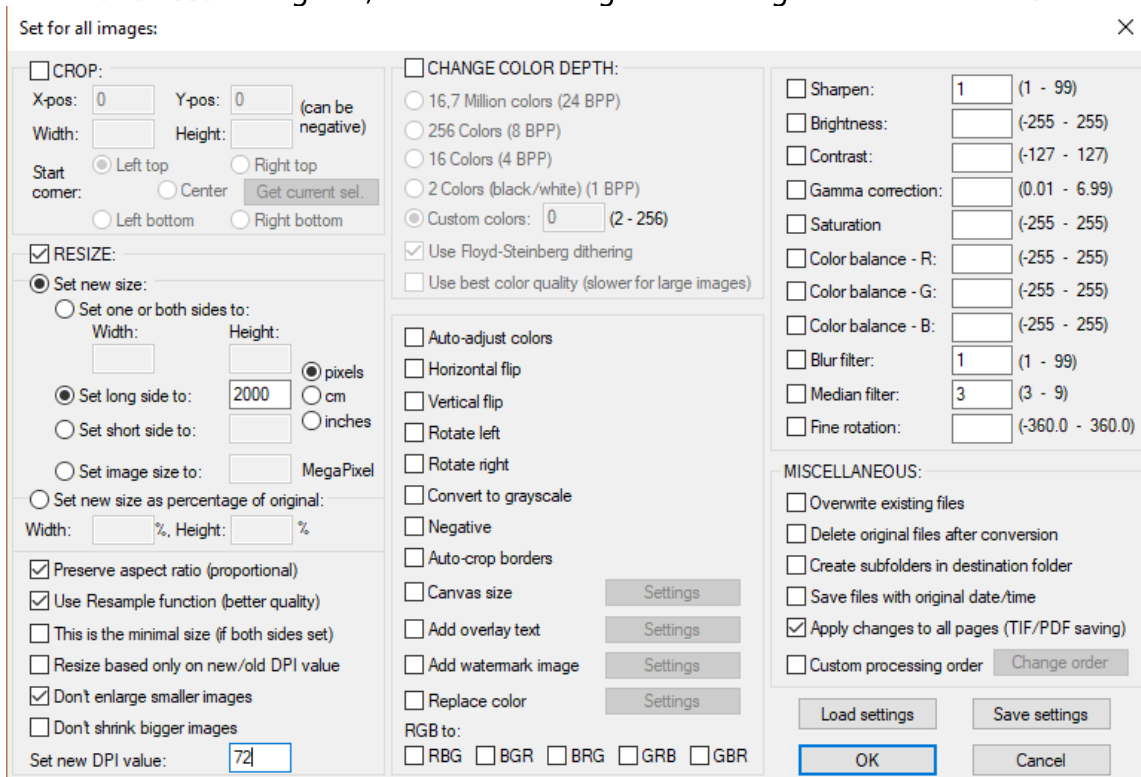
3. To batch create access copies, open the **IrfanView** software and go to **File > Batch Conversion/Rename**.



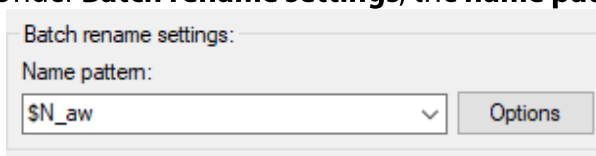
- In the **Batch conversion** window, under **Work as:** select **Batch conversion – Rename result files**.
- Under **Batch conversion settings Output format** select **JPG – JPG/JPEG Format** from the dropdown menu.
- Next to the dropdown menu click **Options**. In the **Options** dialog box, move the **Save quality** slider all the way to the right under **good** and click **OK**.



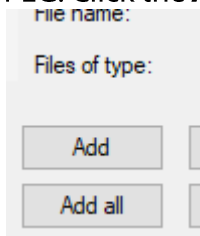
- Select the checkbox next to **Use Advanced Options (for bulk resize...)** and then click **Advanced**.
- In the **Advanced** dialog box, match the settings to the image below and click **OK**.



- Under **Batch rename settings**, the **name pattern** should be **\$N_aw** (for access/web files).



10. Next, locate and open the folder containing the Preservation master files to be converted to JPEG. Click the **Add all** button to add the files to the **Input files** queue.



11. Under **Output folder for result files**, **Browse** to the **Access** folder to save the JPEG files.

12. Finally, click **Start Batch**.

Moving Preservation, CONTENTdm, and Access/Web versions to cahc_stage server – Photos and Documents

1. On the cahc_stage server (**S:** drive), find the folder titled **Digitization**.
2. Copy the entire folder directory from the computer desktop to the **Digitization** folder.
3. Once copying is complete, delete the folder from the computer desktop.

See **Uploading to CONTENTdm** instructions to complete the next steps.

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.



Naming - Audio

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 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

Capturing the Preservation Master - Audio

Reel-to-Reel

For audio on reel-to-reel, use the TEAC X-300R. The only dial that you may need to adjust is the output dial if the volume is too low. It is usually set at 5, but may be turned up to 8 if needed.



1. Place the left plug in output 14 (R/R left) and the right output in output 13 (R/R Right)
2. Pull out the drawer that holds the tape machine and turn the key to lock the drawer in place.
3. Switch the main power to **ON**
4. Load tape 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 tape 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 tape into the machine. Follow this diagram to correctly load the tape.



Make sure the tape has enough tension to pull the knob up.

5. Once the tape reaches the right side of the machine, feed the tape into the center notch inside the reel. Make a small loop at the end of the tape to help latch it to the reel.



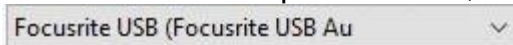
6. Once the tape is threaded into the second reel, turn the reel two to three times to secure the film.
7. Press the power button.
8. Make sure the "gain" dials above the cassette player are at equal settings:



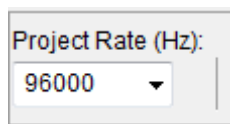
9. Plug the USB cable from the audio equipment cabinet into the computer.
10. Open Audacity on the computer. Set Audacity to the following specifications.
11. Leave the mic at the default volume



12. Next to the mic's drop down menu, make sure "Focusrite USB" is selected



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



14. Perform a test recording. Play and record the audio recording, listen 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 Multimedia Archivist.

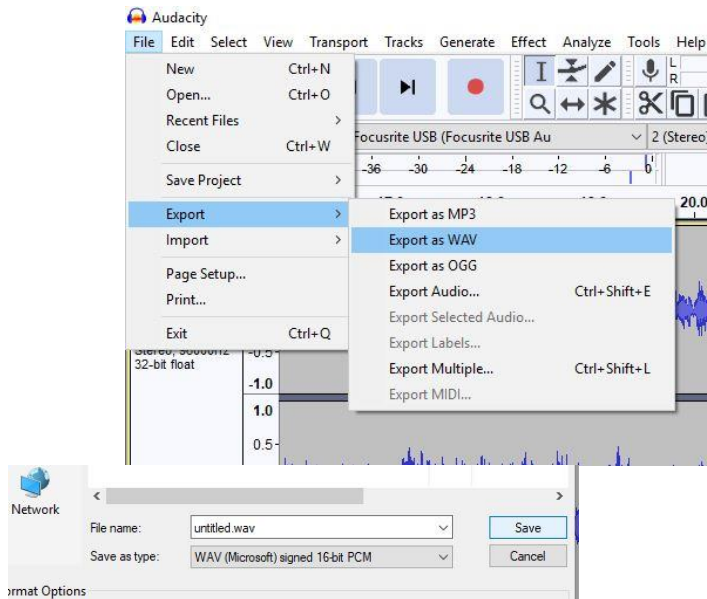
- b. Determine whether the reel-to-reel output dial is satisfactory at 5 or improves when increased (**do not** go past 8).
- c. Finally, stop recording. Unplug the headphones from Scarlett and plug the headphones into the computer. Play the recording back. Does everything sound normal? If not, please contact the Coordinator of Media.
- d. 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.

15. Erase the test recording by clicking the x in the top left corner and plug the headphones into Scarlett.

16. Rewind to a point right before the audio begins.

17. 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.

18. 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)).



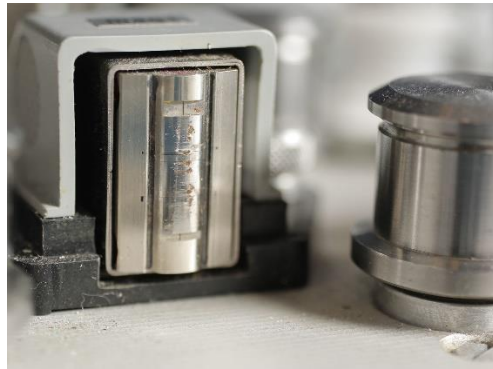
19. If the reel is two-sided, under "Direction," select the left button and record the other side.

Cleaning the Teac X300R

1. Wet a chamois swab with rubbing alcohol and lightly clean the rubber rollers that come into contact with the tape. These will be dirty, but do not rub them aggressively or you may rub off excessive rubber from the rollers.



2. Use another chamois swab with alcohol to clean the metal capstans and magnetic heads.



Cassette Tapes

For audio on cassettes, use the Tascam 202 MK IV cassette deck.

1. Place the left plug in output 16 (Cass Left) and the right output in output 15 (Cass Right).



2. Place the cassette in slot one with Side A facing to the front.
3. Keep Dolby Noise Reduction off, unless the cassette label indicates that Dolby B, or NR, was used in the recording (labels will vary).



4. Verify that the reverse mode is in the proper setting. The mode should only be in the "One way mode"

You have a choice of three settings:

☰: **One way mode**

Set the switch to this position to playback only one side.

☷: **Two way mode**

Set the switch to this position to play back both sides of the tape in one session. When playback reaches the end of side "A", the playback direction is automatically reversed, and playback continues on side "B".

☺: **Repeat mode**

Set the switch to this position. Both sides of the tape are played back as many as 5 times.

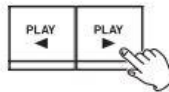
4. Set the DOLBY NR switch.



Set the switch to the **ON** position when playing back tapes recorded with Dolby NR.

To play tapes recorded without Dolby NR, set the switch to the **OFF** position.

5. Press the PLAY (◀ or ▶) key.



Pressing the ▶ key starts playback from side "A".

Pressing the ◀ key starts playback from side "B".

5. Plug the USB cable from the cabinet into the computer.

6. Make sure the "gain" dials above the cassette player are at equal settings.



7. Open Audacity. Set Audacity to the following specifications

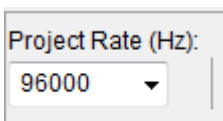
8. Leave the mic at the default volume



9. Next to the mic's drop down menu, make sure "Focusrite USB" is selected



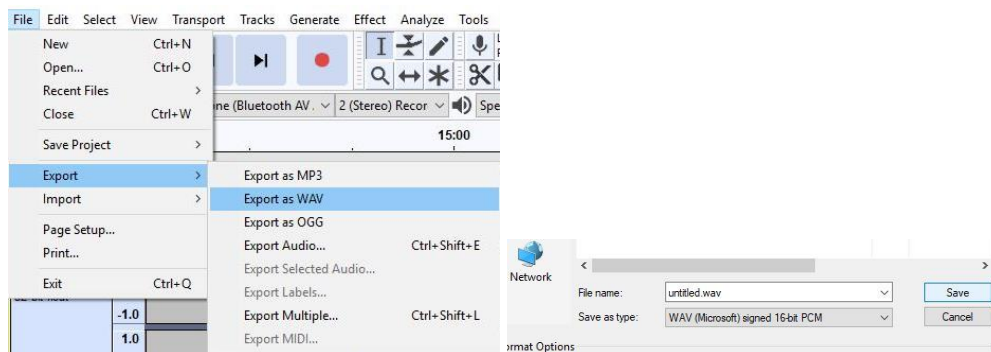
10. Set the Project Rate to (Hz) to 96,000



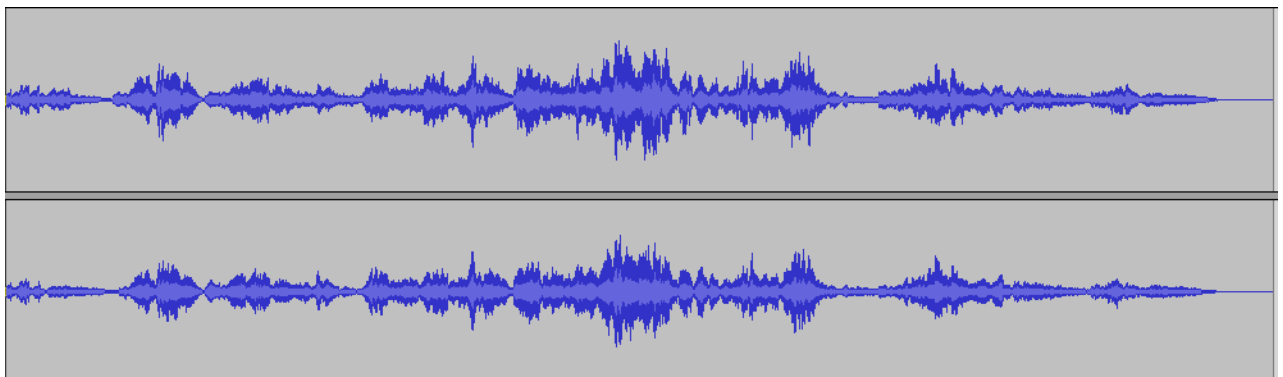
11. Perform a test recording. Play and record the audio recording, listening using the

headphones directly plugged into the Scarlett. Assess the quality for the following:

- a. If the speakers are unintelligible because the recording is playing too 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.
- 12.** Erase the test recording by clicking the x in the top left corner and plug the headphones into Scarlett.
- 13.** Rewind to a point right before the audio begins.
- 14.** 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.
- 15.** 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)).



- 16.** 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).



LP Vinyl Records (33 or 45 RPM)

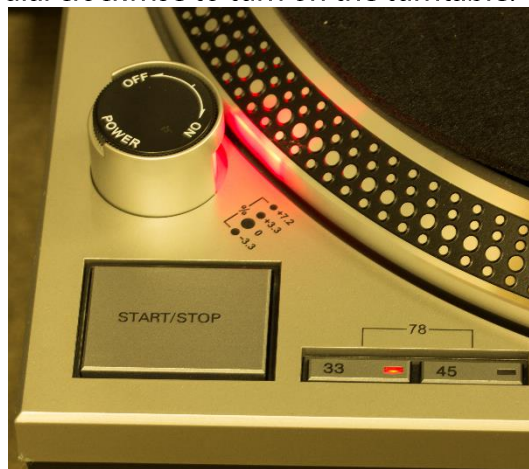
For audio on vinyl LP records, use the Rek-O-Cut Model CVS turntable.



1. Place the left plug in output 12 (Phono Left) and the right output in output 11 (Phono Right).



2. Pull out the drawer that holds the turntable and turn the key to lock the drawer in place.
3. Carefully lift the plastic cover off of the turntable.
4. Turn the power dial clockwise to turn on the turntable.



5. Select the correct speed for the vinyl record that you are digitizing. The speed is typically listed

on the record's label. 12" records are generally 33 RPM and 7" records are generally 45 RPM.

6. Handle records on the edges and avoid touching the grooves.
7. For 12" records, place the record on the turntable platter. Lock the record's spindle hole with the turntable spindle.
8. For 7" records, locate the aluminum adapter and place it on the turntable's spindle. Place the record on the turntable platter and lock it into the 7" adapter.



9. Plug the USB cable from the cabinet into the computer.
10. Make sure the "gain" dials above the cassette player are at equal settings:

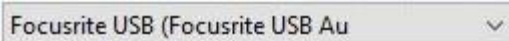


11. Open Audacity. Set Audacity to the following specifications

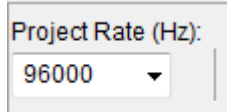
12. Leave the mic at the default volume



13. Next to the mic's drop down menu, make sure "Focusrite USB" is selected



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

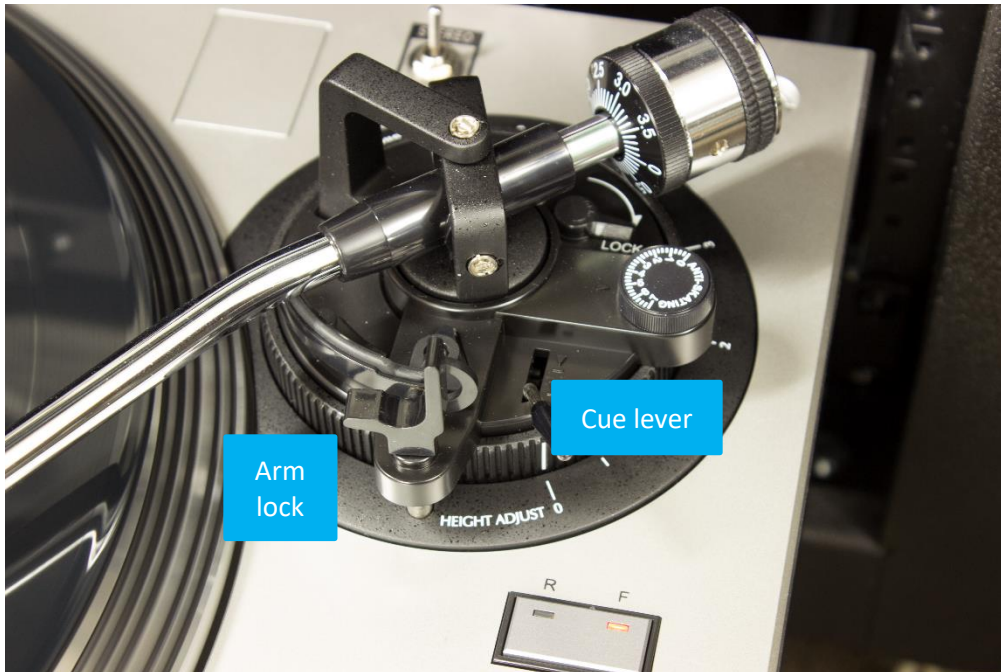


15. Perform a test recording.

16. Press the start/stop button on the turntable. This will spin the record on the platter.



- 17.** Unlock the clip that holds the turntable arm down. Do not move the arm weight or anti-skating dial.



- 18.** Lift the cue lever completely up
- 19.** Move the arm to the record by pushing on the metal headshell. Never touch the stylus.
- 20.** Move the full arm so that the phono cartridge stylus is oriented directly above the record's lead-in grooves.



- 21.** Press record in Audacity

22. Lower the cue lever completely and the stylus will begin to play the record grooves.



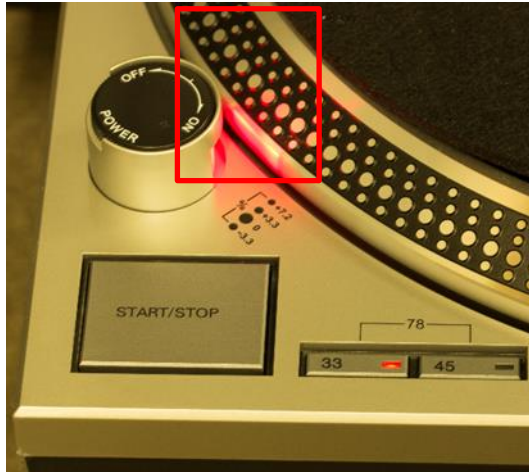
23. Listen using the headphones directly plugged into the computer. Assess the quality for the following:

- a. If the speakers are unintelligible because the recording is playing too 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 turntable 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.

24. When the recording has finished, press up on the cue lever to remove the stylus from the record. Press the on/off button to stop the platter from spinning.



24. Move the turntable arm back to the rest by using the headshell lever. Lower the cue lever when the arm is above the arm rest. Lock the arm into the rest.
25. Place the dustcover back on the turntable and insert the dustcover's hinges in the appropriate slots in the turntable.
26. Turn the power dial counterclockwise to power off the turntable.



Saving the Preservation Master - Audio

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

Save the .wav file in the Collection# > Preservation 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).

Creating the CONTENTdm Version - Audio

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 - Audio

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 CONTENTdm folder.
3. Once you have both files ready, you will transfer the **wav** file and the **mp3** file (**not** the Audacity working files) to the **cahc_stage** server.

Moving Preservation and CONTENTdm versions to cahc_stage server - Audio

1. On the cahc_stage server (**S:** drive), find the folder titled **Digitization**.
2. Copy the entire folder directory from the computer desktop to the **Digitization** folder.
3. Once copying is complete, delete the folder from the computer desktop.

See **Uploading to CONTENTdm** instructions to complete the next steps.

Digitizing Video

Naming - Video

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

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 Elmo TRV-16G projector and the computer used for digitization.

1. Connect the blue USB cable into the Intensity Shuttle adapter. The other end should be connected to a USB port at the back of the computer.



2. Plug one end of the S-Video cable into the **Out** port on the projector, and the other end into the **In** port on the AVT-8710 Time Base Corrector. This device helps to stabilize the image from videotape before the image is digitized with the Blackmagic Intensity Shuttle. A second S-Video cable should connect from the Time Base Corrector's **OUTPUT** port to the Intensity Shuttle's **S-VIDEO IN** port.





3. Plug the red RCA cable into the **Audio Out** port on the projector, and the other end into the **AUDIO IN** port on the Blackmagic Intensity Shuttle.



4. Make sure the cable is plugged into the red port next to the white and yellow ports, not the blue and green ports (these are only for component video)



5. Connect the power cord into the projector and surge protector.



6. Press the button on the bottom of the left arm to unlock it and pull the arm out.



7. Press the button on the side of the right arm to unlock it and pull the arm out.



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



9. 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.

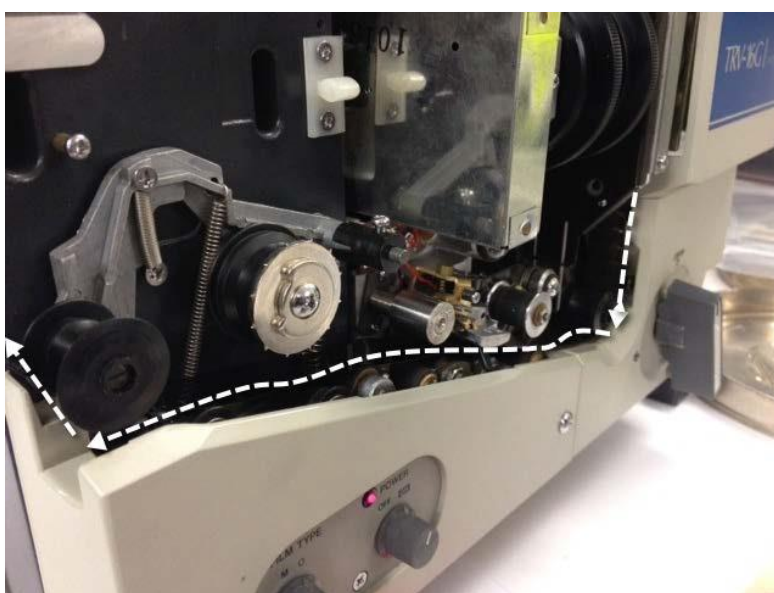


10. Place the reel that contains the film onto the arm and turn the lock up.



11. 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.

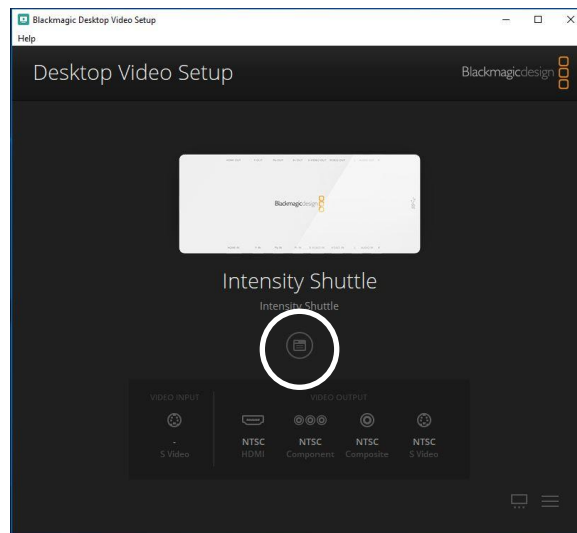
12. After the reels are locked and the cover is open, turn the reel on the right arm clockwise to release the film and begin feeding it into the projector. Always give the film a little slack in order to prevent it from tearing. When you need more film, turn the reel instead of pulling. Pulling film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



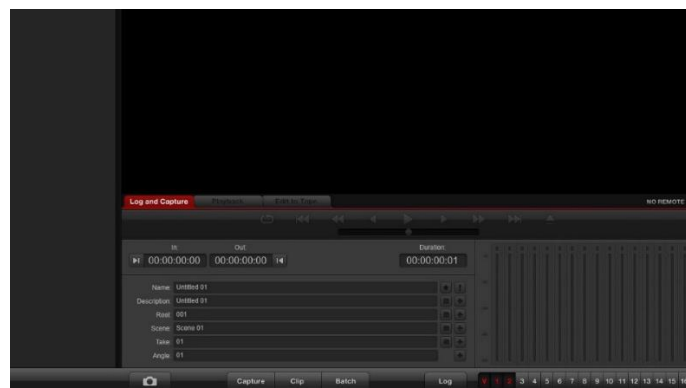
- 13.** Once the film is successfully fed into the projector, feed it up into the reel on the left arm. Again, make sure you have an adequate amount of slack in order to feed it up. Once you have enough slack, place the film into the notch inside of the reel. Turn the reel clockwise two to three times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



- 14.** Log onto the computer using the admin account (DSL supervisor can do this for you) and launch Blackmagic Desktop Video Setup. Click the center icon under Intensity Shuttle and verify S Video input is selected.

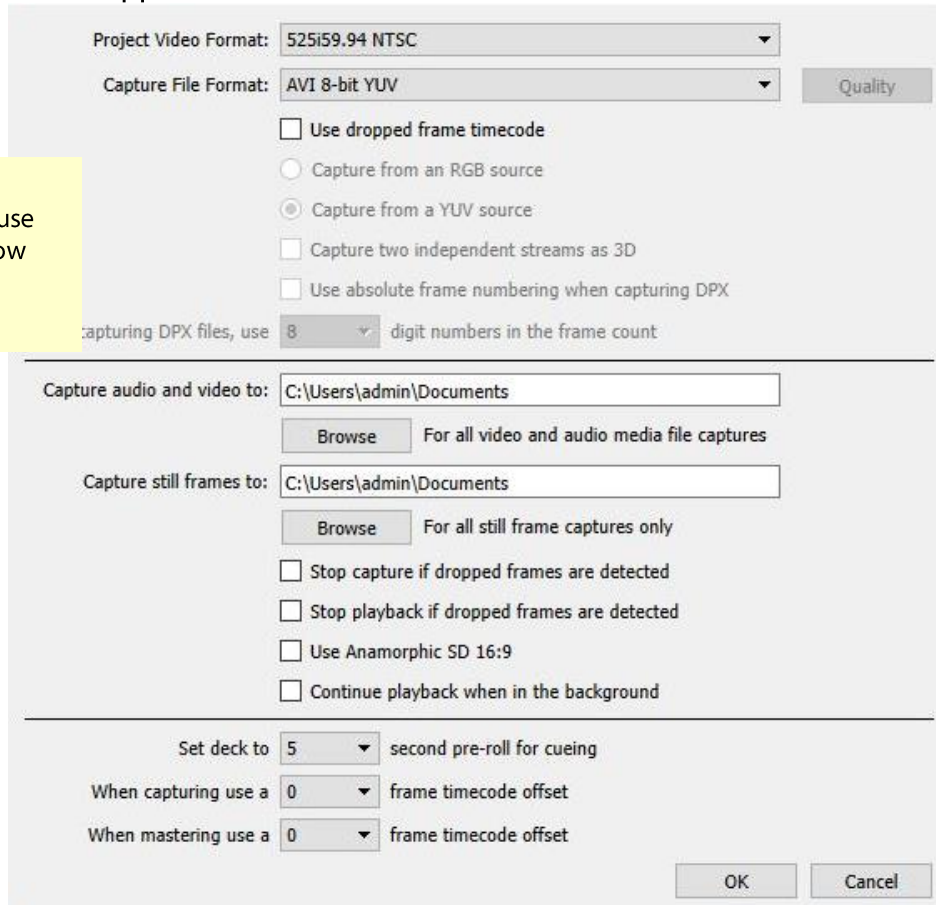


- 15.** Open Blackmagic Media Express and click on the tab Log and Capture.



16. Click **Preferences** under the **Edit** menu. Make sure the preferences screen matches this screenshot. Browse to the **Collection# > Preservation** folder you created on the desktop as the save location. The **.avi** preservation master file will be **auto-saved** here when Capture is stopped.

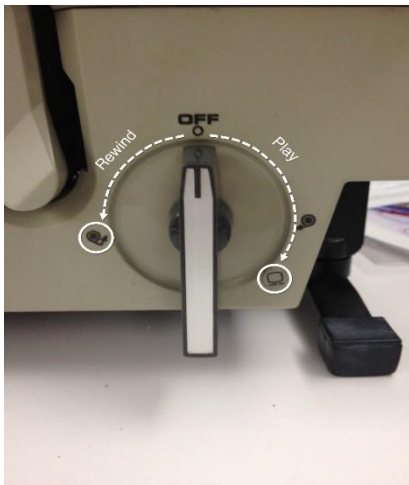
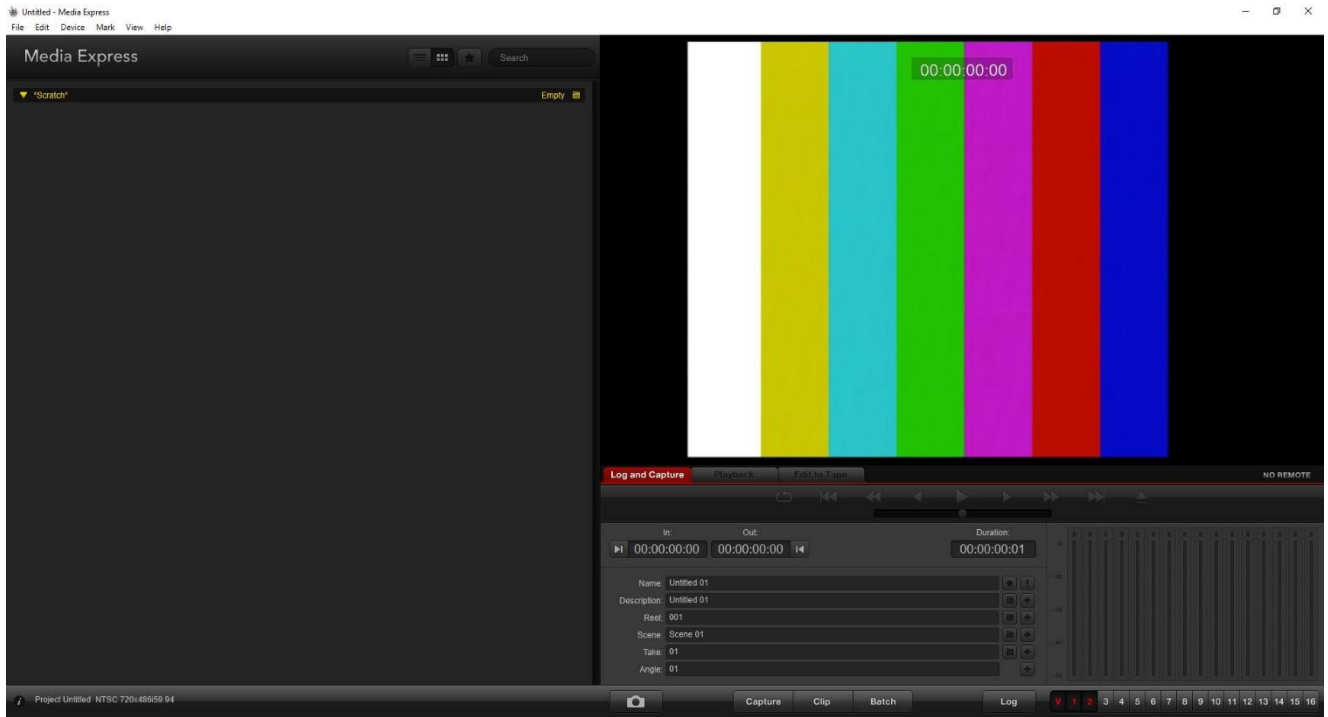
This step is important because it determines how the file will be saved.



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

17. 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.





Dial must be turned to 5:00 position to begin playback. This is two clicks clockwise from the **OFF** position.

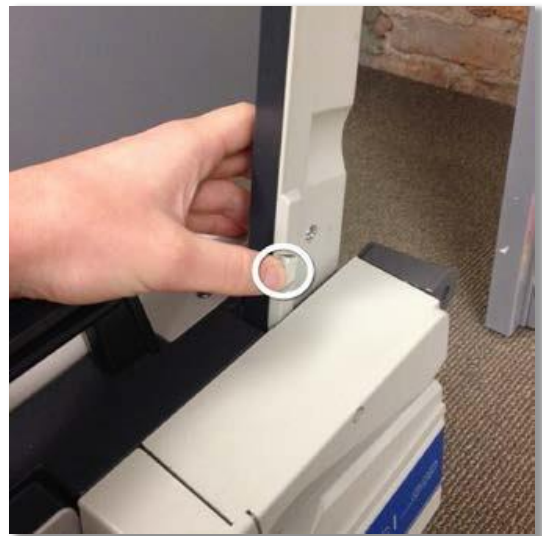
18. Click capture a second time when the video has finished playing to stop the recording in Blackmagic Media Express.

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, move the dial to the center position to turn off the motor. This will stop the reel from continuing to spin on the arm.
4. Then, place the cover back onto the projector, remove the reels, and collapse the arms back into the projector.



Cleaning the 16mm projector

The Elmo TRV-16G projector usually requires cleaning after the playback of each film. Film may be dirty and physically and/or chemically degraded.

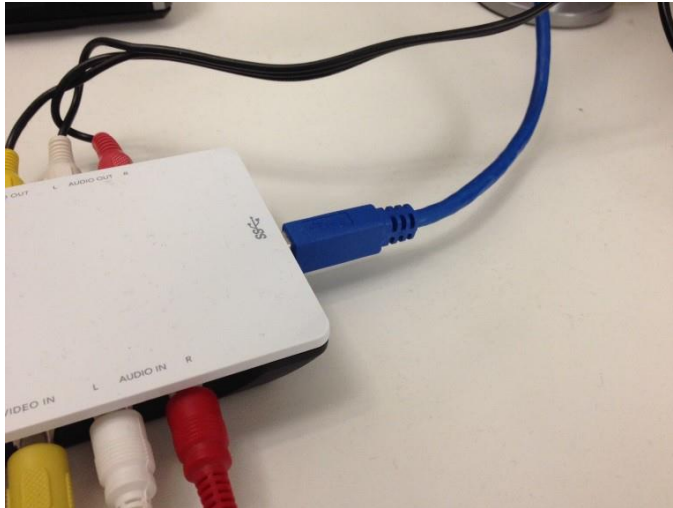
1. After a film is played back and rewound, spray the film path of the projector with a can of compressed air.
2. Wet a chamois swab with rubbing alcohol and lightly clean the rubber rollers that come into contact with film. These will be dirty, but do not rub them aggressively or you may rub off excessive amounts of rubber from the rollers.

Digitizing VHS Tapes

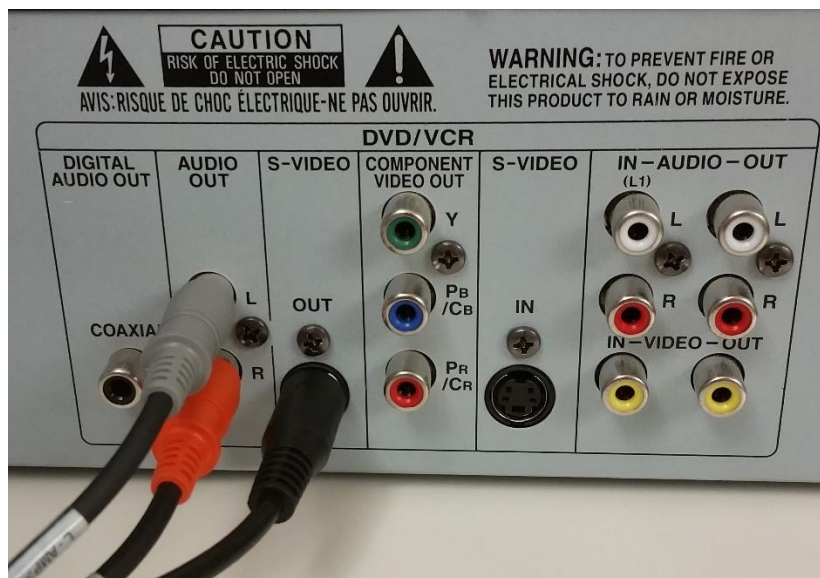
Blackmagic Media Express

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 cable into the Intensity Shuttle adapter. The other end should be connected to a USB port at the back of the computer.



2. Connect the S-Video cable and red and white RCA cables into the **S-Video** and **Audio Out** ports on the back of the VCR.



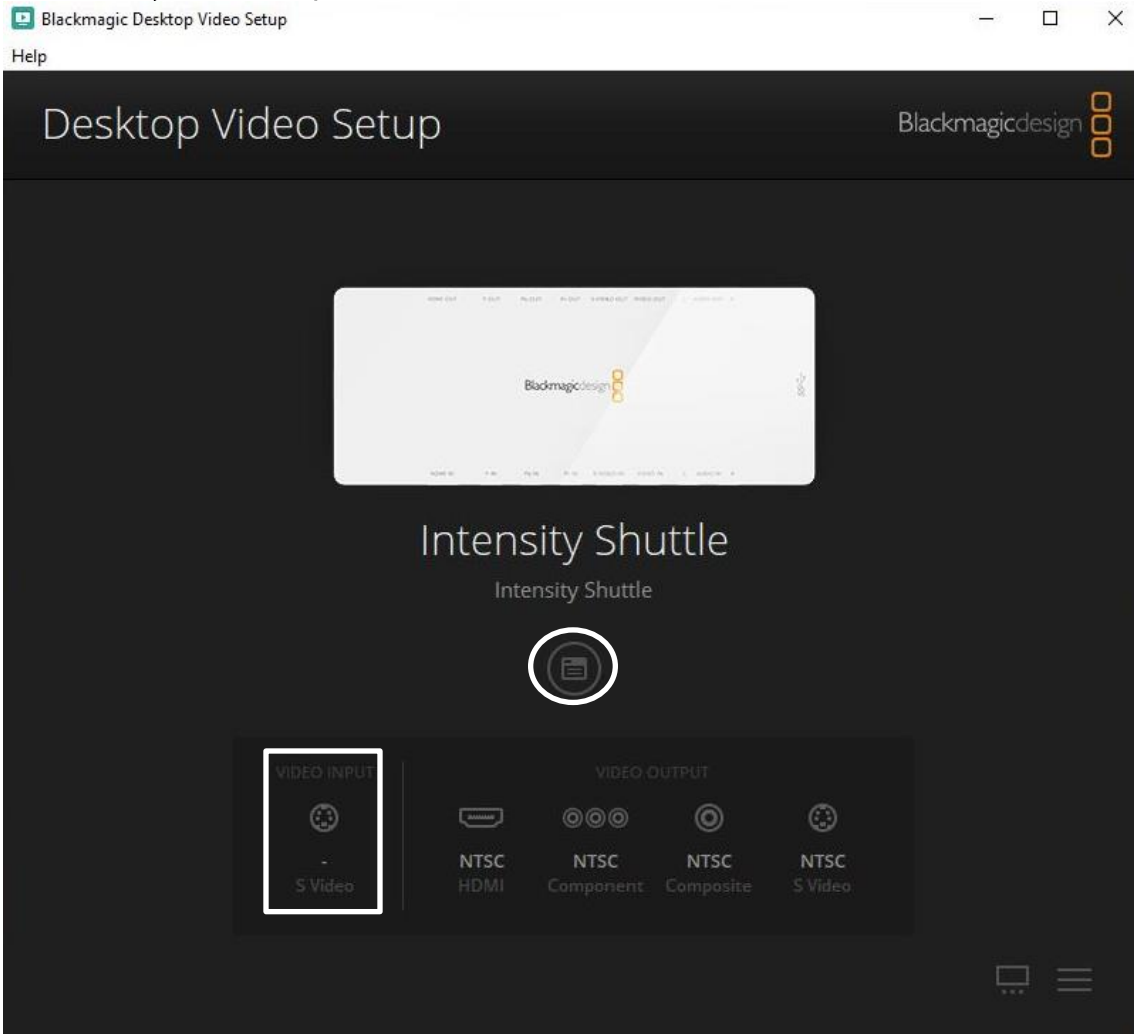
3. Connect the other end of the s-video cable into the **In** port on the AVT-8710 Time Base Corrector. This device helps to stabilize the image from videotape before the image is digitized with the Blackmagic Intensity Shuttle. A second S-Video cable should connect from the Time Base Corrector's **OUTPUT** port to the Intensity Shuttle's **S-VIDEO IN** port.



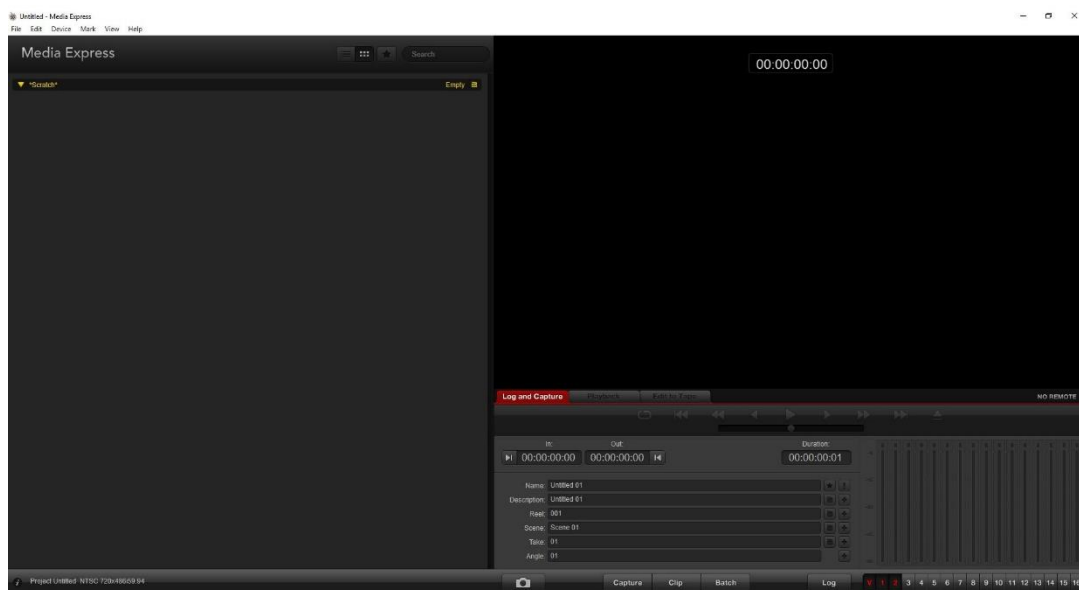
4. Connect the red and white RCA cables to the **Audio In** ports of the Blackmagic Intensity Shuttle. Plug one end of the S-Video cable into the **Out** port on the projector, and the other end into the **In** port on the AVT-8710 Time Base Corrector.



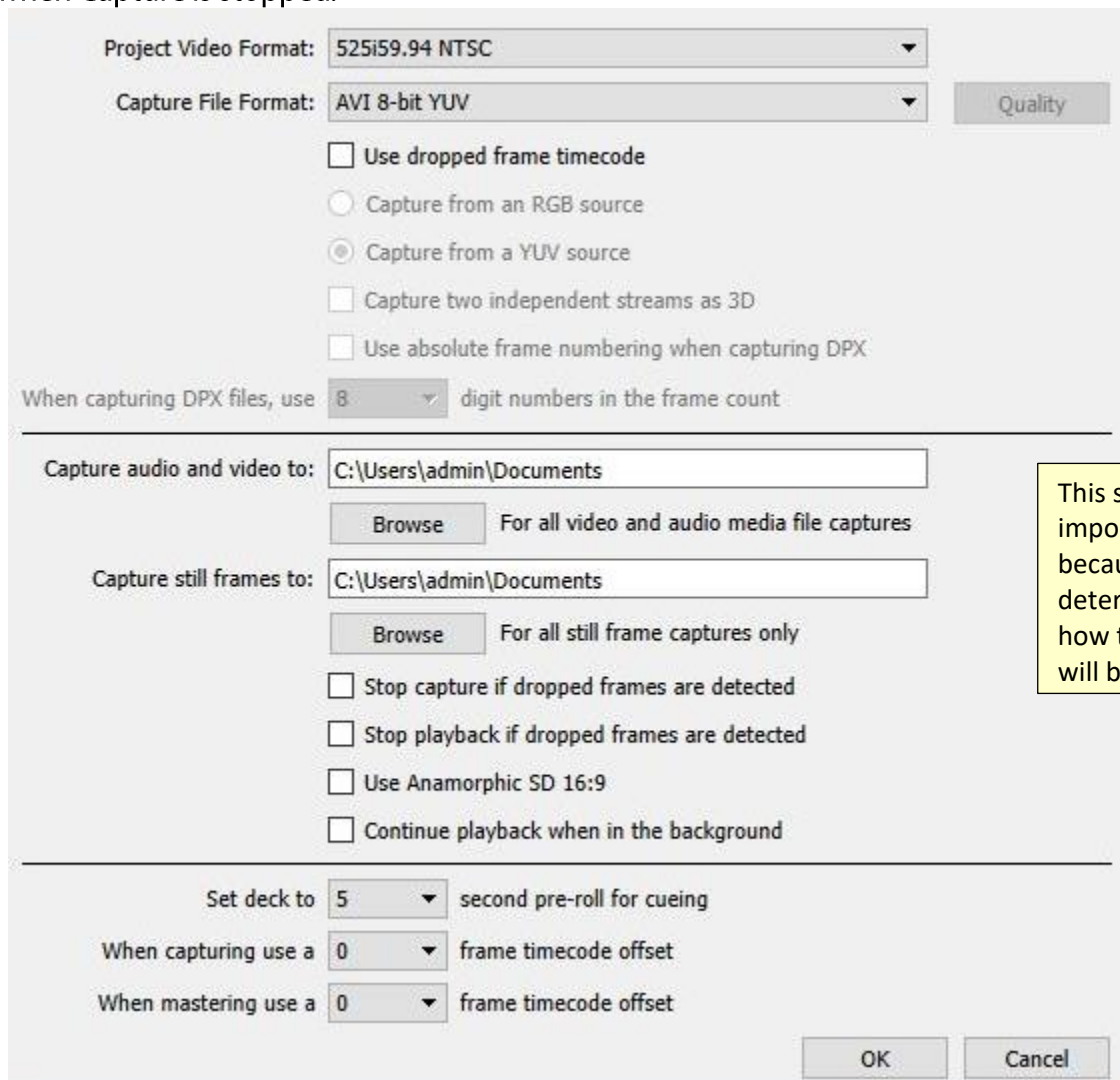
5. Log onto the computer using the admin account (DSL supervisor can do this for you) and launch Blackmagic Desktop Video Setup. Click the center icon under Intensity Shuttle and verify S Video input is selected.



6. On the computer, launch Blackmagic Media Express. Click on the **Log and Capture** tab.



7. Click **Preferences** under the **Edit** menu. Make sure the preferences screen matches this screenshot. Browse to the **Collection# > Preservation** folder you created on the desktop as the save location. The **.avi** preservation master file will be **auto-saved** here when Capture is stopped.



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

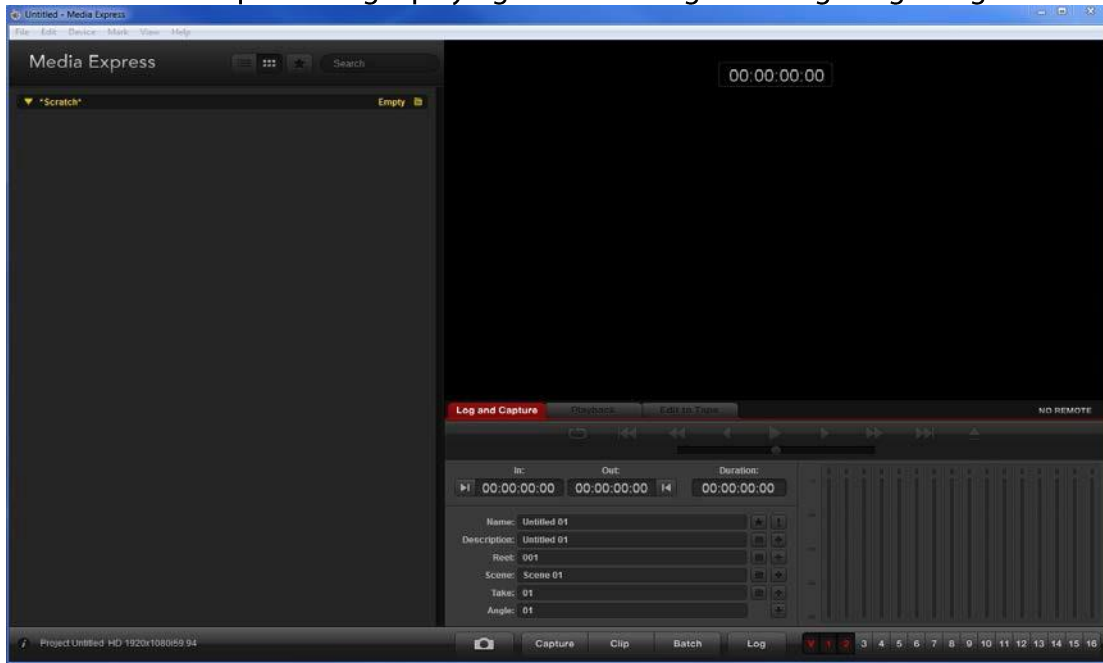
8. Power on the VCR.



9. Insert the VHS tape into the VCR and rewind if necessary.

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

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



12. Click **Capture** a second time after the content on the tape has finished playing. This will stop the recording in Blackmagic Media Express. If blank tape remains on the cassette, press the stop button once on the VCR and press the rewind button.

13. Press eject to remove the videocassette from the VCR.

Cleaning a VCR after digitizing a VHS

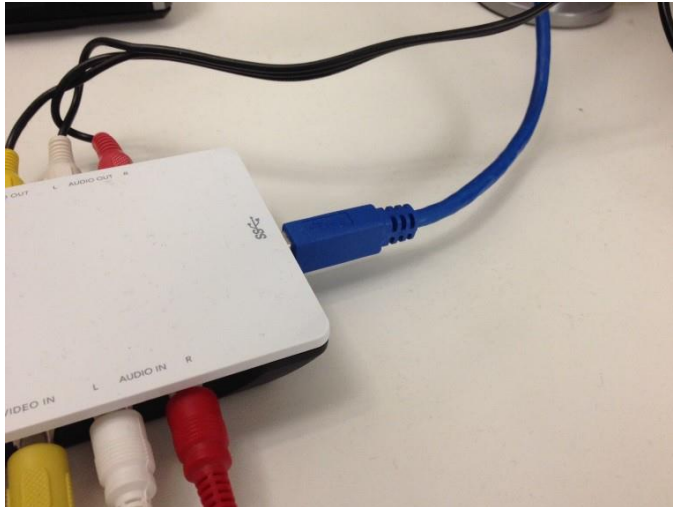
1. Use a VHS cleaning tape after digitizing a VHS.
2. Periodically, the magnetic heads on a VCR may need extra cleaning.
3. Remove the top cover of the VCR
4. Use a chamois swab with rubbing alcohol to clean the tape path. This path includes the heads, rubber roller, and capstan. Never use cotton q-tips on video tape heads. The head is small and more fragile than heads used in audio tape recorders.

Digitizing DVCAM and MiniDV

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 cable into the Intensity Shuttle adapter. The other end should be connected to a USB port at the back of the computer.



2. Connect the S-Video cable and red and white RCA cables into the **S-Video** and **Audio** output ports on the back of the DVCAM recorder



3. On the other end of the cable, connect the s-video cable into the Time Base Converter and the red and white RCA cables to the **Audio In** ports of the Blackmagic Intensity Shuttle.



4. Connect the power cord into the projector and surge protector.



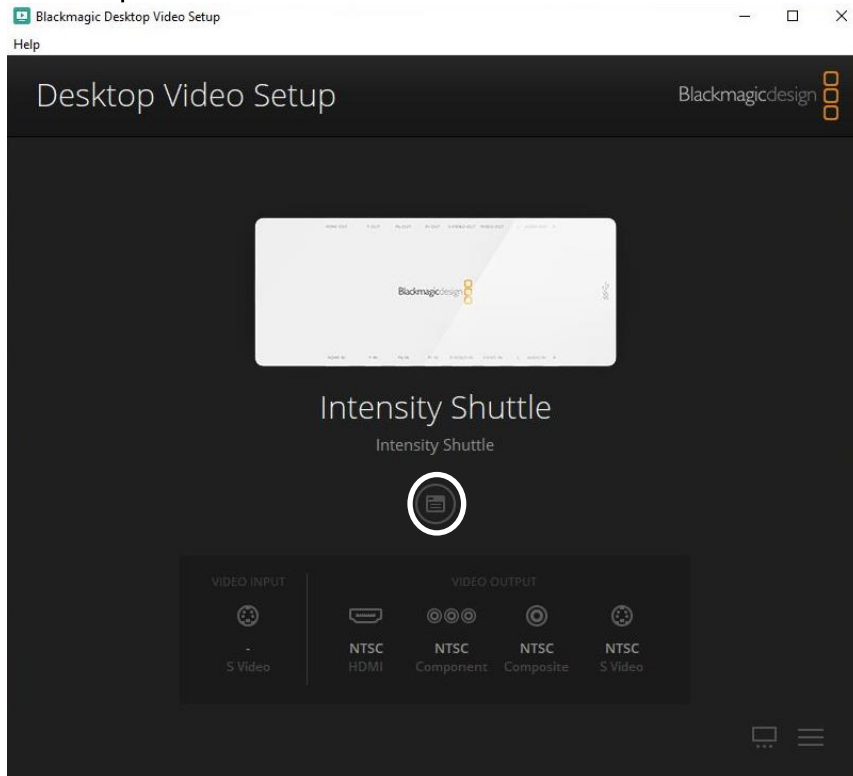
5. Power on the Digital Videocassette Recorder and press the eject button to open the dust cover.



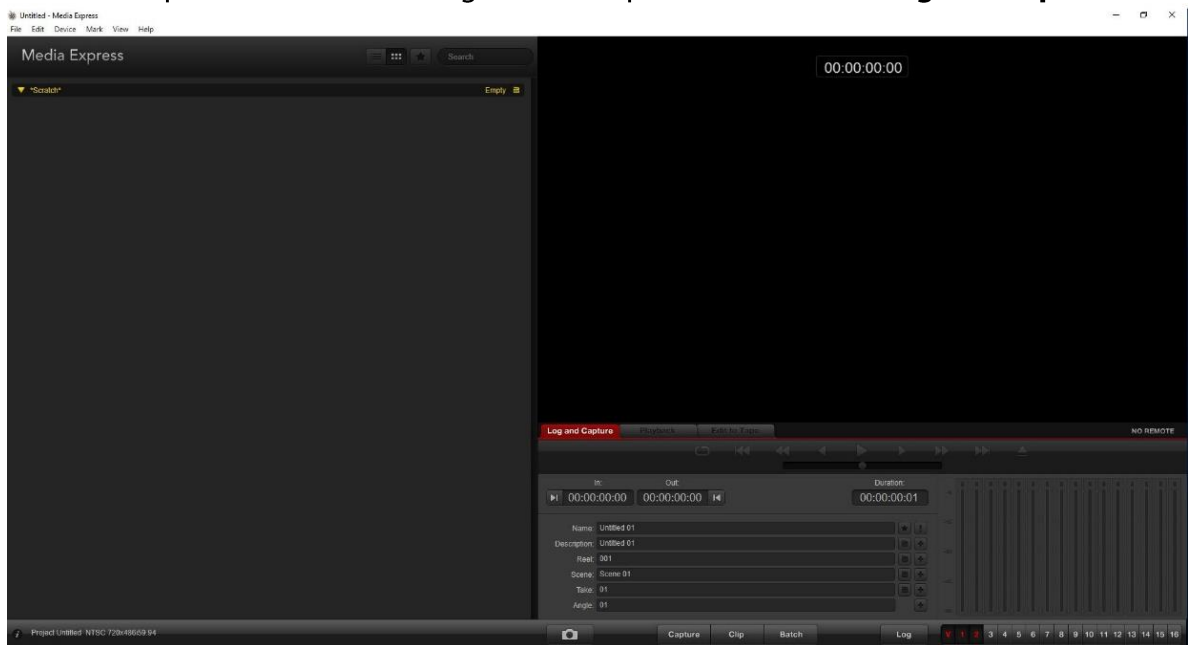
6. Insert DVCAM cassette into the recorder. If digitizing a MiniDV cassette, insert into the center of the tray. There are two metal guides in the tray for MiniDV cassettes.
7. Rewind the cassette if needed by pressing "Rew" on the Digital Video Cassette Recorder.



8. Log onto the computer using the admin account (DSL supervisor can do this for you) and launch Blackmagic Desktop Video Setup. Click the center icon under Intensity Shuttle and verify S Video input is selected



9. On the computer, launch Blackmagic Media Express. Click on the **Log and Capture** tab.



10. Click **Preferences** under the **Edit** menu. Make sure the preferences screen matches this screenshot. Browse to the **Collection# > Preservation** folder you created on the desktop as the save location. The **.avi** preservation master file will be **auto-saved** here when Capture is stopped.

Project Video Format: 525i59.94 NTSC

Capture File Format: AVI 8-bit YUV

Use dropped frame timecode

Capture from an RGB source

Capture from a YUV source

Capture two independent streams as 3D

Use absolute frame numbering when capturing DPX

When capturing DPX files, use 8 digit numbers in the frame count

Capture audio and video to: C:\Users\admin\Documents

Browse For all video and audio media file captures

Capture still frames to: C:\Users\admin\Documents

Browse For all still frame captures only

Stop capture if dropped frames are detected

Stop playback if dropped frames are detected

Use Anamorphic SD 16:9

Continue playback when in the background

Set deck to 5 second pre-roll for cueing

When capturing use a 0 frame timecode offset

When mastering use a 0 frame timecode offset

OK Cancel

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

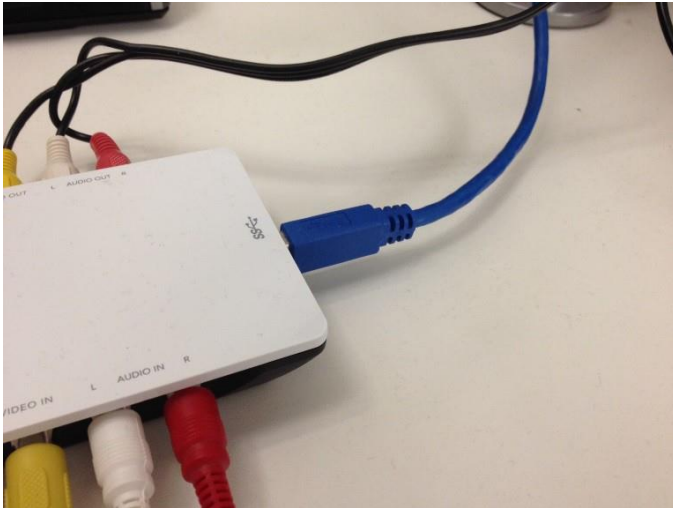
11. Click **Capture** on Blackmagic Media Express, and immediately press **Play** on the Digital Videocassette Recorder. The tape will begin playing and Blackmagic will begin digitizing.
12. Click **Capture** a second time after the content on the tape has finished playing. This will stop the recording in Blackmagic Media Express. If blank tape remains on the cassette, press the stop button once on the Digital Videocassette Recorder and press the rewind button.
13. Press eject to remove the cassette from the Digital Videocassette Recorder.

Digitizing Video8 and Hi8 Camcorder 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.

14. Connect the blue USB cable into the Intensity Shuttle adapter. The other end should be connected to a USB port at the back of the computer.



15. Attach the power adapter to the back of the camcorder and plug the adapter's cable into the power supply. Plug the power supply's cable into a power strip.





16. Connect the s-video cable and red and white RCA cables into the **S VIDEO** and **AUDIO** ports on the side of the camcorder. Verify that the switch is on for **OUTPUT**.





17. Connect the other end of the S-Video cable into the AVT-8710 Time Base Converter. This device helps to stabilize the image from videotape before the image is digitized with the Blackmagic Intensity Shuttle. A second S-Video cable should connect from the Time Base Corrector's **OUTPUT** port to the Intensity Shuttle's **S-VIDEO IN** port.
18. Connect the other end of the camcorder's red and white RCA cables into the **Audio In** ports of the Blackmagic Intensity Shuttle.





19. Push the **OPEN** button to the left and gently pull up on the camcorder top cover.



20. With the top cover pushed up, the cassette tray mechanism is visible. Press the blue eject button and the tray will pop out.

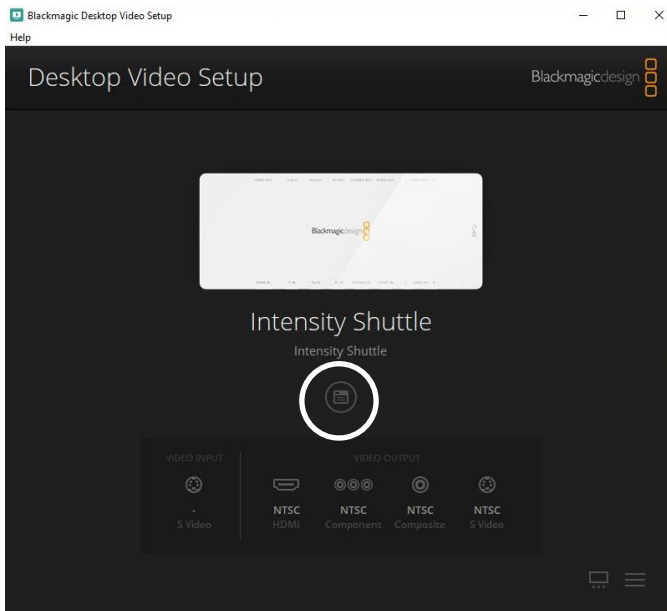


21. Insert the Video8 or Hi8 cassette into the tray. The cassette should be inserted upside down as shown in the following photo.

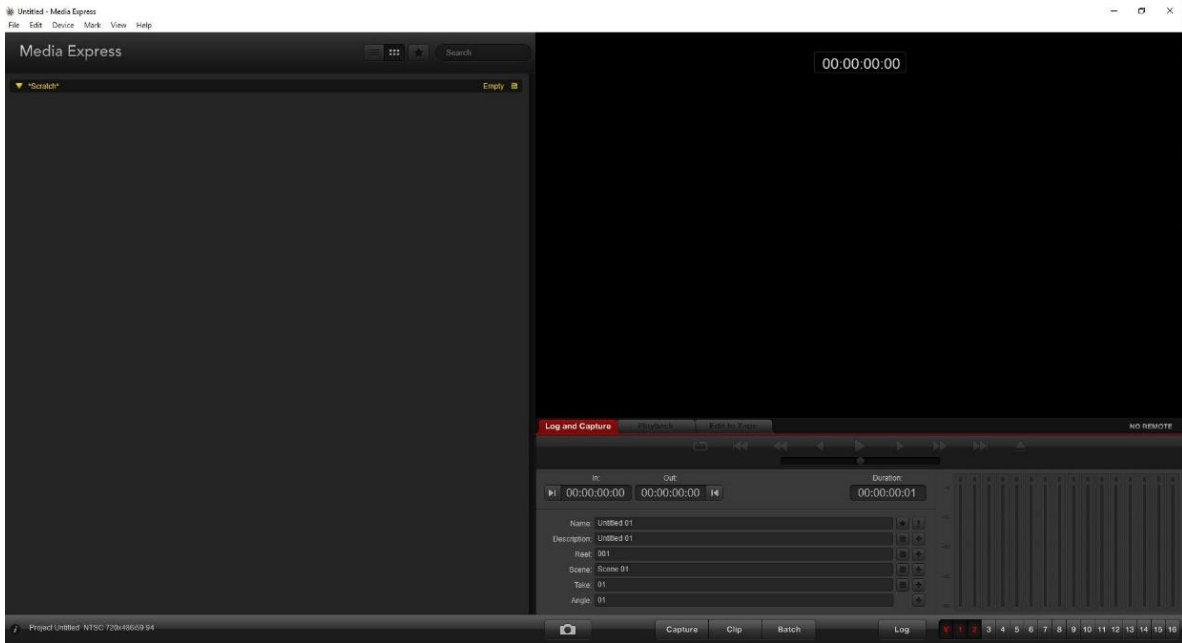


22. With the cassette in place, gently push the tray forward until it clicks into place. The camcorder will automatically load the tape.

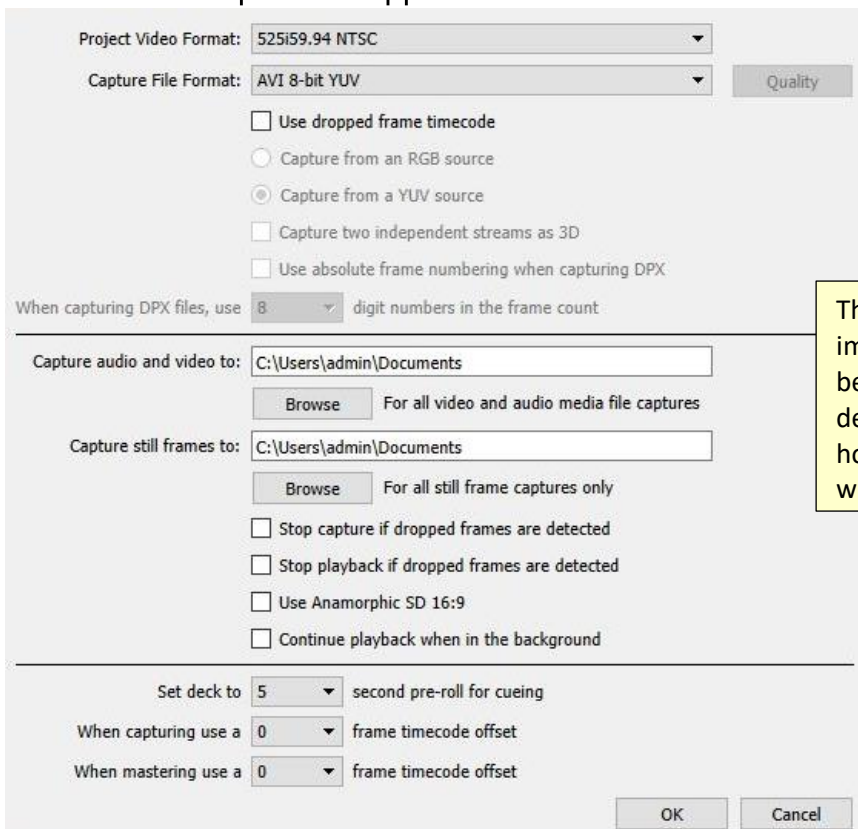
23. Log onto the computer using the admin account (DSL supervisor can do this for you) and launch Blackmagic Desktop Video Setup. Click the center icon under Intensity Shuttle and verify S Video input is selected.



24. On the computer, launch Blackmagic Media Express. Make sure **Log and Capture** is selected.



25. Click **Preferences** under the **Edit** menu. Make sure the preferences screen matches this screenshot. Browse to the **Collection# > Preservation** folder you created on the desktop as the save location. The **.avi** preservation master file will be **auto-saved** here when Capture is stopped.

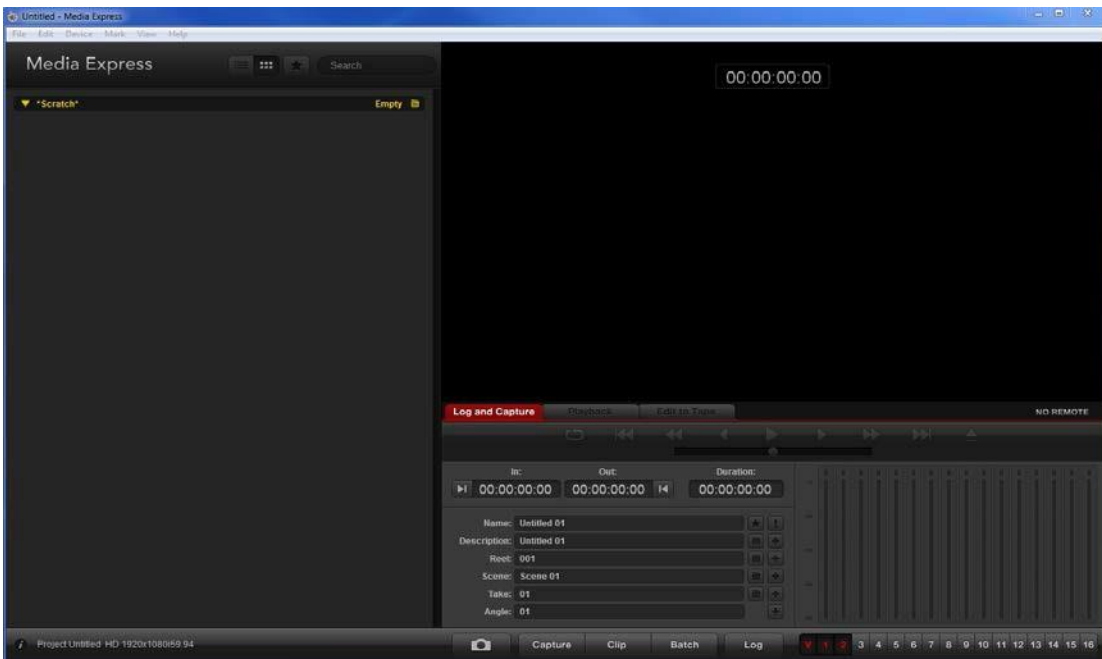


This step is important because it determines how the files will be saved

26. Locate the switch with the **CAMERA**, **OFF**, and **VTR** settings. The switch should be moved to the **VTR** option.



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



28. Click **Capture** a second time after the content on the tape has finished playing. This will stop the recording in Blackmagic MediaExpress. If blank tape remains on the cassette, press the stop button once on the camcorder and press the rewind button.
29. Press the eject button when the tape has finished rewinding and remove the cassette.

Cleaning the Hi8 camcorder

1. After a tape is digitized, rewound, and removed, spray the film path of the camcorder with a can of compressed air. Be careful not to tilt the can upside down.
2. Wet a chamois swab with rubbing alcohol and lightly clean the rubber rollers that come into contact with film. These will be dirty, but do not rub them aggressively or you may rub off excessive amounts of rubber from the rollers.

Saving the Preservation Master - Video

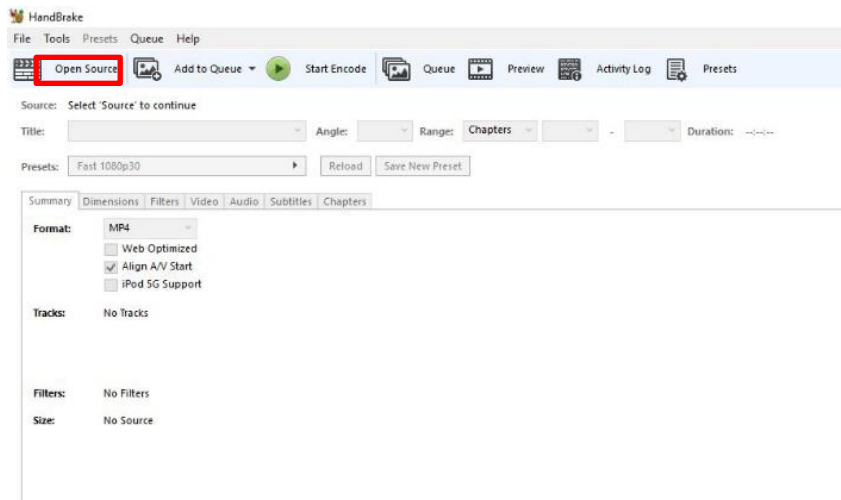
In Blackmagic Media Express, the preservation master **.avi** file is **auto-saved and auto-named "Untitled"** when you stop Capture. Locate the file in the **Collection# > Preservation** folder on the desktop. Right click the file, select **Rename**, and rename file according to the file-naming standards above.

Proceed to create the CONTENTdm copy.

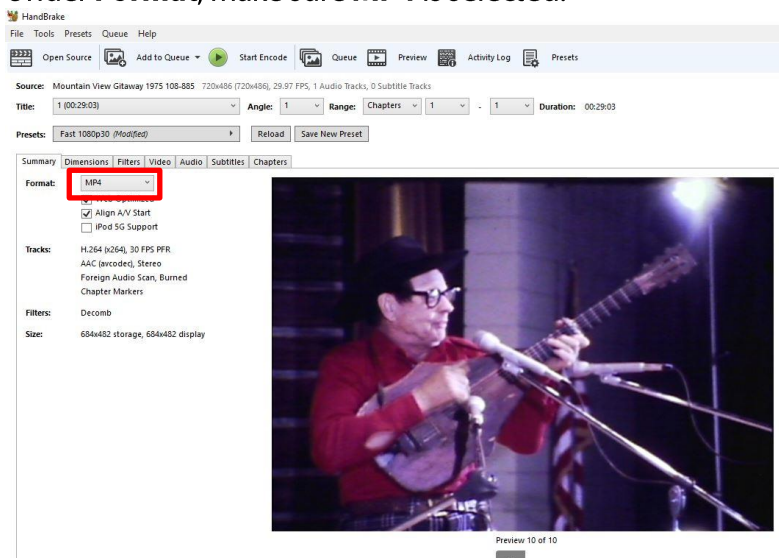
When putting in numbers for boxes, folders, and documents, add preceding 0s based on the total number of boxes in a record group/series, folders in a box, and audio recordings in a folder (e.g., box 02) for a collection with over a hundred boxes versus box 20 for a collection with 25 boxes total).

Creating the CONTENTdm Version - Video

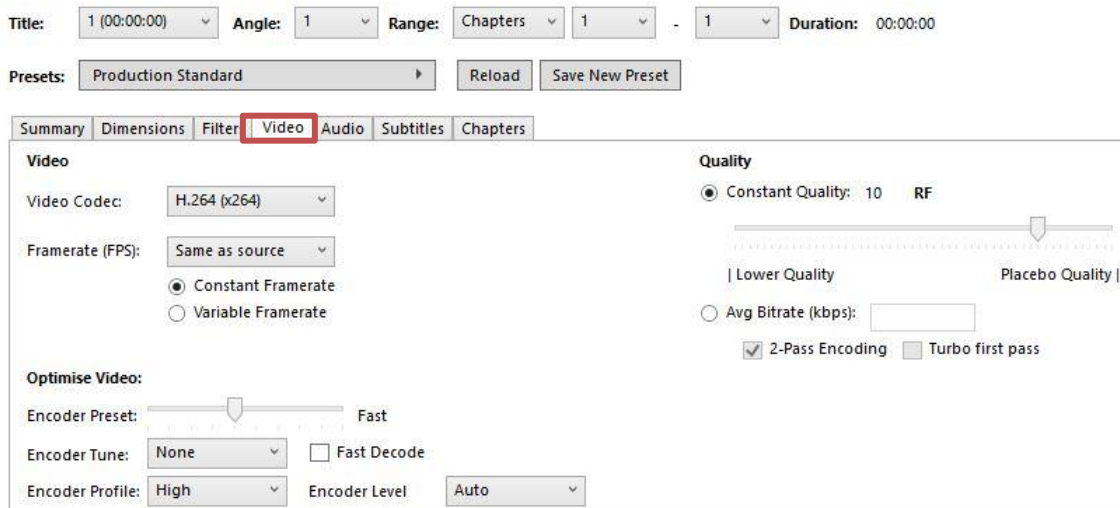
1. Open the HandBrake software.
2. Click **Open Source**. Navigate to the .avi preservation file.



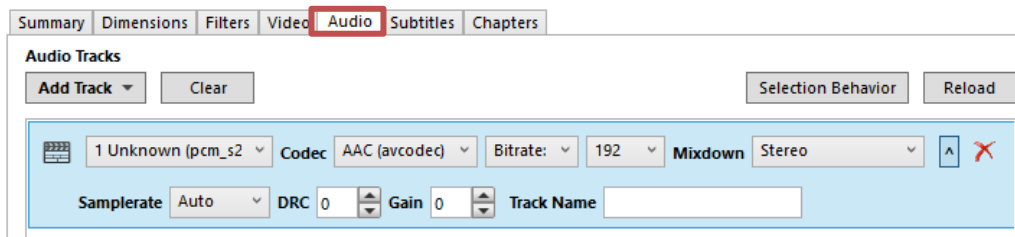
3. Click browse to select the Collection# > CONTENTdm folder where the CONTENTdm version will be saved.
4. Under **Format**, make sure **MP4** is selected.



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



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



- After your settings are properly configured, click **Start** to begin convert the .avi file to a .mp4 file.

Saving the CONTENTdm Version - Video

- 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).
- After you have named it, save it in the **CONTENTdm** folder.
- Once you have both files ready, you will transfer the **avi** and **mp4** files to the **cahc_stage** server.

Moving Preservation and CONTENTdm versions to cahc_stage server - Video

- On the cahc_stage server (**S:** drive), find the folder titled **Digitization**.
- Copy the entire folder directory from the computer desktop to the **Digitization** folder.
- Once copying is complete, delete the folder from the computer desktop.

See **Uploading to CONTENTdm** instructions to complete the next steps.

Uploading to 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 Digital Projects and Initiatives with your World Cat log-in information for access to Project Client.

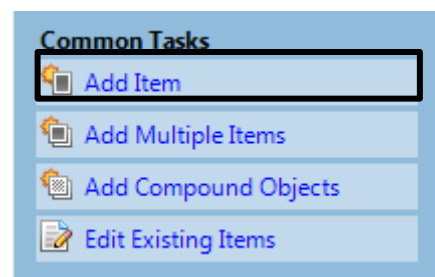
1. Once you're in the Project Client, click **New** in the **Project menu**. Enter your log-in. The Server URL is: <https://server15728.contentdm.oclc.org/>
2. In the next screen, choose the appropriate collection you want to import. Collection names are based off of media types. This will serve as a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

Uploading to CONTENTdm

Open the CONTENTdm Project Client and select the appropriate project.

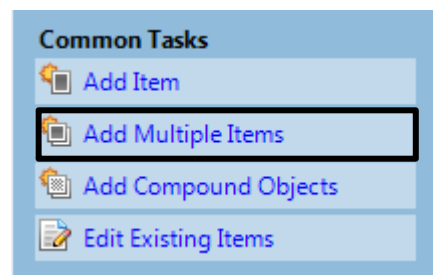
For a single item

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.



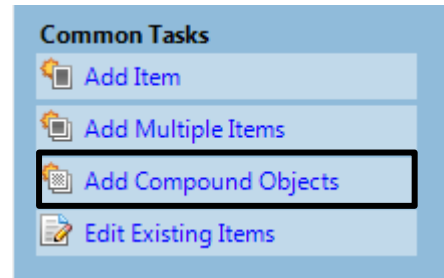
For multiple items

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 uploaded files 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**.
 - a. For photographs with two sides, click **Document**.
 - b. For documents with multiple pages, click **Document**.
 - c. For audio recordings with multiple parts, click **Document**.
 - d. For video recordings with multiple files, 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.
 - a. For photographs, change **Page** to **Side**
 - b. For documents, keep **Page**
 - c. For audio and video, change **Page** to **Part**
6. In the next screen, Click **Finish**.



Adding metadata to CONTENTdm

Please see the “**UALR CAHC Photographs Metadata**” spreadsheet, the “**UALR CAHC Documents Metadata**” spreadsheet, the “**UALR CAHC Audio Metadata**” spreadsheet, or the “**UALR CAHC Video Metadata**” spreadsheet available in the Google Drive **CAHC Student Assistants > Documents** folder for further instructions on filling out the metadata fields. Once the metadata is complete, save it in the project folder **Collection# > Documents** and upload it to **cahc_stage > Digitization** for approval.

Watermark metadata template for Photographs

All photographs use the gray UALR bar as a watermark. 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.

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>