Digital Collection Plan

Mission
Founded by the Sisters of the Blessed Sacrament, Xavier University of Louisiana is the only Catholic and Historically Black University in the United States. As such, the mission of the Xavier Archives and Special Collections Digital Collection is the acquisition, creation, maintenance, and preservation of these historical materials, either digitized or native digital holdings, that support the teaching, research, and public services of Xavier University, and that the online communities of scholars, students, and the public have access to the rare and unique collections in areas such as:

- The records of Xavier University
- Black and Catholic history of New Orleans, Louisiana, and the Gulf South
- The Sisters of the Blessed Sacrament

Vision
The Digital Collections of Xavier Archives and Special Collections will engage and inspire users to learn and to teach others through the online availability of the historical records of Xavier University and selected Special Collections representing the breadth and depth of those collections.

Goals
- Increase awareness of the significant historical role of Xavier University of Louisiana and the Sisters of the Blessed Sacrament in New Orleans and Louisiana
- Serve researcher’s needs by creating digital assets the complement, extend, preserve, and enhance the Xavier Archives and Special Collections’ traditional collections.
- Produce, gather, organize, maintain, disseminate, promote, and preserve digital content that is useful to the curriculum, in need of preservation, and unique to the University and for use to the larger scholarly community.
- Describe, arrange, and digitize our collections for all who seek what they contain and to acquire and preserve artifacts and information essential to Xavier and the world at large.
- To establish standards and best practices that will assure creation of and the acquisition of high quality digital content
- To offer digital services and supporting technologies that are sustainable, scalable, and compatible with the library’s technology infrastructure, and interoperable with national and international digital library initiatives.
Audience
- The Archives and Special Collections’ provides access to digital collection in order to serve the primary audience of Xavier students, faculty, staff, and alumni.
- The secondary audience includes scholars and historians, and all those with an interest in, and thirst for, the knowledge contained in the information in these collections.

Significance of the Materials
The significance of content is a subjective judgement, and requires the evaluation of a number of factors. Xavier Archives and Special Collections will consider these questions:
- Would experts confirm the importance of the material?
- How are the materials currently used? What impact might digitization have on use?
- Do the materials complement existing digital content?
- Will digitization of the materials enhance their intellectual value?

Current and Potential Users
The following use factors may indicate good candidates for digitization:
- Materials receive heavy use
- Physical condition or current access of the originals limit use
- Electronic access would enhance value to users
- Materials are dispersed

Xavier Archives and Special Collections, both in-house and in the outsourcing of special formats, is responsible for programmatic digitization. That is, the production of preservation-quality digital objects as part of the development of coherent digital collections that support the mission of the Library and the University. Digitization decisions will be guided by the policy herein, which outlines specific subject areas collected and states the department’s commitment to “to digitize collection materials and make them available.”

Selecting content, whether born-digital or digitized, is only one piece in the ongoing process of building digital collections. The development and management of digital collections also involves project management and strategic planning; metadata creation and management; the development and use of systems to create, manage, preserve, and deliver digital content; and the ongoing assessment of digital collections and services. The success of these activities will hinge upon collaboration. Xavier Archives and Special Collections will work closely with other units in the Library to realize our goals, and will collaborate with other units in the University and with external institutions and organizations as appropriate.

Digitization Selection Factors
Although the following criteria refer to selecting content for digitalization, the same factors will be applied when selecting born-digital materials. Because Xavier Archives and Special Collections does not have oversight for the creation of born-digital materials, greater attention will also need to be paid to evaluation of their technical characteristics and other factors related to Xavier Archives and Special Collection’s ability to preserve those materials digitally.
Prior to digitization, consideration will be given as to whether the Archives and Special Collections has the ability to assure long term access and maintenance to the digital resource. The Archives will consider, once it has digitized the object, whether it can, in good faith, maintain the digital resource for future users, mitigate the digital object to new formats, assure the readability, assure future viewing, and/or assure the ability to listen the resource.

Those items deemed to have the greatest need for preservation and safe-keeping will be given priority over more stable documents.

The following will be taken into consideration:

- **Usage level** – materials with high historical value will be given priority for digitization. Staff will consider past usage as a predictor of demand for the digital resource for both improved access and protection from further deterioration.
- **Rights management** – copyright and other intellectual property rights will be reviewed prior to acquisition, creation of digital objects, or reformatting/digitization.
- **Physical condition of the original** – a visual inspection will be undertaken prior to digitization to assure that no further damage will result to the item during the digitization process.
- **Advances the mission** – Priority will be given to materials that advance the mission of the Archives.
- **Special events** – From time to time special events, anniversaries, or events that relate to collections held at Xavier Archives, may generate particular interest in certain materials. Those materials may then receive temporary higher priority for digitization.
- **Audience** – Materials that serve the primary audience identified in this document will receive priority for digitization.
- **Technological issues** – The archives will work with vendors to make certain that the appropriate technology is available to create, disseminate, and preserve the digital object, assuring no damage to the digital objects occurs during the digitization process, while creating a high quality digital resource.
- **Funding stream identified** – Identification of funds available for collection digitization will increase the likelihood that materials will be digitized. Grants and special initiatives of the Archives may necessitate special consideration for digitization of parts of, or entire, collections. Condition of the collection, rights management, preservation of the original and the digital object, as well as technical considerations, will also be considered in meeting these requests.
- **Relationship to Other Collections** - Materials that build on existing digital collections, whether at Xavier University Archives and Special Collections or elsewhere, can improve research in a specific subject area and increase the research value of the materials themselves. Potential for collaborative collection building is an important factor to consider.
- **Research and collection uniqueness** – materials of significance and the Archives and Special Collections is the sole holder of the resource.

Additionally, photographs are greatly enhanced by digitization because they can be viewed at once as an overall collection via the digital website. Viewing in physical form increases the risk of damage or lose of the photographs.
Copyright Status
Most materials consider for digitization will fall into one of the following categories:

- Works in the public domain
- Works under a valid open access or Creative Commons license
- Works for which Xavier University holds the copyright
- Works for which Xavier Archives and Special Collections has obtained permission to digitize and provide unrestricted access

There should be no assumption that the Archives owns the intellectual property of the materials in the collections. As part of the selection and acquisition process, the Archives will undertake a review determining rights associated with the resource. Only objects whose intellectual property rights the Archives holds, that are in the public domain, or which the Archives has explicit permission to use from the copyright holder, should be added to a digital collection.

Xavier Archives and Special Collections may also digitize materials determined to be Orphan Works, i.e., works for which the copyright holder cannot be located. Rarely, Xavier Archives and Special Collections may digitize works known to be under copyright for on-campus, educational or preservation uses only under the Fair Use protections of the Copyright Act. For more information please review the document cited below on orphaned works and mass communication.


Before a project is started, a review of the copyright restrictions will be undertaken. With the implementation of a Digital Collection Program and the adoption of a digital plan, appropriate staff will need to be identified to verify rights associated with each collection. Resources that are in the public domain, or whose rights the Archives’ has procured, can be digitized without further review. If staff is uncertain of the copyright status, legal counsel should be consulted.

The Archives must work with the creator of the material to gain appropriate intellectual property rights for the Library and the Archives. These rights may include copyright, digital preservation rights, licensing, etc. These rights will depend on the specifics of the project. The rights issues should be detailed prior to approval of the project. For collections already under Archives management, a review of the Deed of Gift and other associated documentation should be undertaken. As required, Special Collections will contact the owner or their heirs to gain rights.

The creator of the digital content is responsible for clearing all rights prior to depositing the material in the Archives and Special Collections. The Archives and Special Collections has prepared a Deed of Gift template that will include an affirmation of this act.

User Responsibility
A clear statement concerning use of digital resources will be available to users of the Digital Collection. The users will be informed of:

- Their rights to view and use the information and resources in the collection.
• Statement crediting the Xavier University of Louisiana Archives and Special Collections for all uses of digital resources.
• Restrictions on use.
• How to obtain permission when use is restricted.
• How to cite the resource for allowable use.

In some instances the use of portions of resources may fall under Fair Use Guidelines. For any project that may involve copyright issues, legal counsel should be consulted.

**Born Digital Collections**

The Archives & Special Collections actively collects born digital materials from campus organizations and departments, including university publications and reports, photos, and videos. The Archives also accept donations of born digital materials in many formats, including DVD/CDs, external hard drives, hard drives, flash drive/memory sticks, SD card, floppy disks, and shared webspace (Dropbox, Box, Google Drive). See our Information for Potential Donors page if you are interested in making a donation.

The Archives and Special Collections Oral History Project is a large source of born-digital material. All interviews conducted by the librarians, faculty, staff, and external interviewers are digitally recorded and processed following Principles and Best Practices of the Oral History Association (OHA). Indexes and transcripts are created and stored digitally with hardcopies existing in both our internal archival files and publicly accessible files. Accessible interviews are contained in the Digital Archives, utilizing the CONTENTdm Digital Asset Management System. The Library Digital Archives preserves and maintains its archival digital collections through multiple physical backups, held by the Digital Preservation Librarian, the Library Technology Assistant, and a cloud network University storage system. Access to these archival files are strictly limited. These preservation systems are inspected and updated on a weekly basis, and will continued to be utilized by the Digital Preservation Librarian and Assistant Librarians, as well as continuously assessed alongside current and future digital archival collections.

As technology and stable preservation formats evolve, the Library Archives & Special Collections will actively monitor trends and convert our current collection to more stable formats for future accessibility.
Digitization
Digitization activities will likely fall into one of three categories:

- Ongoing digitization of entire collections or large portions of collections. Ongoing digitization is done by either the Digital Production Lab or can be outsourced on occasion to vendors. These projects are generally not subject to specific deadlines.
- Specially-funded digitization projects made possible through grants or gifts. These may involve additional short-term staff and will likely be subject to specific deadlines and special project parameters.
- Digitization based on user requests of materials that are unique or rare, fit the selection criteria, and receive regular use. This includes material requested by researchers in the Archives, by faculty for teaching purposes, and by users through Interlibrary Loan. Although single-purpose digitization is necessary, it is not the focus of our digital collection development, and these materials will be evaluated according to the same criteria as other digitization projects.

The Digitization Process
Once an item or collection has been selected for digitization by the Digital Production Lab, the process will progress as follows:

- The material is pulled
- The material is checked out using an inventory control system
- Appropriate capture guidelines for images, audio, video, and text are implemented
- Material is named following adopted file naming protocols
- Copyright research is conducted
- Back up and file retention with Xavier University systems for digitally named files is completed
- Items needing cataloging will be organized and recorded in the digital asset management system – CONTENTdm
  (see Appendices C and D)

Standards and Best Practices
Xavier Archives will provide online access to collections through the Digital Archives, allowing for resources to be discovered from within a collection or from a search outside a collection. To realize these goals, metadata is created for each individual digital object. The metadata records capture, among other attributes, the name of the collection, the object, or the project.

Metadata is created for all audiences, including students, faculty, researchers, and staff who are responsible for managing the digital objects. Information such as title, creator, and subject are created to assist the user in finding and identifying a digital object. The Archives and Special Collections adheres to all national and international standards and best practices in the creation and maintenance of metadata, assuring quality metadata and supporting interoperability.

In addition to the descriptive metadata, technical properties of a digital object are collected to manage resources, and administrative metadata is also collected to manage copyright and other intellectual property rights.
For projects where the Archives and Special Collections uses the Dublin Core schema, the Archives and Special Collections has adopted the CDP Digital Imaging Best Practices Version 2.0 (June 2008). These Best Practices provide guidelines for creating metadata records for digitized cultural heritage resources that have been reformatted from an existing physical resource, such as photographs, text, video, or three-dimensional artifacts that are born digital. This document uses the Dublin Core element set as defined by the Dublin Core Metadata Initiative (DCMI).

For users to effectively locate content by subject, controlled vocabularies are referenced. Multiple variations in terminology for the same concept, be it person, place, or subject, will lead to confusion and dissatisfaction. Authoritative forms of headings can strengthen links between various collections. Among the controlled vocabularies used at the Archives are The Art & Architecture Thesaurus (AAT), of the Getty Research Institute and the Library of Congress Subject Headings (LCSH).

The Digital Collection has the option of creating or reformatting digital resources either in-house or outsourcing.

A digital asset management system supports management tasks and decisions surrounding ingest, annotation, cataloging, storage, retrieval, and distribution of digital assets. Implemented in 2015, the Digital Archives uses CONTENTdm as its digital asset management system. This OCLC WorldCat Digital Collection Gateway serves to expand access to the digital collections through OCLC’s web accessible services.

**Organization and Metadata**

Regardless of the importance of a collection, it must be organized and described before it can be digitized in the Digital Production Lab. Materials must be processed and have a finding aid, or item-level metadata cataloging information created as part of the development of the digital collection. Metadata must follow nationally recognized best practices.

Metadata will be collected on each digitized item using Dublin Core elements. Elements will be used where appropriate. These elements are:

- Title
- Creator
- Subject
- Description
- Publisher
- Contributor
- Date original
- Date digital
- Type
- Format
- Identifier
For file naming conventions, please see Appendix B.

**File Formats to be Migrated**

- Photographs
- DVD
- VHS
- Beta
- U-Matic
- Reel-to-reel
- Cassettes

**Long-Term Digital Preservation**

Xavier Archives and Special Collections and the Digital Production Team will assess all resources as they are digitized or acquired and determine a preservation strategy for the resource. Some resources may be of an ephemeral nature and only back-ups will be made. Other materials such as born digital collections, collections that are fragile, or collections that Xavier Archives and Special Collections is legally required to provide long term access to will be identified for a digital preservation program.

Digital preservation combines policies, strategies and actions to ensure access to reformatted and born digital content regardless of the challenges of media failure and technological change. The goal of digital preservation is the accurate rendering of authenticated content over time.

Digital preservation policies document an organization’s commitment to preserve digital content for future use; specify formats to be preserved and the level of preservation to be provided; and ensure compliance with standards and best practices for responsible stewardship of digital information.

Digital preservation strategies and actions address content creation, integrity, and maintenance.

- Digitize at an appropriate level of quality to avoid re-digitizing and re-handling of the originals.
- Digitize an original or first generation (i.e., negative, rather than print of copy negative) of the source material if possible to achieve the best quality digital resource possible.
• Create and store two masters, one that serves as the archival copy and one that can be used as a Service master to create derivative copies.
• Create checksums for Master files upon ingest into the digital collection – this includes born digital materials that are accessioned into the collection.
• Use system components that offer the greatest flexibility and interoperability whenever possible.
• Use file formats and compression techniques that conform to standards adopted by Archives and the cultural heritage community.
• Create backup copies of all files and store backups on servers; have at least one additional copy stored off-site, as part of the backup strategy.
• Create meaningful metadata for digital objects or collections.
• Monitor data quality/integrity by generating checksums and running fixity checks on a regular basis, at least annually.
• Store digital files in an appropriate environment.
• Document a technology migration strategy for transferring data across generations of technology.
• Plan for future technological developments.

Limitations
Materials that meet digitization criteria will not be digitized if they:
• Cannot be shared without violating copyright law (see above for details)
• Are duplicative of materials digitized elsewhere, so long as the existing digital object follows the characteristics of good digital objects and is broadly accessible
• Do not comprise a complete work (e.g., a single page from a book)

Maintenance and Removal
This policy is designed in part to ensure the development of digital collections that are of high quality, useful and durable, and cohesive. It is possible, however, that individual objects or entire collections may need to be removed or de-accessioned for reasons of collecting weeding, storage, or copyright dispute, among others. These decisions will be made in conjunction with Xavier Archives and Special Collections, and others, as appropriate.
Appendix A
Dublin Core Cheat Sheet

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>A title will be a name by which the resource is formally known.</td>
</tr>
<tr>
<td>Creator</td>
<td>An entity primarily responsible for making the <strong>intellectual content</strong> of the resource, the author, the artist, the photographer of the original work, the interviewee, etc.</td>
</tr>
<tr>
<td>Subject</td>
<td>A topic of the content of the resource, Xavier University uses Getty AAT. You may have more than one string; it is recommended that you have no more than five.</td>
</tr>
<tr>
<td>Description</td>
<td>An free text account of the content of the resource</td>
</tr>
<tr>
<td>Publisher</td>
<td>An entity responsible for making the <strong>digital resource</strong> available. Xavier University of Louisiana Archives and Special Collections.</td>
</tr>
<tr>
<td>Date original</td>
<td>A date of an event in the lifecycle of the resource, or, when the original was created.</td>
</tr>
<tr>
<td>Date digital</td>
<td>A date in the event of the lifecycle of the resource; when the digital file was created, if the item is a born digital file and there is no analog equivalent, the date digital and the date original will be the same…</td>
</tr>
<tr>
<td>Type</td>
<td>The nature or genre of the content of the resource; use the dcmi TYPE vocabulary; Collection Dataset, Event, Image, Interactive Resource, Moving Image, Physical Object, Service, Software, Sound, Still Image, Text</td>
</tr>
<tr>
<td>Format</td>
<td>The physical or digital manifestation of the resource</td>
</tr>
<tr>
<td>Identifier</td>
<td>An unambiguous reference to the resource within a given context</td>
</tr>
<tr>
<td>Source</td>
<td>A reference to a resource from which the present resource is derived.</td>
</tr>
<tr>
<td>Language</td>
<td>A language of the intellectual content of the resource</td>
</tr>
<tr>
<td>Relation</td>
<td>A reference to a related resource</td>
</tr>
<tr>
<td>Coverage</td>
<td>The extend or scope of the content of the resource; coverage may be used either as a spatial or a temporal element, or both</td>
</tr>
<tr>
<td>Rights</td>
<td>Information about the rights held in and over the resource; See <a href="http://rightsstatement.org/files/151002recommendations_for_standardized-international-rights-statement.pdf">http://rightsstatement.org/files/151002recommendations_for_standardized-international-rights-statement.pdf</a></td>
</tr>
</tbody>
</table>
Appendix B
File Naming Conventions

Systematic file naming is important for system compatibility, interoperability, and to demonstrate ownership of the digital asset. It is critical that the file names are unique. The following conventions are recommended to assure consistency and ease of use. If followed, these file naming conventions can be utilized across various projects and by all staff.

- Use lowercase letters of the Latin alphabet and the numerals 0 to 9.
- Avoid punctuation marks other than underscores and hyphens.
- Begin each file name with a two or three character acronym representing the institutional name or department.
- Follow the institutional and department acronyms with an object ID. The object ID consists of a unique numbering scheme representing the object that is created by the Archivist. The Archivist will also document the file naming protocol used to create the unique object ID.
- File names should be limited to thirty characters, including the three character file extension.
- Use a single period as a separator between the file name and the three letter extension.
Appendix C
Project Management Form

Date:
Project Title:

Project Leader:
Person completing the report:

Introduction: Please complete an abstract of the main points of the project:
- Brief project description
- Key assumptions
  - Audience
  - Impact of the project on the Archives’ mission
  - Funding source
- Subject/keywords
- Overview of methods

Background: Provide background information relevant to the digital project
- Institutional background
- Collections background
- Predecessor to current project (if applicable)

Project Management
- Staffing: Identify potential staff that would be involved in the project
- What is the content being digitized? Describe the collection
  - Is it from the Archives or Special Collections? _____Yes _____No
  - Rights management
    - Is the content in the public domain? ___Yes ___No ___Don’t Know
    - Do you believe the rights will be an issue that needs to be resolved?
      ___Yes ___No ___Don’t Know
    - Please explain __________________________________________
  - If no, can you secure rights? _____Yes ____Underway
  - The content includes the following format:
    - _____Photos _____Text _____Audio _____Video
    - Other, describe __________________________________________
- Dies metadata exists for the project? _____Yes _____No
  - If yes, which metadata schema is used?
    - ____MARC ____Finding aid ____Dublin Core ____Other
- If the content is being acquired is it from:
  - _____part of a grant project _____from a university faculty or staff donor
  - _____other donor, please describe ______________________________
  - Has there been a review of the rights issues with the donor?
    - Has the donor resolved any right issues? _____Yes _____No _____In process
  - Does metadata exist for the collection? _____Yes _____No
  - If yes, which metadata schema is used? _____Finding aid _____Dublin Core
  - ____ other, please describe ______________________________________
- Project duration (Start date and end date)
Resources: List internal and external resources required for the project, including vendors, partners, etc.

Evaluation: Identify possible strategies for evaluating the project goals, including output and outcome measures.

Special Requirements: Briefly describe any special requirements for the project, including unique audiences, funder requirements, or unique requirements due to the materials. Are there any restrictions associated with the content use?

Key Stakeholders: Institutional/organizational/departments that will participate in developing and implementing the project.

Project Review and Approval:

This project is approved as submitted on _________________, 20xx.

This project is approved, with the following modifications: ___________________________
_______________________________
On _________________, 20xx.

Appendix D
Workflow for Digitization Projects
• Project Identification – including goals and objectives, project approval process
• Identification of project team
• Identification of potential funding sources, and allocation of funds
• Collection preparation
• Selection of materials for digitization, including review of copyright issues, culturally sensitive materials, restriction on use
• Review of technology requirements, including,
  o Content capture requirements
  o Content management system capacity
  o Website requirements for the project
• Staffing decisions made, including,
  o in-house vs. outsourcing of project
    ▪ metadata creation
    ▪ website development
    ▪ promotion
    ▪ copyright, as required
• Gathering metadata – initial metadata
• Digitization of the collection – using agreed upon digitization best practices appropriate for materials used
• Metadata creation – Additional metadata research and creation, if required
• Quality control testing and review. Adopt formal guidelines
• Storage and back-up of digital objects and metadata
• Promotional material prepared
• Website – add access to the collection
• Final processing and re-housing of physical collection as required
• Promotion of the collection/project
• Prepare project documentation
• Evaluate the project