

Webinars

Introduction to Digital Collection Management

This webinar will focus on the basics of managing digital collections and will address both born-digital and digitized records. Maggie Downing, Manager of Digital Imaging at the Conservation Center for Art and Historic Artifacts, will discuss scalable strategies and actions for preserving digital collections that can be implemented by institutions of all sizes.

<https://connectingtocollections.org/digital-collection-management/>

Imaging in Context: Introduction to Still Image Digitization for Smaller Institutions

Are you planning or in the midst of a digitization project for your collections? In this webinar, we'll describe the main elements of paper-based digitization, including the setup of scanning hardware and processing software, quality standards and best practices as defined by the Federal Agencies Digital Guidelines Initiative, the scanning process itself, and we'll wrap up by giving an overview of how to preserve your digitized assets for the long-term, including some details about collecting and storing metadata. We'll show you these processes using real digitization projects from our lab. And, we'll give alternative workflows appropriate for smaller institutions with limited funds.

<https://connectingtocollections.org/imaging-in-context/>

Dealing with Digital Assets

In this webinar, Lynda Schmitz Fuhrig provides a high-level overview about digital assets from word-processing to images to audio and video and the various components that need to be considered including media type and formats, storage, metadata, preservation, and accessibility. Discussion included file format detection, file transfer, and obsolescence issues to be aware of when dealing with digital files. Lynda Schmitz Fuhrig is the electronic records archivist at the Smithsonian Institution Archives who works with born-digital records from across the institution.

<https://siriuswebtest.com/c2cc/upcoming-webinar-dealing-with-digital-assets/>

When Copyright and Cultural Collections Converge

Nervous about how copyright applies to your collection? Unsure if you can claim copyright to the photographic reproductions created of your collection objects? You're not alone! Understanding copyright law can be a challenge for lawyers, let alone for the non-lawyers working with the collections of cultural institutions on a daily basis. Managing copyright nevertheless remains a key responsibility of caring for collections. And it remains imminently important for collection professionals to understand that copyright is just one element of intellectual property rights that may need to be considered when creating or utilizing reproductions. This webinar provides a practical introduction to U.S. copyright law, the public domain, and fair use, as well as touching upon parallel intellectual property rights to consider, such as privacy and publicity rights. Additionally, attendees will be presented with methodologies to navigate the myriad licensing options and ever-changing uses affecting collections, including determining rights status, identifying rights holders, and applying rights statements, Open Access, and Creative Commons licenses to collection objects.

<https://siriuswebtest.com/c2cc/copyright-collections-converge/>

Virtual Roundtable: Digitizing Collections & History Resources

Recording of a virtual roundtable hosted by the Vermont Historical Society on January 21, 2021

https://www.youtube.com/watch?v=1ywXaRI804Y&list=PL39ihyDFX0esEtpbS57BN7NjVdGgVLq_A&index=12

Other online resources

Capture Your Collections: A Guide for Managers Who Are Planning and Implementing Digitization Projects

<https://www.canada.ca/en/heritage-information-network/services/digitization/capture-collections-guide-managers.html>

Small Museums version: This online training course has been specially designed to help volunteers, curators and managers working in regional, local and specialist museums, to better manage the process of image digitization. The course was originally developed by the Canadian Heritage Information Network (CHIN) and Collections Australia Network (CAN). The 2012 version of this course has been updated by CHIN with supporting comments from various members of Canada's Cultural Collections Management Community.

<https://www.canada.ca/en/heritage-information-network/services/digitization/capture-collections-small-museum.html>

Following pages:

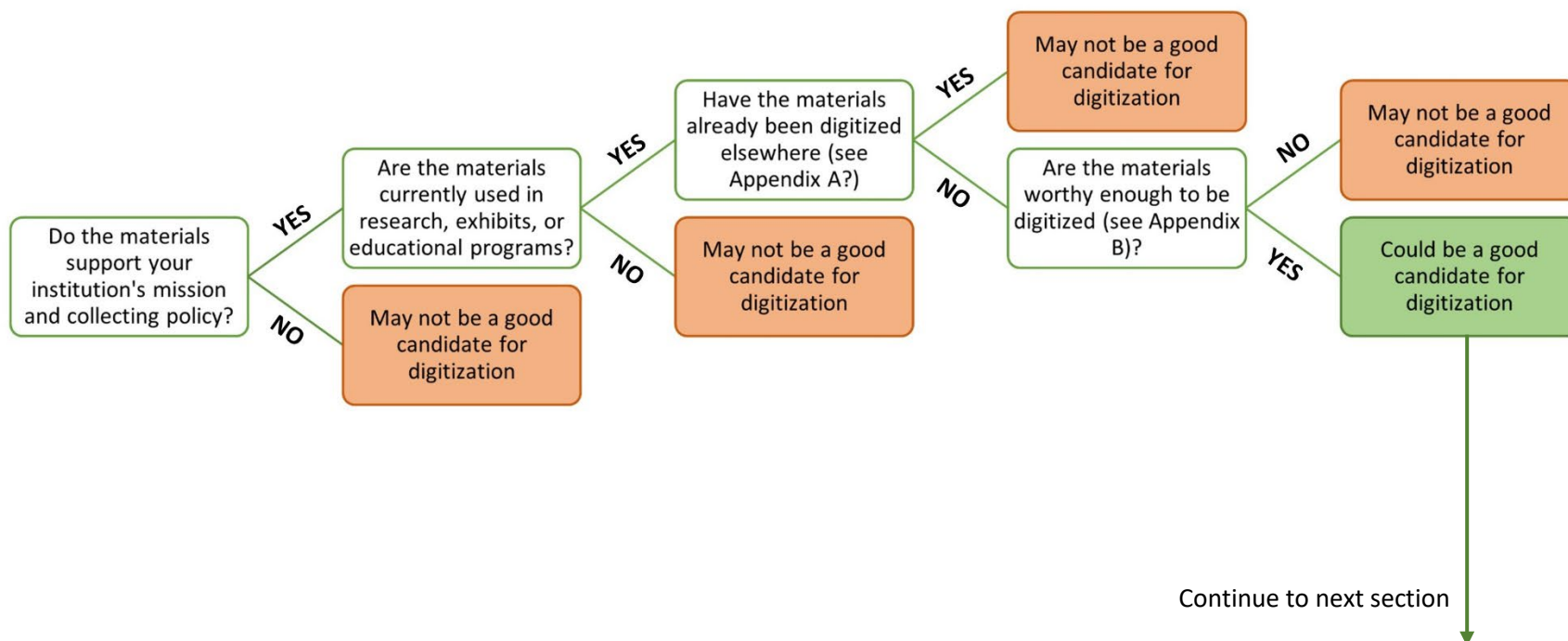
Digitization worksheets and project planning templates from the Vermont Historic Records Program

Selection for Digitization

Digitization of historic materials has many benefits. It can be part of a preservation strategy for at-risk materials, by limiting the handling of the originals, and digitization can be a great way to increase access to materials if the digital versions are made freely available online. However, not everything can or should be digitized: digitization takes resources, such as the labor to prepare the materials and reformat them; requires the right to reproduce the materials; and some collections don't warrant item-level attention. In addition, digital materials require a set of strategies and skills to ensure that they are preserved over time.

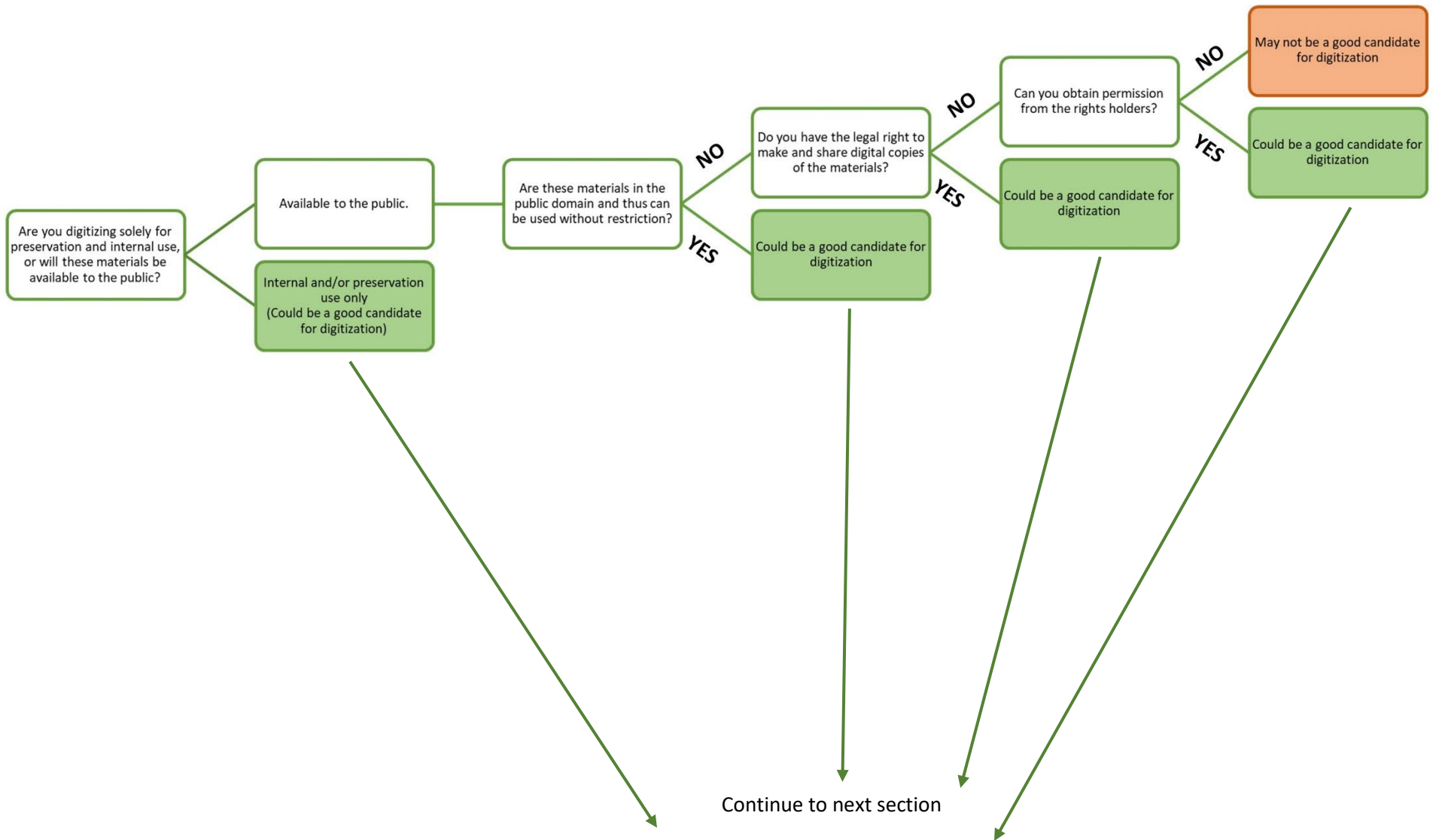
The following decision trees walk you through some basic questions about the materials you are considering for digitization. *If at any time along the decision tree you don't know the answer, the materials may not be a good candidate for digitization, or you may need to investigate further.*

SHOULD YOU DIGITIZE?

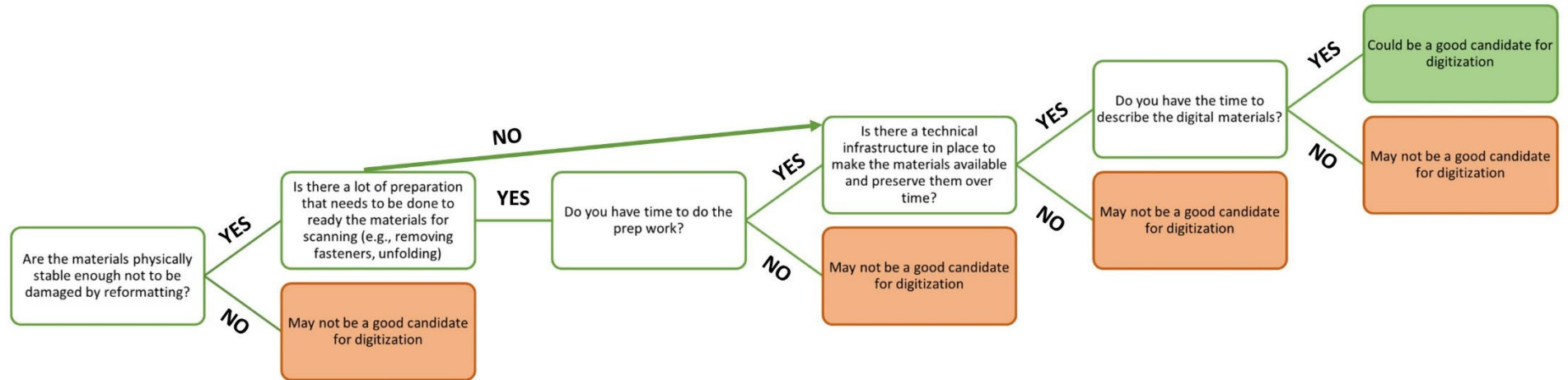


MAY YOU DIGITIZE?

(See Appendix C for guidance on navigating copyright and permissions)



CAN YOU DIGITIZE?



Appendix A: Researching Previous Digitization

Unless you know that your materials are completely unique, you may want to undertake a little research to see if they have already been digitized elsewhere; it does not make sense to duplicate effort if the materials are readily available. The following are some suggestions for where to take a quick look:

- Newspapers
 - Newspapers.com – <https://www.newspapers.com/>
 - Vermont newspapers are available for free to Vermont residents. Learn more at: <https://sos.vermont.gov/vsara/explore/newspapers/>
 - Digital Public Library of America – <https://dp.la/>
 - Chronicling America – <https://chroniclingamerica.loc.gov/>
- Publications
 - Internet Archive – <https://archive.org/>
 - HathiTrust – <https://www.hathitrust.org/>
- Photographs:
 - Library of Congress Prints and Photographs Online Catalog – <http://www.loc.gov/pictures/>
 - Digital Public Library of America – <https://dp.la/>
 - Internet Archive – <https://archive.org/>
 - National Archives Digital Photographs Collection – <https://www.archives.gov/research/alic/reference/photography>
 - Search by Image feature in Google – <https://images.google.com/>
- Postcards
 - Newberry Library Curt Teich Postcard Archives Digital Collection – https://collections.carli.illinois.edu/digital/collection/nby_teich
 - Internet Archive – <https://archive.org/>
 - Museum of Fine Art, Boston Online Postcard Collection – <https://www.mfa.org/collections/prints-and-drawings/postcards-at-the-mfa>
- Public records (documents created in the course of doing town, city, or state government business)
 - Ancestry (requires a subscription) – <https://www.ancestry.com/>
 - Family Search – <https://www.familysearch.org/en/>
 - The Vermont State Archives and Records Administration – <https://sos.vermont.gov/vsara/research/>

Appendix B: Types of Worth

When we speak of the worth of historical materials, we are talking about more than monetary value. Do the materials that you wish to digitize have any of the following types of value?

- Informational value – the content and research potential
- Administrative value – the functional usefulness needed to operate your organization
- Artifactual/intrinsic value – the material physical nature of the item itself is integral to its importance and might be lost if reformatted
- Associational value – the materials are related to an important person, event, place, or topic
- Evidential value – the item serves as historical or legal proof of something

For more information on these terms, please see the Society of American Archivists' Dictionary of Archives Terminology: <https://dictionary.archivists.org/index.html>

The value of materials will vary depending on your organization, its mission, and whom it serves. The [StEPs-UT program](#) has a worksheet, adapted from the Collections Council of Australia's *Significance 2.0* guide, that helps you assess the significance of your object collections: https://artsandmuseums.utah.gov/wp-content/uploads/2019/08/6.COLL4_1-Handout-SigAssessTEMPLATES.pdf. The American Association for State and Local History has an appraisal scorecard for determining the value of archival holdings, developed from their *Archival Basics for Historical Record Collections*: https://d221a1e908576484595f1f424f9e28cc684c8a6264aa2ad33a9d.ssl.cf2.rackcdn.com/aaslh_d3e6869e17cfccce7749139309e8f440.pdf

Appendix C: Copyright

It can be a complex process to determine who has the rights to the objects you're considering for digitization. These are helpful resources for navigating the world of copyright:

- Cornell University's guide to copyright: <https://guides.library.cornell.edu/copyright>
- Recollection Wisconsin's guide to obtaining permissions: <https://recollectionwisconsin.org/digital-readiness-toolkit/permissions>

Appendix D: Resources Consulted

The following resources were consulted in the development of this tool:

- The Northeast Document Conservation Center's preservation leaflet on Preservation and Selection for Digitization (in particular the Should/May/Can framework): <https://www.nedcc.org/free-resources/preservation-leaflets/6.-reformatting/6.6-preservation-and-selection-for-digitization>
- The Northeast Document Conservation Center's *Handbook for Digital Projects*, 2000: <https://chnm.gmu.edu/digitalhistory/links/pdf/chapter3/3.2c.pdf?msclkid=6df291d6ba9311ec825da9f5efa6870d>
- Conservation Connection's Digitization Resources for Archives (in particular the list of resources for researching previously digitized materials): <https://ctconservationconnection.org/digitization>
- Recollection Wisconsin's Digital Readiness Toolkit: <https://recollectionwisconsin.org/digital-readiness-toolkit>
- Council on Library and Information Resources' *Selecting Research Collections for Digitization* Report, 1998: <https://www.clir.org/pubs/reports/hazen/pub74/>

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The following are some basic questions to ask about the materials you are considering for digitization before moving forward.

SHOULD YOU DIGITIZE?

Do the materials support your institution's mission and collecting policy?

Are the materials currently used in research, exhibits, or educational programs? And if not, will digitization attract more use?

Have the materials already been digitized and made freely available by another organization (*see Appendix A*)?

Are the materials worthy enough to be digitized (*see Appendix B*)?

MAY YOU DIGITIZE?

Are you digitizing solely for preservation and internal use, or will these materials be made available to the public, either at your repository or on the web?

Are these materials in the public domain and thus can be used without restriction?

Do you have the legal right to make and share digital copies of the materials?

If not, can you obtain permission from the rights holders?

Are there other restrictions that prevent the content from being shared, such as donor agreement restrictions, personal identifying information (PII), or public records exemptions?

(See Appendix C for guidance on navigating copyright and permissions)

CAN YOU DIGITIZE?

Are the materials stable and in good enough condition that scanning won't damage them?

Is there a lot of prep work to be done to be able to reformat the materials, such as removing fasteners or unfolding documents, and do you have the time to do it?

Is there technical infrastructure in place to make the materials available and to preserve them over time?

Do you have time to describe the digital materials?

Appendix A: Researching Previous Digitization

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 - Chronicling America – <https://chroniclingamerica.loc.gov/>
- Publications
 - Internet Archive – <https://archive.org/>
 - HathiTrust – <https://www.hathitrust.org/>
- Photographs:
 - Library of Congress Prints and Photographs Online Catalog – <http://www.loc.gov/pictures/>
 - Digital Public Library of America – <https://dp.la/>
 - Internet Archive – <https://archive.org/>
 - National Archives Digital Photographs Collection – <https://www.archives.gov/research/alic/reference/photography>
 - Search by Image feature in Google – <https://images.google.com/>
- Postcards
 - Newberry Library Curt Teich Postcard Archives Digital Collection – https://collections.carli.illinois.edu/digital/collection/nby_teich
 - Internet Archive – <https://archive.org/>
 - Museum of Fine Art, Boston Online Postcard Collection – <https://www.mfa.org/collections/prints-and-drawings/postcards-at-the-mfa>
- Public records (documents created in the course of doing town, city, or state government business)
 - Ancestry (requires a subscription) – <https://www.ancestry.com/>
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Digitization Project Planⁱ

1) Foundations of Project

What is the purpose of the project?

Who is the target audience(s)? Who will be using this material?

Does the project connect to the mission of the organization?

2) Selection of Material

Please work through the Digitization Selection Tool to determine what materials are best suited for a digitization project.

What is the material being scanned? What type of material is it (e.g., photographs, slides, books, manuscripts, oversized images, etc.)? How much of the material is there? Is there any special characteristics or condition to be aware of?

Does the material have existing descriptive information?

Is the copyright status of the materials known? List the items in the categories below.

Public domain (not in copyright)	Copyright is held by your organization	Do not own copyright (must seek permission from rights holder)	Undetermined (needs further research)

3) Digitization

What changes will be made to the derivative/access copies of the digital files? For example, will you be restoring deteriorated photos? Will you be creating low-resolution access copies for the web?

Digitization Day Logistics

How many outlets are there? Are the outlets modern enough so the circuits won't be overloaded?

Are there enough tables/surfaces for the equipment and working space?

Is there good lighting in the space?

Is the space suitable for human comfort? Is it not too cold in winter and not too hot in summer?

How many people will be working on the project? Will there be enough room for them all to fit?

4) Storage and Preservation of Digital Files

How will you name your files? Using existing box/folder numbers, accession numbers, or other identifying numbers? Each file will need a unique name. Keep these file naming tips in mind:

- *Your file name is not a database record.* Please don't pack a bunch of descriptive information into the name.
- *Your collection may grow!* Your file naming system should accommodate future growth. Use up to five leading zeros with the numbers 0-9 to facilitate proper sorting, for example: smith00001.tif, smith00002.tif, smith00003.tif.
- *Format dates consistently.* When using dates in a file name, always start with YYYY, then MM, then DD so your files sort appropriately. If it's easier to read, add hyphens between the year, month and day, for example: 2012-12-01.tif.
- *Avoid funky characters.* Do not make it "machine-unreadable" by using quotation marks, colons, or slashes. Stick to numbers, letters, hyphens, and underscores only.
- *No spaces, please.* Use underscores (_) and dashes (-) to represent spaces. Spaces are often reserved for operating system functions and might be misread.
- *Keep it short and sweet.* Avoid including too many or overly complex elements within the file name.

Sample file name:

Where will the digital files be stored after scanning is complete? External hard drives and cloud storage are fine choices. If you have access to a local server or local area network that would also be an option.? A good rule to remember is the **3-2-1 rule for storing digital materials**: 3 copies on at least 2 different kinds of media, and 1 copy stored somewhere different than the other copies. **The VHRP will store one copy of your files on an external hard drive kept at the State Archives in Middlesex. This off-site copy will serve as your emergency backup.**

Where else will you store a copy of your digital files and on what media?

5) Sharing and Accessing Digitized Materials

The most time-consuming part of a digitization project is describing the stuff you have just digitized. The VHRP will provide you with a spreadsheet to fill out and guidelines for how to do that. We use what is called the "Dublin Core" metadata standard, to structure the description you create. Some information will be required: A unique **identifier, title, creator, date, description, subject, rights, and type.**

Additional descriptive information you could provide for your digitized items, if you wish and if it applies, includes: other names associated with the item (in addition to the creator you have already identified), the format, the language, a place name, information about the publisher, other related items, and more detail about the original item.

How will materials be made available to the public?

Materials scanned with the mobile digitization unit need to be made freely available online, and able to be easily found, browsed, and searched. The long-term goal of the VHRP, the Vermont Historical Society, and the Vermont Department of Libraries is to develop and maintain a statewide digital repository. In the meantime, we must use other platforms to provide access.

If you have already made digital content online, will that solution also work for these files? If your organization has a website, can materials be added? Here are examples of how that can be done from the Northfield Historical Society (<https://www.nhsvt.org/online-collections>) and the Rockingham Free Public Library (<https://rockinghamlibrary.org/history/>).

There are also a few free options for file hosting.

One option is to upload the files to the Internet Archive (archive.org), as the Rutland Historical Society (<https://archive.org/details/rutlandhistoricalsociety-video>) and Middlebury College Special Collections (<https://archive.org/details/middleburycollege>) have done. If you have a website, you can then link to your “collection” on the Internet Archive (you can request a “collection” be created for you once you have at least 50 items of the same media type -- more information here: <https://help.archive.org/help/collections-a-basic-guide/>).

Another option is to create a digital repository using Preservica’s Starter software. One benefit of this service, which is free for up to 5GB of files, is that they perform “active” preservation on the files, rather than simply storing them. The Billings Farm & Museum has recently created a repository using Starter: <https://billingsfamilyarchives.starter1ua.preservica.com/>. The VHRP also uses Starter to host collections for others; let us know if this option appeals to you: <https://bit.ly/vhrpdigitalrepository>

Another possible option is to add them to “Digital Vermont,” hosted by the Vermont Historical Society (<https://digitalvermont.org/>). Items added to this site are also linked to our current statewide digital repository, hosted by the Digital Public Library of America (<https://vt.dp.la/>).

Once you have selected a platform, what preparation is needed to work with it (e.g., installation, training)?

How will you promote these materials to your target audiences? Social media, elsewhere on the web, press releases, in-person events? Other?

6) Review

Do you plan to evaluate the use and impact of this project? If so, how? Through user surveys, web analytics, other ways?

ⁱ This project plan was developed from the Recollection [Wisconsin Digital Project Planning Worksheet](#) and the [Minnesota Historical Society Scanning/Digitizing Worksheet](#).

Description Guidelines for Digitized Items

These guidelines are intended to help you create what is sometimes called “metadata” or a “catalog record” to make it easier for people to find the materials they seek. This is achieved by following a set of rules (called a standard) that specifies the descriptive information, formed a certain way, that should be included in specific fields. These “fields” or “elements” appear as the column headers in the description spreadsheet you will use and they are each described below. The Vermont Historical Records Program uses the “Dublin Core” standard.

General rules:

- These guidelines are intended to be used for item-level cataloging.
- Avoid abbreviations and contractions.
- Required fields are noted and must be completed.
- If there is no relevant data for an optional field for the item, leave it blank.

Identifier (Required)

Definition: A unique identifier for the digital file.

Instructions: Use the file name, which should have been created (with best practice in mind) when the digital file was created.

Note: The Vermont Historical Society's file naming practice, for instance, is [call number with dashes instead of spaces]_[part of title] but you should create a file naming convention that works for your organization. The important thing is to remain consistent and to avoid arbitrary numeric assignments.

If a file naming practice has not been established, follow this guidance:

- The file name is not a database record. Please don't pack a bunch of descriptive information into the name.
- The collection may grow! The file naming system should accommodate future growth. Use up to five leading zeros with the numbers 0-9 to facilitate proper sorting, for example: smith00001, smith00002, smith00003.
- Format dates consistently. When using dates in a file name, always start with YYYY, then MM, then DD so files sort appropriately. If it's easier to read, add hyphens between the year, month and day, for example: 2012-12-01.
- Avoid funky characters. Do not make it "machine-unreadable" by using quotation marks, colons, or slashes. Stick to numbers, letters, hyphens, and underscores only.
- No spaces, please. Use underscores (_) and dashes (-) to represent spaces. Spaces are often reserved for operating system functions and might be misread.
- Keep it short and sweet. Avoid including too many or overly complex elements within the file name.

Examples:

XMSC163-50_RailroadCar

AdamsJennifer_Redacted

Title (Required)

Definition: A descriptive name given to the item. A title may be devised or formal.

Instructions: A formal title is one that appears prominently on or in the materials being described and is most commonly found in material that has been published or distributed, such as a title on a book, report, map, or film.

A devised title needs to be created in the absence of a meaningful formal title. Devised titles should be concrete and concise and can include names, the type of material, or other information about the item.

Capitalize only the first word and proper nouns.

Examples:

Farmyard, Swanton, Vermont

Address of the watchman, of Boston, to their patrons

Oral history interview with Caitlin Adair

Letter from Betty Hess to Luna Nesbitt

Creator (Required)

Definition: The person or organization who was responsible for making the content of the resource. This can be an author, artist, photographer, musician, corporation, organization, etc.

Instructions: Creators should be formatted as [Last name], [First name], [Birth-Death Years if known]. If the creator was a published author or well-known, the Library of Congress (LOC) might have established an “authoritative” form of their name. If you suspect that might be possible, look them up in the LOC name authorities file: <https://authorities.loc.gov/>.

If there is more than one creator, include a primary one here and the others in the “contributor” field. If the creator is not known, use “not known.”

Examples:

Linsley, William, 1852-1910

Aiken, George D. (George David), b. 1892

Woodstock Baptist Association

Sanders family

Not known

Date (Required)

Definition: The date on which the item was created or published.

Instructions: If the exact date is known, please use the following format (this is a standardized form known as the W3CDTF profile of ISO 8601: <https://www.w3.org/TR/NOTE-datetime>)

Year:

YYYY (e.g., 1997)

Year and month:

YYYY-MM (e.g., 1997-07)

Complete date:

YYYY-MM-DD (e.g., 1997-07-16)

If there is no date, estimate to the best of your abilities using either "circa [date]" or a narrative phrase like "before 1919" or "between 1900 and 1910." Do not use a question mark. If a date cannot be estimated, use “undated.”

Examples:

1910

1910-02-27

circa 1952

1890s

undated

18th century

Description (Required)

Definition: A narrative field outlining the content of the resource.

Instructions: This is a free text description of the item. Be comprehensive, but succinct. The description should give the user a sense of the "who, what, where, when, and why" of the item. This should be rich with terms that might flag the item in keyword searches. It should include some redundancy with other fields. Please include a reference to the physical format of the item (eg. a photograph, postcard, letter, document, etc.). This field can also be a place to include additional contextual information about an item or an item's creator. The length of a description can range depending on the item and how much is known about it.

Examples:

Announcement of a political rally at the Cavendish Town Hall, Saturday evening, August 29th, at eight o'clock, to feature speeches by George W. Goodrich and S.E. Emery.

[to see the item that this description references:

<https://www.digitalvermont.org/items/show/1953?collection=41>]

Ticket listing candidates for Washington County positions running on the Anti-Know Nothing Ticket. The Know Nothing party was a nativist, anti-immigrant national party. Also known as the American party, the group earned its nickname because its members operated under an oath of secrecy. Very few Know-Nothing candidates ascended to statewide office in Vermont, but they did form powerful coalitions with the newly formed Republican party. Running in opposition to the anti-immigrant sentiment and the secrecy of the Know-Nothings, a group of Washington County citizens convened at the Montpelier Court House on August 18, 1855 to nominate their own slate of candidates (Senators, Side Judges, Judge of Probate, State's Attorney, Sherriff, and High Bailiff) for the upcoming state and local election. This ticket also shows the group's endorsement of the Democratic candidates for statewide offices of Governor, Lieutenant Governor, and Treasurer.

[to see the item that this description references:

<https://www.digitalvermont.org/items/show/2011?collection=41&page=2>]

This colorized real photo postcard shows the railroad Arch Bridge, the vehicle Iron Bridge, and the old Paine Mill log dam on the Dog River. The Arch Bridge was destroyed in the 1927 Vermont Flood.

[to see the item that this description references:

<https://www.digitalvermont.org/items/show/802?collection=15&page=3>]

Subject (Required)

Definition: Key terms that describe the “aboutness” of the item.

Instructions: Subjects should ideally capture both the content of the item and what it is about. For example, a poster for an event organized by the American Civil Liberties Union may not directly say something about civil rights or freedom of speech, but the subject headings should reflect these concepts.

Best practice is to use terms from a controlled vocabulary (a fancy way to say a set list of terms) like the Library of Congress subject headings: <https://authorities.loc.gov/> but don’t get hung up on this. You can simply put in the term that you think best reflects what the item is about. Subject terms may “subdivide” geographically or temporally.

There is no set number of required subject headings; that will depend upon the complexity of the material (how many things is it “about”?) and the enthusiasm of the cataloger.

If the subject is a person or organization you should follow the same rules as for creators: the name should be formatted as [Last name], [First name], [Birth-Death Years if known]. If the subject was a published author or well-known, the Library of Congress (LOC) might have established an “authoritative” form of their name. If you suspect that might be possible, look them up in the LOC name authorities file: <https://authorities.loc.gov/>.

If a geographic or time subdivision is added follow the double dash formatting as seen in the examples. If you use more than one, put a semicolon in between them:
COVID-19 (Disease); Medicine

Examples:

COVID-19 (Disease)

Medicine

Physicians--Vermont--Washington County

Sheep farming--Vermont

Sheep farming--Vermont--19th century

Aiken, George D. (George David), b. 1892

Rights (Required)

Definition: A statement of copyright status and how the item can be used. You are strongly encouraged to use a URL, pointing to the relevant rights statement on rightsstatements.org/en/ or [Creative Commons license](https://creativecommons.org/licenses/). You can also use this element for plain language rights statements, license terms, or “contact for information.”

Instructions: Preparations for digitization should have included some investigation of copyright and decision making about how people can use your digital materials. Providing clear rights statements makes it easier for users to understand what they can do with a digital object they discover. Review rightsstatements.org/en/ to identify whether it is more appropriate to use a Creative Commons license or whether one of the rights statements is more appropriate for the item you are describing. If you need help figuring out the best statement or license to use, you can walk through this decision tree: <https://pro.europeana.eu/page/selecting-a-rights-statement>.

If your organization is the copyright holder for the item and you wish to encourage re-use without people seeking your permission, you should use a [Creative Commons license](https://creativecommons.org/licenses/by/4.0/). You can use this tool to figure out which license to apply: <https://chooser-beta.creativecommons.org/>. If you would like them to request permission, use the [“In Copyright” rightsstatement](https://rightsstatements.org/en/InCopyright/) and provide information about how to contact your organization.

If the item is not in copyright, use the [Public Domain Mark](https://rightsstatements.org/en/PublicDomainMark/) or the [Creative Commons Public Domain Dedication](https://creativecommons.org/licenses/publicdomain/), unless there are legal or contractual conditions that apply (in those cases there are options on rightsstatements.org to use).

“Copyright Not Evaluated,” “Copyright Undetermined,” and “No Known Copyright” statements should only be used if it is not possible to use a clear rights statement or license.

Examples:

- <https://rightsstatements.org/page/InC/1.0/?language=en>. Reproduction and copyright information for this image is available from Middlebury Special Collections, Middlebury, Vt. To contact us with questions, comments, or information about this item, please email us at specialcollections@middlebury.edu.
- This image has been made available under a Creative Commons Attribution 4.0 International (CC-BY-4.0) license. License terms are available at <https://creativecommons.org/licenses/by/4.0/>. Contact archives@localsociety.net for more information.

Type (Required)

Definition: This field is used to describe the content of the item in the most general terms, using a predetermined list of terms.

Instructions: Select the term that best describes the item from the dropdown menu in the spreadsheet (this is known as the “Dublin Core Metadata Initiative Type Vocabulary”):

- Collection
- Dataset

- Event
- Image
- InteractiveResource
- MovingImage
- PhysicalObject
- Service
- Software
- Sound
- StillImage
- Text

The rest of these fields are optional; use only if you wish and if they are relevant to the item you are describing.

Contributor

Definition: The name of a person or corporate entity who has made significant contributions to the creation of the original item.

Instructions: Contributor names should be formatted as [Last name], [First name], [Birth-Death Years if known]. If the creator was a published author or well-known, the Library of Congress (LOC) might have established an “authoritative” form of their name. If you suspect that might be possible, look them up in the LOC name authorities file: <https://authorities.loc.gov/>. Separate entries by a semicolon.

Examples:

Schizio, Eunice

Galusha, Jonas, 1753-1834

Format

Definition: The physical properties of the item. This field can be used to provide a more concise description of the format or physical makeup of the original item you digitized to create the digital object you are now describing. In addition, this field can be used to document the size or duration of the original.

Instructions: Since this field can be used in different ways, make decisions about how your organization will use this field, document that decision, and try to follow it consistently.

If providing a more concise description of the format, best practice would be to select terminology from what is called a “controlled vocabulary.” This could be *Nomenclature for Museum Cataloging* (<https://www.nomenclature.info/>) or the *Getty Art and Architecture Thesaurus* (AAT): <https://www.getty.edu/research/tools/vocabularies/aat/>, or a list you develop in-house. The goal is to identify the format consistently and avoid calling a letter a “letter” in one description record and “correspondence” in another. The format should be determined to the best of your ability. For example, if you are unable to distinguish between a woodcut and an engraving, use the broader term of “print.”

If documenting the size or duration of the original, measure dimensions in inches, in this order: height x width (2-dimensional items) OR height x width x depth (3-dimensional items). For audiovisual materials, describe the length of the recording, not the size of its carrier (e.g. the tape or CD).

Examples:

Photographs

Postcards

Correspondence

1 broadside : 14 x 15 in

1 photograph : 8 x 10 in

1 audio cassette : 1 hr., 37 min., 43 sec.

Language

Definition: Language or languages included in the original item.

Instructions: Indicates the language(s) of the intellectual content of the resource. This implies the language(s) in which a text is written or the spoken language(s) of an audio or video resource. Visual images do not usually have a language unless there is significant text in a caption or in the image itself. Similarly, artifacts do not usually have a language unless words have been written directly on it.

Examples:

English

French

Place (aka Coverage)

Definition: The named place or location where the item was created or that it depicts.

Instructions: For towns, the format should be [Town name], [Old form of state abbreviation]. As you might have suspected, best practice is to use a controlled vocabulary. The Library of Congress Subject Headings includes place names <https://authorities.loc.gov/>.

Examples:
Montpelier (Vt.)
Boston (Mass.)
Bennington Battle Monument (North Bennington, Vt.)

Publisher

Definition: The agency or person responsible for making a resource physically available. This could be a publishing house, a newspaper, a museum, etc.

Note: This will not apply to many materials but may be relevant to printed broadsides. In the case of many broadsides, the publisher may be a newspaper. Many postcards also list their publisher.

Instructions: Use this field if you wish and if the publisher is identified on the item. When applicable, include the location where the publisher is based and the name of the publisher, following the format in the examples rather than how it is listed on the item.

Examples:
Brattleboro, Vt.: Brattleboro Reformer
North Tunbridge, Vt.: Osbourne The Printer

Relation

Definition: A related resource.

Instructions: This field points to some other object or record, either in machine readable (e.g., URL) or human readable (e.g., title) format. This field can be used in a variety of ways:

- Describing whole/part connections between resources and collections;
- Linking to/between objects in a series;
- Pointing to alternate versions or editions of the same work;
- Collocating components of the same work (e.g., textbook and accompanying audio files)
- Pointing to the resource's technical or dialogical dependencies;
- Linking between copies of the same work in different locations, formats, or collections.

Examples:
Second edition
<https://archive.org/details/atariforcecomics>

Source

Definition: A reference to the original item that has been digitized or the larger collection to which it belongs. The digital object may be derived from the related resource in whole or in part. Some digital resources are “born digital” and derive from no pre-existing resource; in these cases, the Source element is not used. This field would help a researcher identify where to find the physical object if they were to visit and if it is part of a larger collection, provide some additional context for the item.

Instructions: Use the unique identifier for the source, whether that is an accession number, object number or call number. If the source for the digital object is part of an archival collection, include the name of the collection and the call number. If applicable, also include the box and folder number.

Examples:

Ellen Agnes Riley White House Papers, 1926-1961 (MSA 632:02)

William Linsley Diary, 1880s-1900s (XMSC 163)

Helen Hartness Flanders Ballad Collection, Box 5, Folder 1

Broadside D (071 B737r)

2022.001.10

Excerpted from 30-minute audio cassette recording of Clara Farnham reading her poems at Town Meeting Day in Glastenbury, Vermont, March 2, 1964 (Cassette Collection #23)

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
1		Identifier	Title	Creator	Date	Description	Subject(s)	Rights	Type	Contributor	Format	Language	Place (Coverage)	Publisher	Relation	Source	Extent (collections only)						
2	Example: single item	postcard0001	East Orange, Vt., -- looking east	Osborne	1907	A photo postcard depicting houses and large maple trees along East Orange Road, heading toward what is now Route 25. It is addressed to Martin Dillham in Waterbury Center and postmarked August 15, 1907.	Rural roads--Vermont; Landscapes--1900-1910	In the public domain. See https://creativecommons.org/publicdomain/mark/1.0/ or contact archives@gmail.com for more information.	Stillimage	Dillham, Martin		English	East Orange (Vt.)	North Tunbridge, Vt.: Osbourne The Printer									
3	Example: group of items	Small Collection 105	Parkman Family Papers	Parkman Family	1954-1962	Letters Francis and Frances Parkman recieved, written by their daughters Susan and Lily while at college. The collection includes some snapshots of the family on a beach vacation, programs from the Fishers Island Theater Group, and several postcards sent to the Parkmans.	Correspondence Dickinson College Community theater	No known copyright restrictions. No known restrictions on use.	Collection			English	Carlisle (Pa.) Fishers Island (N.Y.; island)				2 folders						