



Hastings Highlands Public Library

Policy Title: **Digitization Policy**
Policy Number: **OP-22**

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Last Review/Revision Date:
Year of next review: 2025

PART I: DIGITIZATION POLICY

Introduction:

The Hastings Highlands Public Library Heritage Reference collection serves as a repository for archival documents, tapes, maps, images and other primary and secondary sources related to the history of Maynooth and the surrounding area of the Hastings Highlands Municipality (Bangor, Herschel, Monteagle, Wicklow & McClure). We are committed to promoting a greater understanding of the history of the area and the community by collecting and making accessible materials related to the heritage of the area and community.

The production and stewardship of the digital collection allows the Library to enhance services and access to our reference and heritage collection for our users and researchers. The Hastings Highlands Public Library (HHPL) also recognizes the responsibility as a memory institute to preserve the collections in its care.

Objectives & Goals

The objectives and goals of the digitization policy can be summarized as follows:

1. Why we digitize

- **Information Sharing:** To enable users, regardless of location, to directly access and use, where copyright and agreements allow, a range of materials related to the history and heritage of the Maynooth and surrounding area of Hastings Highlands Municipality.
- **Preservation:** To preserve rare and fragile materials and those at risk of format obsolescence, while also improving access to their content by providing digital surrogates of the items for use.
- **Support Research:** To build a critical mass of digital content to support the Library's research, program and activities.

2. How we digitize

The digitization of materials is undertaken in house by the Heritage Librarian and trained volunteers. The Library employs widely accepted national standards and practices for digital capture, metadata, storage, preservation and access. The Library's digitization activities are guided by the principles which take into account access and preservation considerations, as well as efficiencies of the digitization processes. For more information, please see **Appendix**.

3. What we digitize

- a. Items of historical and/or cultural significance to the Hastings Highlands Municipality
- b. Unique and/or rare of materials
- c. Reference collection items that are in high demand
- d. Books out of copyright status if permission to digitize is obtained
- e. Adding value through providing online access, such as complementing other collection material or increasing research interest in relatively unknown material

4. Access to the digital archive

The HHPL provides access to the digital objects via 'Our Digital Worlds' (ODW) but does not generally interpret them. Instead, the digital objects are made available for others to use as required. The use of digital objects in the digital archive requires that the user attributes the work, acknowledges the digital archive as the source, and complies with any copyright or other access restrictions.

5. Digital archive infrastructure

The ODW uses the VITA Toolkit platform- a flexible, subscription-based web-publishing platform for the display of library and museum archives and community newspaper collections and exhibitions. For more information about VITA Toolkit please visit: <https://ourdigitalworld.net/>. We have joined up for a free Flickr.com as a source to expand upon our digital archives. Flickr is for photographs and image sources to be available for private or public use. This will allow us to place 1,000 images on the site for free, and not impact on our VITA toolkit storage. For more information, visit <https://www.flickr.com/about>. A lot of public libraries are using both VITA and Flickr for the digital archives.

Appendix (OP-22 – Digitization)

Definitions of Key Terms:

- Digitization: the process of converting analogue information in any form (text, photograph, voice, etc.) to digital form using a device such as a scanner, a camera or any other electronic device.
- Digital surrogate: a digital manifestation (or version) of an analogue.
- Digital master copy: a digital copy that is intended to be preserved over time and can serve as a template for producing derivatives or performing other preservation actions.
- Digital access copy: a copy that has been derived from the master for the intent other than becoming a preserved object (e.g. for viewing, web delivery, printing, etc.)
- Digital object: digital data stored in a binary format, consisting of a bit-stream and relevant metadata, which comprises a persistent identifier and authenticity checks. Digital objects can include text, photographs, audio files and videos.

PART I: How We Digitize

The following principles are applied:

- a. Digital master copies are created by digitization of analogue materials from the Heritage and reference collection or from materials off site (brought in by community members). The Library is committed to managing the digital copies for long term access.
- b. Materials are digitized according to the HHPL's Digitization Standards and Procedures (See Parts I and II). Digital master copies are created to a resolution appropriate to the item and the type of use it is likely to attract. Quality assurance is undertaken as a routine task to ensure adherence to the Library's standards.
- c. Digital master copies are not digitally manipulated or enhanced, except to compensate for defects in equipment. Quality assurance process are applied to ensure that digital versions of analogue materials represent the original item as closely as possible. Digital objects are delivered online in a way appropriate to the format of the material via the VITA ToolKit.
- d. Materials are digitized once only and the digital access copies can be reused for many purposes including online access, publications and educational activities. Where lower quality master copies exist (created according to early digitization practices and capture standards), the original items are re-digitized to the current standard as appropriate.
- e. Resource descriptions and metadata are created using the Simple Dublin Core Metadata scheme and the Library of Congress subject headings.
- f. Digitization takes account of Canadian copyright laws

PART II: Digitization Standards

Rationale

Implementing and following best practice standards* will enable us to:

- Ensure that the digital files we create are of high quality and/or meet national standards
- Maintain the integrity and longevity of the digital files

The following table contains the standards for resolution and bit depth that the Library should follow in digitization projects. These standards are guidelines rather than rules; the actual settings used in a

specific object may vary depending on the condition of the material and the intended use of the digital objects. In every case, the objective is to have a master copy which is a faithful reproduction of the original, and an access version in which all the essential informational value of the original is readable, but the file size is kept small. (Master copies go on the server; access copies go on the VITA Toolkit).

*these standards follow the guidelines set by the Library and Archives Canada (LAC).

Digitization Standards for photographic prints and negatives (DPI = Dots per Inch same as PPI- Pixels per inch in software)

35 mm negative or slide	3200 DPI	4800 pixels
2 ¼ x 2 ¾ inch negative (5.7 x 6.9 cm)	1900 DPI	4275 pixels
2 3/8 x 2 ¾ inch negative (6 x 7 cm)	1600 DPI	4400 pixels
2 3/8 x 2 3/8 inch negative (6 x 6 cm)	1800 DPI	4272 pixels
2 3/8 x 1 ¾ inch negative (6 x 4.5 cm)	1800 DPI	4275 pixels
3 x 5 inch print (7.62 x 12.7 cm)	900 DPI	4500 pixels
4 x 5 inch print (10.16 x 12.7 cm)	900 DPI	4500 pixels
4 x 6 inch print (10.16 x 15.24 cm)	700 DPI	4200 pixels
5 x 7 inch print (12.7 x 17.78 cm)	600 DPI	4200 pixels
8 x 10 inch negative or print (20.32 x 25.4 cm)	600 DPI	6000 pixels

Digitization Standards for Printed Material

Letter sized page 8 ½ x 11 inches (21.59 x 27.94 cm)	300-600 DPI	.tiff or .pdf
Legal sized page 8 ½ x 14 inches (21.59 x n)	300-600 DPI	.tiff or .pdf
Ledger sized page 11 x 17 inches (27.94 x 43.18 cm)	300-600 DPI	.tiff or .pdf
Books/ Pamphlets digitized by the Internet Archive	Varies	.jp2
Posters (Standards still under discussion at LAC)	300-600 DPI (Dependent on size)	.tiff
Maps	Minimum 600 DPI	.tiff

(Standards still under discussion at LAC)	(dependent on scale of map)	
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Digitization Standards for Audiovisual material

¼ inch audio tape	Min 48 KHz/ preferred 96 KHz Min 24 bit/ preferred 32 bit	.WAV or .FLAC
Audio cassette	Min 48 KHz/ preferred 96 KHz Min 24 bit/ preferred 32 bit	.WAV or .FLAC
VHS Cassette (30 MiB per second)	Minimum 8 bit Preferred 10 bit	.AVI, .MPEG, .MP4, .MKV, or .Quicktime (can be acceptable)
UMatic cassette tape (30 MiB per second)	Minimum 8 bit Preferred 10 bit	.AVI, .MPEG, .MP4, .MKV, or .Quicktime (can be acceptable)
All other formats (½" tape, 8mm, 16mm, 35mm film, etc.) (30 MiB per second)	Minimum 8 bit Preferred 10 bit	.AVI, .MPEG, .MP4, .MKV, or .Quicktime (can be acceptable)

PART III: Digitization Procedures:

Rationale

Implementing and following the best practice procedures will enable us to:

- Ensure that the digital files we create are of high quality and/or meet national standards and;
- Maintain the integrity and longevity of the digital files;
- Ensure the digital objects in the collection are discoverable and shareable;
- Save time and costs by avoiding duplication of work.

The Procedures

1. Purpose of digitization and/or intended use of digital item

Determine the purpose of digitization and/or intended use of the digital item. Review the selection criteria for digitization in Part 1, No. 3. Unless the material at hand is unique and/or a master copy is required (i.e. hand-written margin notes in the book or manuscript that are of value to researchers, etc.), the material might not need digitization if an acceptable digital copy can be found elsewhere

- Is a facsimile of the material acceptable? Yes –Go to step 2 of procedures.
- Is a facsimile of the material acceptable? No –Go to step 3 of procedures.

2. Check online

Check online to see if there is an existing digital copy available for download (select an appropriate format according the Standards in Part II). If necessary, double check to make sure the edition and/or version is the same between the digital copy found and the analogue material at hand. Some good places to start are:

- Internet Archive: <https://archive.org/> (Click on the text tab to search for text, and moving images for videos, etc.)
- Open Library: <https://openlibrary.org/>

- Google Books: <https://books.google.com/>
- Project Gutenberg: https://www.gutenberg.org/wiki/Main_Page

- Is a digital Copy found? Yes – (Review copy and download) Go to step 4 of procedures.
- Is a digital Copy found? No –Go to step 3 of procedures.

3. Digitizing

- a. Create the master copy applying the appropriate digitization standard (see **Part II**).
- b. Generate the access copy from the master.
- c. Digitization should follow the original unit of material. That is: covers of books, albums, files, etc. should be copied first, followed by their content. Blank pages in volumes and books should also be copied, in the place in which they appear in the original. Never separate digital files that belong together as one unit (i.e. do not separate the illustrations from the text of the book).
- d. If digitizing a material in its entirety is not feasible or desired, include (if applicable):
 - i. The front title cover page (or container, leaflet, insert)
 - ii. The inside title cover for the text type (typically includes publisher name)
 - iii. The copyright page/information (typically includes publication year, and the library of Congress Cataloguing in Publication Data or the Library and Archives Canada Cataloguing in Publication Information)
 - iv. The table of contents
- e. Quality control: Digital files must be inspected to ensure that they are of good enough quality for the purpose for which they are being digitized. In some cases, every digital file must be reviewed, in others only sample. For example, blurred texts, images, cut off pages are not acceptable and must be re-digitized.

4. File name and structure

- a. Give the digital file a meaningful but short name and omit spaces (use the underscore to separate each element of the file name and as a space marker). Pick a unique word or phrase from the title and pair it with the author's last name and publication year and part number if applicable (for multi-part files). Leave out articles such as *-a, an, the*. **Keep the file name descriptive but succinct.**

Example 1: Book

- Title: *Chronicles: News of the Past, Vol. 1*
- Author: Dr. Israel Eldad

The file name structure would be as follows:

- Format: author_title_pubyear.filetype
- File name: eldad_Chronicles_v1_1972.pdf

If there is more than one author associated with the work, use the first one listed. If a work is a multi-volume work as in the example above, include the volume number in the file name.

Example 2: Book Chapter

If digitizing only a portion of a book –include the chapter number in the file name:

- Book Chapter: Chapter 6 –Pirates and Brigands
- From book: *The Rebels of Hastings*
- Author: Betsy Dewar Boyce
- File Name: *Boyce_rebels_hastings_ch6_1992.pdf*

Example 3: Photographs

If digitizing a single photograph, you want enough information in the file name to give an idea, but to not put overwhelming amount into it. If there's a project name, abbreviate it, if the person wants to remain anonymous use an identifying number, otherwise use the name of the donor. If there are multiple images, add number sequences. (HH= Heritage in Hastings, AD### = Anonymous Donor ###).

- Date: Year/Month/Day 20181215
- Acronym of Project: HH
- Name of Donor/ Num Seq.: A.J. Smith / AD001
- File name with donor: 20181215_HH_Smith.jpg
- File Name with anonymous: 20181215_HH_AD001.jpg

Example 4: Multi-part files

The multi-part files in a folder should follow the same format naming structure set out above but with the addition of the part number.

- 20181215_HH_AD001_1.jpg
 - 20181215_HH_AD001_2.jpg
 - 20181215_HH_AD001_3.jpg
- b. Use only capital letters
- c. Always use three-character file extensions: .tif, .jpg, .mp3, .pdf

5. Attach metadata

Attach metadata to the digital file(s) in the form of a .txt file (with the exception of the pdf files):

- The title of the work (If journal article or book chapter, include source title)
- Author (or artist, performer, donor, photographer, etc.) information
- If extract, page number(s)
- Copyright information (What year was it published/created?)
- Publisher information (Who published the work?)
- Any other relevant information or description such as whether the file is the master or access copy, brief provenance or contextual information

- The .txt file will have the same name as the digital file

The PDF formats, metadata can be attached after saving the file and then going to:

- File –Properties –Description tab: the metadata can simply be entered in the “keywords” box.

6. **Apply optical character recognition (OCR)** (If applicable)

For textual pdf digital files, apply OCR

- Documents –OCR Text Recognition –Recognize Text using OCR...

7. **Upload the digital and metadata files to the HHPL server**

Upload all digital files to the HHPL shared drive E:\Heritage\Heritage Resources\1.1 Digitization**TitleofProject**

Locate and open the current year folder (i.e. 2018 Digitization Projects)

- a. Create a sub-folder (folder name should follow Project Name Year) and drop your digital files into it.

8. **Record your digitization project in the HHPL Heritage Digitization Log**

This log, named **Digitization Log**, will be found on the HHPL Shared drive E:\Heritage\Heritage Resources**1.1 Digitization**. In the log, we are interested in collecting the following information:

- a. **Column A:** What is the title of the work being digitized? Please give the full title.
- b. **Column B:** If only a chapter(s) of a book or a journal article is being scanned –give the chapter(s)/journal article title as well as the source work title (column A).
- c. **Column C:** Author, artist, performer, photographer, donor of work (If scanning an extract with different volume author, specify both). List all the authors associated with the work. Last Name, First Name
- d. **Column D:** Reason for digitization. Example: give a project name associated with it or the reason (ex. Digital Archives, Staff request, preservation)
- e. **Column E:** How was it digitized? Example: scanner, digital camera, video camera
- f. **Column F:** When was the work digitized? Format: yyyy-mm-dd
- g. **Column G:** Size of folder expressed in **kilobyte (KB)**.
- h. **Column H:** What was the folder named? Format: Author Title Year (i.e. *Boyce Rebels Hastings 1972*)
- i. **Column I:** Indicate if the file is a Master and/or Access copy.
- j. **Column J:** Who digitized the file(s)?