Event DIY Digital Assets: Creation, Implementation, Access
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There was a problem with closed captioning today and we apologize for the inconvenience. We are missing the first 15 minutes of the webinar.

The California State Library's mission and strategic plan. You will discover what their agenda is for grants. You may do the same with other organizations such that the California Council for humanities, or maybe there are similar regional organizations in your area. Take time to brainstorm outside of the traditional mode of library grants. You may also consider involving the community with the establishment of an advisory group are having a community meeting. You will see the trends of what the interest are, so this will guide you to where you can find funding for your project. Tailor your request for funds of what these agendas are. Another suggestion is if your local library has not applied or been a recipient of the local history digital resources project, do it now. It is an excellent starter set. Cinema list of some of the San Francisco public Library partnerships that we have had. We have had a myriad of them in the past and we continue involving ourselves with other relationships. Some of our some -- funding in the past have been received from the friends of the San Francisco public Library, the genealogical Society of Utah, department of the Church of Jesus Christ of latter-day Saints, Internet archives, San Francisco redevelopment office or [Indiscernible name] archives project, [Indiscernible name] Association, Bay Area library Association, and California libraries [Indiscernible name] grant. You can see that we have had quite a few different types of relationships and not always traditional libraries spenders. I will elaborate more on these partners it just a little bit, and we will talk about digitizing decisions that we did. In regards to digitizing your local history, you have one fact on your side. Due to deterioration of materials, the time is now. This is a preservation endeavor from a paper system. Some of your digitizing decisions will be based on the level of deterioration. There are many resources available to guide you with the decision-making process of what to digitize first. I always mention these resources, and we have listed a lot of these on our handout that is available on the info people paid to for the webinar. Unfortunately, with some materials such as audiovisual materials that we have encountered in our collection, there is a high -- for digitizing data format. We discovered that we had a 22 mm film from 1905. Transferor would cost approximately $4000 which was more than one third of our grant. Now we have to decide to put a hold on that item, but now we know some of the gems that we have for future grant opportunities.

Another issue is copyright, which can also affect your decision making process forward to digitize. I will not go into detail about it, but it is a consideration. On the handout I have included a link to Mary Mentos helpful webinar on digitizing photo collections.

With a digitizing project are many decisions to make. You want to approach it with the best project management skills and create an action plan. I also emphasized timing of the project so that Library interns and volunteers can be incorporated, which many will highlight later. I will share some of the decisions this library made and is making with digitizing projects. I will also include some small [Indiscernible name] and lesson plans. Basically, we have had a go for it attitude and now we are dealing with a few of the consequences.

One big decision to make is to digitize in-house or outsource. In-house digitizing does take staff time

to organize. We begin with digitizing photographs in 1996. Once the infrastructure is in place you can have sophisticated volunteers or library school interns continue the digitizing process, which we have not done at the library here but should consider doing it. This would work best with autographs and other visual materials as well as [Indiscernible name]. For materials such as books you will need a scribe. You can build one, or borrow one, or partner with somebody that has one. The large-format materials will require a complicated setup. Luckily, we just recently discovered one in San Francisco. Here are the slides of our digitizing partnerships with the genealogical Society of Utah. That this was a lucky relationship for us because they approached us. This is Philip who basically was paid by GF view -- GFU to come in digitize for us. He had a remote set up and he digitize for three years to get all of our mortuary records, naturalization records, and basically all the sources of the genealogical interest. The library received the digital assets on a hard drive for our future digital library, and GFU now has them online.

Another new relationship we formed is with a local map Kuester, David [Indiscernible last name]. The city architect and a David chatted up recently at a luncheon at the Internet archive. Susan invited David to come and see our map collection. He took interest in our maps and digitize those for us for free, and we were lucky. Here, I took these photographs that you see here from our field trip to his digitizing setup. The field trip we took on Friday, and we were trying to convince him to come and he well, do these sets of a 1937 aerials for us. Sometimes a relationship for digitizing can come from just a small chat.

We have another relationship that has been worked both as a vendor, an outside vendor for us, and also has a partnership. For a first relationship with the Internet archive begin with a grant. We received a grant from the friends of the San Francisco public Library to digitize the San Francisco municipal report. We paid Internet archive to digitize those for us. Then the Internet archive it received some federal money to digitize SFP L. materials. Then they wanted to play around to see if they could digitize microfilm. So they did that for us for free. Now they have a grant through the California State Library, and will be setting up a scribe that looks like this back of house at the San Francisco public Library to digitize 1000 books. We also had another type of relationship where you have to think of what you have and who might be interested in it. So we have 19th-century periodicals called Pacific line and Spear review. Of the wine librarians Association, this was a couple years ago, really wanted to pay for it to be scanned. So they paid, the Internet archive the scan it, and this is a good example of how we have to incorporate the record into our online system. As I mentioned, we have had some hurdles, and because we basically have gone forward with a digitizing, presenting and sharing the resources have a stumbling box. Since we have yet to build our digital library and present our digital assets, we have been created otherwise. The materials that we have digitized with Internet archives, we have added links to the bibliographic records that links to the digital objects on the Internet archive site. It is not always highlighting through the library.

As I mentioned, we started digitizing photos in 1996, do we put the online database on the World Wide Web in 2000. Yet, as time has passed data collars is slowing down our system, and the 40,000 images are not available through the web, but are only available through our site. This database does rely on the support on our IT department and is something to consider when planning your digitization of that online materials.

We have been considering other models. We have used this one, Amiga, which allows for public

comment. We used this one, which is a project that Trent mentioned earlier. After all that effort up digitizing, you will want to make sure that your assets are accessible via the invisible web. The most popular way of searching images now is a Google images search. So, for us, people cannot access our online photo database. You want to make sure that your library's images and digital assets will be found in the search. So we chose to play around with Flickr. We invested in a Pro account for 2495. Flickr allows for public comment and of the attacking. We set it up so that it will always link back to your library database and have a statement about copyright and commissions. You might want to consider these third-party sources were presentation such as Flickr, YouTube, etc. You can always incorporate these videos in your other library created content.

And I can't help but emphasize the preservation of your digital assets. I include this point in because many times libraries think it is cool to digitize, but don't consider how and if these files will open in three years. The arts for the digitization project should always include long-term preservation. For preservation, get your IT department involved with the decision-making process. There are also outside vendors that can do the long-term storage for you and you the tech needed to ensure that the files will open in the future. Now, many will share with us tips and experiences of incorporating of volunteers into digital projects.

Thank you Christina. Just to explain a little bit of the history, it is a very small archive with a lone arranger type of set up collection. Essentially it means that we have one person on staff that is responsible for doing everything in the collection and for any other department archives they seen similar situations, volunteers are absolutely essential. I really can't begin to be as thankful as I should be for all of the volunteers and interns that have really doubt with putting our projects online and really making it available to the public. With that, we can go to the next light and figure out, where are they all? Really, a good place to start is with your local organization. Always try to get to know your community colleges. They usually have a service learning opportunities. I believe it is a really great way to find someone local. Again, as Christina mentioned, University interns. Always try to be on top of it what opportunities are out there an online that you can sign-up for and accept applications and interns. We use a volunteer match, and we have had success with this overtime so we set up a description of the type of programs that we hope to run and the type of projects that are ongoing here at the archive. With that, every so often we will get an individual that is really highly motivated and looking for experience, and really wanting to participate in something like a digital preservation project.

Also, AmeriCorps volunteers. Use -- you can host up to 12 individuals through the AmeriCorps program. It is a little bit more of an involved step but it will give you a consistent volunteer basis there, a consistent intern basis over a long period of time. And just for anyone else that you might already know, if you haven't already, talk to friends of the Library. We have had a lot of support here for digital preservation projects. The friends of the Santa Ana library recently purchased a new microphone -- microfilm reader for us, and without a doubt that opened up the opportunity to digitize microfilm and old newspapers and also a collection of slides that we have accumulated over the years that are hard to present at the public if they are only on slide. But if we can put them online and in our Flickr account, many more people will be able to access and use them. Here is actually one of the individuals that we might overlook a lot. High school students. I know it is kind of scary to allow high school students around your collection and to trust them with the ability to conduct a job professionally, but I believe if you break down a process into simple enough steps and understand

how to work with that population, it can be really motivating and they will work for free lunches or just even a pat on the back. Sometimes they are the most exciting individuals to work with because they are so energetic and young and they bring a spirit to the whole project that is good to carry through to the end.

Here is my recruitment secret. It really attracts a certain population that really enjoys what they do. Here are two of our interns enjoying a time together. They like history. This is [Indiscernible name] and [Indiscernible name] Montoya. Both of them are excellent volunteers. They come in and scan some projects. They have helped out with history. They are still in high school. If you can motivate individuals to really enjoy what they do, and share that preserving history is important, and that preserving the story of their community is really something that can help out with, I think it is something that is really wonderful, and if you can convey that, you have really taking -- taken a great step in the right direction getting that volunteer cohort who can really assist you with your projects over time.

Where are you actually going to find these people? The best way to approach this is to identify local stakeholders. The obvious thing to try to identify is the local historical organizations. Over here on the right, I have a listing of the historical organizations for Santa Ana. I don't want to go through the mall, I just wanted to put them out there so that you know that even in our city there are several historical organizations. I just want to ask the audience if any of you here have a relationship with your local historical organizations. If you don't, that is something that you should really try to participate with.

And this shows an example of some really great projects that have come out of this. We look -- worked closely with the Orange County historical Society who actually posted an event in the Santa Ana history room. We have a great working relationship with them. They provided access to a lot of community contacts they have had over the years. We've managed to save a lot of photographs from the 1940s and documented the Mexican community of the city, and really without our contacts at the historical society, that project would have never really happened. It is always good to know your local historical organization, and the people that are working there are really dedicated to white a do. If any of you have discussed with any of these individuals at the historical organization, they are very excited about what they do and they really enjoyed living history and preserving it and doing all they can to make it or available. It's a really good resource. If you've not already done that identify the local historical organization and go to their meetings. You might even get someone to digitize your entire aerial map collection like a set EL -- SF PL did.

The other place you can find volunteers our schools, high schools, universities, community colleges. This is a great place to find people who are looking to get back. It is not -- give back. It is not necessarily a particular skill set, it is more a spirit and a passion for what they do, and a willingness to give back and a willingness to participate in something that can create something of lasting value. I think that schools, community centers, even after school programs, senior centers are a great place to find people who are willing to come in and scan their items. It might take a little bit of training, but after that it's really a great place to go. This is the part that will make some of you, especially if you're like me, somewhat nervous.

Here I am, not looking so comfortable, but part of the job is to reach out. You need to be happy and be willing to actually go out there and present anytime that you can. Youth conferences, special holiday

events, and particularly with the Fourth of July event we really brought together a lot of veterans from the city and just presented a small PowerPoint highlighting the historical collection that we have that documented the city's contribution from veterans. Rum that, we have also had other volunteers come in who just love the presentation and really want to know what they can do to help. Things like that, when you are willing to put yourself out there for your organization out there is a wonderful way to go about collecting that volunteer base that you need.

As far as the training, really what it boils down to is understanding that your objective, in this case, I was working on a digital oral history program, and what I tried to do is to break down the steps -- a process into step-by-step descriptions, and walked through the whole process with the volunteers. So, we were trying to figure out what exactly needed to get done, but once I was able to identify what the process was going to be, it was just a matter of writing it down and explaining to the volunteers what we were going to do. This is step one, we are going to identify the individuals that we want to research an interview. Step two, we are going to make sure that adequate research is done. And step three, we are going to interview and step four, the preservation process goes along with that on the backend. The way I found to get individuals to learn from a basic level to an advanced level is to let them shadow me. Essentially I wanted to make sure that by the end of the training these volunteers could do just about everything that I could do. I really would like them to know everything that I know in order to actually do their task as back -- best they can. I really think that volunteers can rise to the occasion and really excel and surprise you with the skill set that they bring to the table.

Here is just a little bit of math. Not really math, but it really boils down what I feel we should really try to do with volunteers. We need to identify their key skills and use them. Just look around, and figure out what your staffing brings to the table and what your volunteers can bring to the table, and combined them and figure out what product of quality can actually come out of that. In our case, we actually had a library and two certified -- who is a certified oral historian. So we were able to go through everything that a train hit oral historian would know, and we were able to identify that a lot of our volunteers had language skills that were not readily available in the library. This led to a Eureka movement -- moment when we realize that there is a large Vietnamese, Cambodian and execute population in the city that was not really very well documented by our existing collection. It occurred to me that these volunteers could speak the language, I can teach them how to be an oral historian, and if you combine our abilities we might actually be able to, with a really great series of multilingual oral histories for our city, and to provide these available to the public.

In short, you really want to listen to your volunteers. Sometimes you -- they see things that you don't. Sometimes they are pointing at something that you are unaware of it. Little things like that, listening to them and making sure to pay attention to the contradictions that they are able to give. That's really the best way to keep that volunteer full the going strong. In the end, you just want to make sure to tap into the passions and let them be everything they can really be. If you just direct them in the right way and provide the quality control at the end of the project, I think that's really what leads to the best results in the end. With that, I would like to give it back to Trent.

Thanks Manny. In this part of the presentation now we will talk about promotion and how to promote your digital assets. Really, my part is going to be -- the Web is where a lot of this content will reside and where do users will access it. That's a big part of it, but prior to providing access online, some of the things that we have learned out of the project that Christine and I have worked on, and other

projects that we have worked on in the past, we have learned that there are a lot of things to think about before actually promoting it on your website. I thought I would just go over some of those here. So, how users find it? Your website, on your website. It is such a great thing to get the IT department involved in this from the get go. As Christina mentioned earlier. They will be -- there will always be things that you hadn't thought about that they will. And for that matter, any group that is working on this, the more cross departmental they can be, I think the best. You get input from different departments, and again it you will find things that you never thought about with such groups. So, server storage. Words are going to live? -- Where is it going to live? You might also have hard drives for backup. Storage is definitely a concern. File conversions in multiple formats. Typically you get the digital assets in uncompressed format, and in order to put it up on the web, it needs to be compressed and so you need to convert those files into five types that are compatible with the Web for various reasons. Sometimes you might have to do more than one format. Streaming or downloading, are you going to allow the content to be protected and allow your users to stream it? Or are you going to provide full access and allow people to download it? Is it going to live in your OPAC? As an example, we recently received about 50,000 titles which are all public domain titles, but they lived outside of our collection. We wanted to add them to our OPAC, and we were told that because of the format of the data involved when they were digitized initially, and the inconsistency of that metadata, that was not enough send. Those titles that do not live in our OPAC, and they lived outside in our overdrive collection as well.

And then also with some of these unique items which involve original cataloging, of course we know that takes time and staff and staff expertise. It is a relatively new area, cataloging digital items. That is a consideration as well. Search engines, of course, if it only lives in your OPAC, it will not be bound by a major search engine. So, how can people access it through search engines? And also, how will people access it through your social media channels also. It is always good to coordinate with staff or the person who read your social media channels.

After all that work of digitizing, now there is the fun stuff. You want to showcase the library's visibility to the public. With these new digital assets you will be able to engage with the local community in new ways. You will discover that local takes on a new meaning when it is available to view. One project is history 10. San Francisco public Library is in the process of participating with them, and Santa Ana has already contributed content recently. Photos will be added with an overlay of the current image. People can make comments and add stories. And the last -- in the last few years we have been impressed with similar projects with [Indiscernible name], and quite a few out there that want to do something similar. You will need to pick one and go for it. We are choosing this one because you get a free app out of it for participation. We have been creating one for ourselves at a high cost. On the right is an image of what it looks like with the history 10 images. Just keep in mind that the data that everyone wants now would that image is the geocoding. To participate in history 10, you do have to geocoding or images. So, Brooklyn Museum did a fun project where they had folks through their Flickr account geocoded where is this type of thing. There are all different ways to do that. And then, with your digital assets, you will also build new relationships which can creatively incorporate technology. So, as I mentioned earlier, David Renzi digitized our 1905 fire insurance maps. We were excited about that, put it on Facebook, and tweeted it. From our Tweet, a local blogger, Brito justice, discovered the maps, and wrote a big blog entry about it and said, wouldn't that be cool if the 1905 maps were aligned with current maps. So, some map nerd went crazy and developed an application and 500 maps were matched with the current map within five days. This

process was done because we saw the content being immediately used and presented without the library as the impetus, and then it created a new path for civic engagement. Manny Did you have some other things that you wanted to add?

I just wanted to add that these are fairly easy to use and you can train volunteers quickly to get these projects off the ground. I think the initial instruction to the application like history 10 is really a great opportunity for volunteers to come in and help out with something that would otherwise end up taking staff time. I know on our and we had one volunteer comment for about two or three afternoons and we were able to upload 50 photographs and geocode them in that time. It is a really great project if you already have existing digital collections and you want to highlight them in a brand-new way. It also applies to brand-new accounts, like Flickr accounts and other places where we can share this type of the digital content. It is really wonderful for volunteers.

Okay, that wraps up but we have it to present to you, and we are wondering if anyone has any questions for us. I do see one question. How do you know when you're getting accurate information when you ask the public to geocoded? You can take a little bit of time to confirm it. As a librarian archive we of course want to give as much authoritative information as possible. I think by having all these digital assets out there, you do kind of take a risk of allowing the public to come in. And I think what we have done is we have just confirmed it, that it is the right spot. It is the same as -- it is not as much effort to confirm as opposed to geocoding damages yourself. I know there's a lot of detail oriented community members that are consistently sending us corrections to our online photo database. We have also seen a lot of community and neighborhood blogs that will take an unidentified photo and give it to the community to match up. So, people like having fun correcting things. That is our experience.

And then, there is a question here about when did neighborhood scanning -- for that neighborhood project we worked with our partner, Internet archive, and they basically have this goal of trying to make digitization in a box. And so, they kind of wanted to create a rented scanner kind of thing. They basically have volunteers scan local history content, and then all of the information is presented on Internet archives, and then we exported that data into a mega -- Amica to see if we could work with that open source. The equipment that we used was scanners at Internet archive, flatbed scanners, and the scans were available on the Internet archives so the public could not get to take him home that they could access them in that evening and share them with their family via the Internet archive. And now they are on the library website through Amica. Any other questions?

Any at all?

Here is one. What are some tips for organizing digital files during a scanning project? We use -- we always have a project where all of our projects have eight -- unique identifying systems. We give aid number, basically a number code system to it. And we are doing the same thing with our digitizing of audiovisual materials as giving it a unique number, so that unique numbering system stays with the file at all times, whether it is an uncompressed file or the web version of the file. And then, any comments versus Mac or PC? Unfortunately, San Francisco public Library is all PC, and that is a citywide thing. I don't know about you, Manny.

It is the same issue. Any kind of the city, municipal, our county deaf or -- government will always be

PC for tech support reasons. However, usually what you can do if you want to apply it, if you need a network to the larger network or databases, or the city infrastructure, you can also just have a year on PC Mac Station on the side. We do that for some video editing and more highly graphic processing. Those are very much grant specific and usually we have a harder time purchasing them directly through city funds because of the cost in the -- in the IT issues that go along with that.

Okay. It seems like a we have answered all of your questions. We also have our e-mail up here if you have any questions for any of us. Thank you very much for attending.

Looks like we have one more about researching copper right.

I missed that one. Do you want to answer it?

Copyright is definitely not my specialty and I don't think I would be qualified to answer in that particular area.

Okay. I gave a link to Mary Minnis archive that webinar about copyright and photographs. Basically, there are the copyright rules and laws and all that stuff, and charts to follow. Mary minnow has about a dozen handouts on that page that I provided, and some of that crosses over with audiovisual material and it gives charts for dates. It is easier if you are a city agency and you have an assessor's negative collection that was generated by the city, so we can easily digitize that because there are no copyright issues. If you are trying to make digital copies of something and you don't have copyright clearance, I recommend maybe not doing it, or consulting your city attorney's office. Just try to do those that are in the public domain or that you know the library holds the copyright to. That is my suggestion. And it read everything that is out there. -- And read everything that is out there.

All right. Thank you everyone.

And thanks Manny, Trent interesting. As a reminder, this will be archived. And when you exit, you will be taken to a survey that you can complete. After you complete that survey you will be able to go to a page where you can pretend a certificate for attendance today. Thank you everyone for attending, and we will see you at the next webinar.

[Event Concluded]