



Providence
Public
Library

Digital Collections Policy

Table of Contents

[Policies for PPL-Owned Collections](#)

[Resources for Digital Project Planning, Analysis, and Implementation](#)

[Glossary](#)

[Appendix A. Sample Digital Project Workflow](#)

[Appendix B. PPL Digital Content Standards](#)

[Appendix C. Digital Preservation Workflows](#)

[Appendix D. PPL Digital Collections Acquisition of Digital Materials Workflow](#)

The digitization and preservation of PPL's unique and diverse collections documenting the rich, cultural heritage and history of Rhode Island is a critical and ongoing strategic effort. Our digital collections are central to extending the integration of primary source materials into the lifelong learning at the heart of the Library's broader mission, and in just three years, over 14,000 primary source items have been made accessible online.

We are committed to maintaining a robust, widely accessible and searchable digital repository platform and sustaining the digital preservation of our collections for use by visitors and researchers in the decades to come.

NDSA Levels of Preservation¹

It is the goal of PPL's Digital Collections to continually improve upon their capacity and ability to properly care for digital assets. In this effort, the NDSA (National Digital Stewardship Alliance) Level of Preservation can be used as a guide and tool of measurement. PPL will continue to strive for creating best practices to advance in these levels.

Table 1: Version 1 of the Levels of Digital Preservation

	Level 1 (Protect your data)	Level 2 (Know your data)	Level 3 (Monitor your data)	Level 4 (Repair your data)
Storage and Geographic Location	<ul style="list-style-type: none"> - Two complete copies that are not collocated - For data on heterogeneous media (optical discs, hard drives, etc.) get the content off the medium and into your storage system 	<ul style="list-style-type: none"> - At least three complete copies - At least one copy in a different geographic location - Document your storage system(s) and storage media and what you need to use them 	<ul style="list-style-type: none"> - At least one copy in a geographic location with a different disaster threat - Obsolescence monitoring process for your storage system(s) and media 	<ul style="list-style-type: none"> - At least three copies in geographic locations with different disaster threats - Have a comprehensive plan in place that will keep files and metadata on currently accessible media or systems
File Fixity and Data Integrity	<ul style="list-style-type: none"> - Check file fixity on ingest if it has been provided with the content - Create fixity info if it wasn't provided with the content 	<ul style="list-style-type: none"> - Check fixity on all ingests - Use write-blockers when working with original media - Virus-check high risk content 	<ul style="list-style-type: none"> - Check fixity of content at fixed intervals - Maintain logs of fixity info; supply audit on demand - Ability to detect corrupt data - Virus-check all content 	<ul style="list-style-type: none"> - Check fixity of all content in response to specific events or activities - Ability to replace/repair corrupted data - Ensure no one person has write access to all copies
Information Security	<ul style="list-style-type: none"> - Identify who has read, write, move and delete authorization to individual files - Restrict who has those authorizations to individual files 	<ul style="list-style-type: none"> - Document access restrictions for content 	<ul style="list-style-type: none"> - Maintain logs of who performed what actions on files, including deletions and preservation actions 	<ul style="list-style-type: none"> - Perform audit of logs
Metadata	<ul style="list-style-type: none"> - Inventory of content and its storage location - Ensure backup and non-collocation of inventory 	<ul style="list-style-type: none"> - Store administrative metadata - Store transformative metadata and log events 	<ul style="list-style-type: none"> - Store standard technical and descriptive metadata 	<ul style="list-style-type: none"> - Store standard preservation metadata
File Formats	<ul style="list-style-type: none"> - When you can give input into the creation of digital files encourage use of a limited set of known open formats and codecs 	<ul style="list-style-type: none"> - Inventory of file formats in use 	<ul style="list-style-type: none"> - Monitor file format obsolescence issues 	<ul style="list-style-type: none"> - Perform format migrations, emulation and similar activities as needed

¹ NDSA Levels of Preservation, Library of Congress, <http://www.digitalpreservation.gov:8081/ndsas/activities/levels.html>

Policies for PPL-Owned Collections

PPL Digital Collections will include a wide range of formats, including manuscripts, letters, diaries, whaling logs, and published works such as books, folios and pamphlets, photographs, maps, art, musical scores, artifacts, audio and video, graphic materials including architectural plans and drawings. As PPL moves forward with strategic goals, born-digital content created by patrons will also become contributions to the digital collections. And as the world moves digital so does what we collect; PPL is acquiring born-digital archival collections, and we expect such collections to become more common in the future..

It's important to note that digital files are vulnerable. At all stages digital assets are at-risk; risk of corruption, risk of obsolescence and risk of accidental manipulation. Unlike analog material that can be placed in a box and set on shelf for later processing, digital files need to be processed at the time of their creation. In fact, digital storage may be one of the greatest risks digital collections face: "The most likely reason for loss or damage to digital collection materials is the absence of the digital version of the 'stacks,' which you can think of as a safe, controlled environment with technological measures implemented to periodically assess the health of the environment in which your digital collections are stored." Having digital storage does not provide digital preservation.² Therefore, it is extremely important to enact processing and preservation methods on digital assets as soon as those assets are created or acquired by the library.

PPL Digital Collections consist of three types of digital content:

1. Digital assets created from analog PPL holdings, e.g. The Rhode Island Photograph Collection and Arnold Autograph Collection
2. Born-files donated to PPL, e.g. AS220 Collection
3. Digital files created by PPL patrons at programs, events, or through other educational initiatives, e.g. Teen Tech Squad webpages and video

DIGITAL COLLECTION ACQUISITION/CREATION

Collections containing born-digital material

For acquisition of born-digital assets as a collection, part of a hybrid collection, or traditional collections in which the donor has an expectation of digitization the **Digital Acquisition Committee** will be responsible for making accession-based decisions. That committee will have representation from Administration, IT/Technology and Special Collections departments. In a very similar process to accessioning traditional collections the committee will decide whether or not the collection meets requirements of the Special Collections Collection Policy in addition to assessing PPL's ability to meet digital preservation needs, including storage capacity, potential obsolescence issues, and other technical specifications.

For processing procedures for born-digital collections, please see *PPL Digital Collections Acquisition of Digital Materials Workflow* ([Appendix D](#)).

Project-based Digitization

For project-based digitization of analog PPL materials, the **IT Digitization Group** is responsible for prioritizing and implementing digitization. That committee will have representation from administration, Information Services, Special Collections, and the IT/Technology departments. The role of each department will be assessed and assigned on a project by project basis.

² Jarrett M. Drake, "Assessing Risks to Digital Collections" (presentation, Digital Directions Denver, CO, Sept 26, 2016).

Materials selection will be agreed upon by the Digitization Team as a whole and managed by a lead librarian. Available funding sources will have to be a practical consideration with more weight than other criteria.

On-the-Spot Digitization

At times collections materials may require on-the-spot or “one-off” digitization for photo requests, event support, presentations or a myriad of other reasons. The Digital Content Coordinator (DCC) should carry out the digital capture of the item by borrowing the item from Collections following that department’s handling protocols. If the DCC isn’t available then other arrangements can be made.

The collections item(s) to be digitized should be accessioned as part of a PPL Collection, with a collection or call number. If there isn’t an existing naming schema for the collection, the DCC can create a file-naming convention based on the collection’s organizational structure as outlined in the collection’s finding aid and that adhere to PPL’s *Metadata Standards* ([Appendix B](#)). If item is from a collection that is unprocessed or partially processed, the DCC and collections staff can devise a meaningful and unique identifier for the item(s) based on Collection’s knowledge of the collection.

After the digital asset has been created, it should be **saved with other digital collections in a central location with a meaningful and unique filename.**

While the item is being digitized, metadata for the item can be created if needed - either digitally as a text file or in a .csv spreadsheet stored with the digital asset, or the asset can be input into PPL’s digital repository). If the item is to appear in PPL’s Digital Library, the item and metadata can be uploaded at the time of digitizing, or whenever the DCC and Collection staff deem appropriate.

Basic priorities for creating and/or displaying digital content:

1. High research/scholarly value; unique collections held by PPL or other rare material
2. Preservation of analog material that may be inaccessible, damaged, or possessing other preservation concerns
3. Items without copyright infringement or have clear fair use cases
4. Items with potential for added value, such as strengthening partner relationships and collaborations as well as items that can be implemented in interactive digital environments
5. Items that can be repurposed and reused by other institutions in order to be part of a larger digital collection development effort, such as the Remembering Lincoln project
6. Born-digital files which would otherwise be inaccessible to researchers.

Items not currently prioritized for PPL digital collections inclusion:

1. Institutional records
2. PPL Website and social media streams (Twitter, Facebook, Instagram, etc.)
3. Material from circulating collection
4. PPL digital communications (emails, Slack channels, etc.)

DIGITAL PROCESSING/WORKFLOWS

After material has been selected by the IT Digitization Committee, the Digital Content Coordinator will prepare a workplan specific to the needs and information capture unique to that collection while also adhering to PPL’s metadata content standards (please see [Appendix B](#)). This workflow will include a strategies for metadata creation and imaging/preservation specifications. Example in [Appendix A](#).

While capture and other technical specifications should be evaluated with each project, PPL generally recommends the following:

Preservation and Access File Capture Specifications

	Accepted formats	Resolution	Bit-rate	Sampling rate	Bitrate	Compression
Images						
Preservation	.tif	600 ppi	16-bit	N/A	N/A	none
Access	.jpg, .png	200 ppi	8- or 16-bit	N/A	N/A	allowed
Audio						
Preservation	.wav	N/A	24-bit	96 kHz/original resolution	N/A	none
Access	.mp3	N/A	N/A	44.1kHz	160 kbps (mono) 320 kbps (stereo)	allowed

	Format	Bit-depth	Frame size	Video bitrate	Frame rate	Audio
Video						
Preservation	QuickTime MOV	8- or 10-bit	720x480	25 Mbps	29.97 fps	PCM; 48 kHz; 16-bit or 24-bit
Access	QuickTime H.264/AVC	8-bit	variable	800 kbps - 1700 kbps	same as source	AAC; stereo; 192 kbps; 44.1 kHz

	Accepted formats	Resolution	Bit-rate	Sampling rate	Bitrate	Compression
Text						
Preservation	.pdf/a	600 ppi	16-bit	N/A	N/A	none
Access	pdf	200 ppi	8 - or 16-bit	N/A	N/A	allowed

DIGITAL COLLECTION CURATION

All digital material will have fixity checks carried out quarterly by the Digital Content Coordinator to ensure that the digital assets can be accessed and reused over time. Fixity checks should also be done anytime digital collections are transferred or accessed. Please review the *Digital Preservation Workflow* in [Appendix C](#), for preservation measures on storage and curation of digital collections.

This data management can include amending, correcting, and enhancing metadata if new standards are adopted or as more information comes to light; adding annotations, links to like materials, or other enriching information. The digital team may also work with creators of born-digital objects to ensure

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appropriate custody transfer and that the assets are appropriately described and documented in PPL's repository.

File Storage Locations

Location	Files
Off-site cloud storage (e.g. Amazon Glacier)	Preservation + Access
Digital Collections External Hard drive	Preservation + Access
Digital Collections External Hard drive back-up	Preservation + Access
PPL Repository (e.g. Islandora)	Access only
PPL Network drive	Access only

Resources for Digital Project Planning, Analysis, and Implementation

Capture Standards/File Formats

[Stanford University Libraries Capture Specs](#)

[Sustainability of Digital Formats Planning for Library of Congress Collections](#)

Digital Preservation

[Digital Preservation Coalition, Digital Preservation Handbook, 2nd Edition](#)

[Princeton University Library Digital Preservation Action Plan](#)

[NSDA Checking Your Digital Content: How, What and When to Check Fixity?](#)

Hosted Collections

[Boston Public Library/Digital Commonwealth Digitization Request Form and Service Agreement](#)

[Boston Public Library/Digital Commonwealth Guidelines for Hosted Collections](#)

[Calisphere: Guidelines For Contributors](#)

[Maine Memory Network Contributing Partner Online Application](#)

[Maine Memory Network Contributing Partner Rights & Responsibilities Agreement](#)

Toolkits

** [UCLA Library Special Collections Digital Project Toolkit](#)

GLOSSARY

AIP (Archival Information Package): A component of the Open Archival Information System (OAIS) Model, it refers to digital information stored by an archives.

Authenticity: The digital material is what it purports to be. In the case of electronic records, it refers to the trustworthiness of the electronic record as a record. In the case of "born digital" and digitized materials, it refers to the fact that whatever is being cited is the same as it was when it was first created unless the accompanying metadata indicates any changes. Confidence in the authenticity of digital materials over time is particularly crucial owing to the ease with which alterations can be made.

Born-digital: Digital materials which are not intended to have an analogue equivalent, either as the originating source or as a result of conversion to analogue form. May include 1) digital materials which have been created as a result of converting analogue originals; and 2) digital materials, which may have originated from a digital source but have been printed to paper, e.g. some electronic records.

Checksum: A unique numerical signature derived from a file. Used to compare copies.

Digital asset or object: A collection of computer files that contain intellectual content (images, texts, sounds, video) and/or descriptive metadata of the content and its digital format. They represent an investment for the depositor and an information resource for the researcher.

Digital collections: A set of materials that are available digitally. They may include analog materials that have been digitized, as well as items that were "born-digital."

Digital curation: an on-going process of maintaining, preserving and adding value to digital research data throughout its lifecycle.

Digital Humanities: The intersection between computing/data and the humanities. For more information visit [A Short Guide to the Digital Humanities](#).

Digital Library: Organizations that provide the resources, including the specialized staff, to select, structure, offer intellectual access to, interpret, distribute, preserve the integrity of, and ensure the persistence over time of collections of digital works so that they are readily and economically available for use by a defined community or set of communities.

Digital Preservation: Refers to the series of managed activities necessary to ensure continued access to digital materials for as long as necessary. Digital preservation is defined very broadly for the purposes of this study and refers to all of the actions required to maintain access to

- Short-term preservation - Access to digital materials either for a defined period of time while use is predicted but which does not extend beyond the foreseeable future and/or until it becomes inaccessible because of changes in technology.
- Medium-term preservation - Continued access to digital materials beyond changes in technology for a defined period of time but not indefinitely.
- Long-term preservation - Continued access to digital materials, or at least to the information contained in them, indefinitely.

Digitization: The process of creating digital files by scanning or otherwise converting analog materials. The resulting digital copy, or digital surrogate, would then be classed as digital material and then subject to the same broad challenges involved in preserving access to it, as "born digital" materials.

Dissemination Information Package (DIP): Part of the Open Archival Information System (OAIS), it refers to the information sent to a user when requested

Electronic Records: Records created digitally in the day-to-day business of the organization and assigned formal status by the organization. They may include for example, word processing documents, emails, databases, or intranet web pages.

File Formats: Specific, pre-established structure for the organization of a File, Bitstream, or Filestream.

Fixity Check: a digital preservation term referring to the property of a digital file being fixed, or unchanged. Fixity checking is the process of verifying that a digital object has not been altered or corrupted.

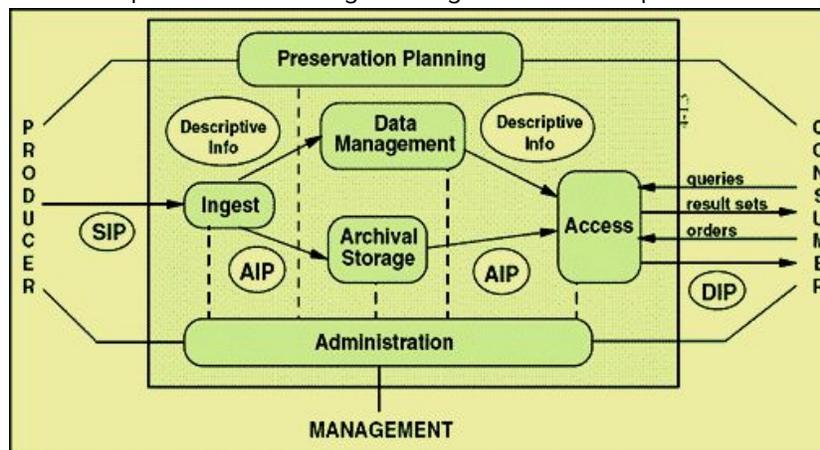
Ingest: The process by which a digital object or metadata package is absorbed by a different system than the one that produced it.

Metadata: Structured information about an object, a collection of objects, or a constituent part of an object such as an individual content file. Digital objects that do not have sufficient metadata or become irrevocably separated from their metadata are at greater risk of being lost or destroyed.

Migration: A means of overcoming technological obsolescence by transferring digital resources from one hardware/software generation to the next. The purpose of migration is to preserve the intellectual content of digital objects and to retain the ability for clients to retrieve, display, and otherwise use them in the face of constantly changing technology. Migration differs from the refreshing of storage media in that it is not always possible to make an exact digital copy or replicate original features and appearance and still maintain the compatibility of the resource with the new generation of technology.

Normalization: Converting ingested objects into a small number of pre-selected formats. Benefits of normalization are: choosing formats that are easier to preserve than others and a smaller number of formats means fewer preservation actions required.

OAIS (Open Archival Information System) Model: A framework for the understanding and increased awareness of archival concepts needed for long term digital information preservation and access.



Structural Metadata: Metadata used to indicate the logical or physical relationship of the content files comprising the complex digital object, e.g., the sequence of pages for a group of images of a diary or of detailed images of a larger image. The structural metadata specifies a coherent presentation of the digital content and its pertinent associated metadata.

Trusted Digital Repository: A trusted digital repository is one whose mission is to provide reliable, long-term access to managed digital resources to its designated community, now and in the future.

Re/Sources

Digital Curation Centre, Glossary, <http://www.dcc.ac.uk/digital-curation/glossary>

Digital Preservation Coalition, Digital Preservation Handbook, <http://handbook.dpconline.org/glossary>

Meta-Archive Cooperative, Digital Preservation Policy & Planning Workshop Glossary, http://metaarchive.org/public/resources/pres_comm/policy_planning/DPP_Glossary.pdf

Appendix A. Sample Digital Project Workflow

Specify and document project goals

Some examples of goals could include:

The project will increase long-term access by:

- Gaining intellectual control of collection by creating a full finding aid for the collection & itemized inventory
- Gaining physical control of collection by rehousing items appropriately
- Processing backlog from the existing collection
- Creating preservation-level scans of items that have permanent condition issues
- Creating access to materials that otherwise are only available onsite.
- Uploading the images with appropriate metadata to the PPL digital repository

Step 1: Scanning & Metadata

- Metadata Creation
 - For all images, complete metadata based on the standards outlined in [the Appendix](#).
 - Take care to be as thorough and complete as possible, without being speculative or interpretative.
 - Check work regularly (at least once/shift) for typographical errors and spelling mistakes.
- Scanning Workflow/Processes
 1. Add item to spreadsheet inventory including all metadata required for digital repository
 2. MASTER FILE: Create preservation-level scan for long-term preservation
 3. ACCESS FILE: Create access-level scan for use in digital repository.

Step 2: Uploading to Digital Repository

- Quality check for file naming errors, that images & metadata are reconciled as well as for metadata standards compliance and spelling.
- Compile metadata records for batch upload in .csv file.
- Upload compiled spreadsheet and corresponding access images into appropriate network drive and alert Digital Content Coordinator that batch is ready for ingest.

Step 3: Long-term preservation of files and metadata (upon project completion)

- Compile all working metadata spreadsheets into one workbook for access inventory and for preservation
- Using Data Accessioner and LC-'s Bagger create AIP (Archival Information Package) minimally containing preservation TIFs, compiled metadata workbook, and corresponding checksums.
- Save updates to internal server as well as cloud storage.

Appendix B. PPL Digital Content Standards



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Guidelines and best practices for data entry into the Library’s digital repository. Not all fields need to be used for an item to be ingested. Use best judgment on which fields are appropriate for a particular resource. Do follow best practice guidelines after selecting which metadata fields will be used.

Element Name	Element definition	Best practices
Identifier (DC)	A string or number used to uniquely identify the resource.	<p>Create a numbering system for a collection using the collection elements. Individual items may have to be numbered:</p> <p>Coll#_Item# (i.e. VM013_GF3102)</p> <p>Coll#_Series#_Box#_Folder#_Item# (i.e. MSS016_02_01_05_01)</p> <p>Coll#_Series#_Vol#_Page# (i.e.VM011_04_01_001)</p>
Title (DC)	Name given to a resource by the Creator or Publisher.	<p>If there is no relevant title information a descriptive title can be made up.</p> <p><i>Newspaper article:</i> Use the headline.</p> <p><i>Photograph or illustration from a newspaper or other publication:</i> Use caption if present.</p> <p><i>HTML document:</i> Derive title information from a variety of sources, such as a meaningful title in the H1, text imbedded in the <TITLE > tags, and/or title information represented in a prominent graphic image.</p>
Creator (DC)	<p>The person or organization primarily responsible for creating the intellectual content of the resource.</p> <p>Authors in the case of written documents, artists, photographers, or illustrators in the case of visual resources.</p>	<p>Use LC Name Authority Headings, if possible. If not, follow DACS naming for local names:</p> <p>Use the most common form of a person’s name. Delete <i>Miss</i> from unmarried women’s names and <i>Mr.</i> from men’s names - <i>Last, First</i></p> <p>USE Taylor, Ruth Robinson, Jennifer</p> <p>NOT Taylor, Ruth, Miss Lippincott, Bert, Mr.</p> <p>In the case of married women using their husband’s name, the ideal is <i>Married Surname, FirstName MaidenName, Mrs.</i></p> <p>Use as many of these elements as possible when available. Do not use the husband’s first name and the woman’s first name.</p>

USE Clapp, Sara Gray, Mrs.
Clapp, Sara, Mrs.
Clapp, Mrs.

NOT Clapp, Sara John Gray, Mrs.
Clapp, John, Mrs.
Clapp, Sara John, Mrs.

Titles follow the person's name. *Last name, First name, Title*

USE Martin, Steven, Jr.
Sharpton, Al, Rev.

NOT Martin Jr., Steven
Sharpton, Rev. Al

Organizations should be written out fully.

USE Rhode Island Public Transit Authority
University of Rhode Island
Providence Public Library

NOT RIPTA
URI
PPL

For future reference. Omeka can't do this:

You may also create USE REFERENCES to eliminate confusion. These references should have no records attached to them. They are just pointers to the preferred name:

USE Clapp, Sarah, Mrs.
(USE Clapp, Sarah Gray, Mrs.)

Keagle, Matthew, Mrs.
(USE Keagle, Miranda Peters, Mrs.)

Taylor, Adams, Mrs.
(USE Taylor, Ruth, Mrs.)

Contributor An entity responsible for making contributions to the resource.

Examples of a Contributor include a person, an organization, or a service.

Publisher (DC) The entity responsible for making the resource available in its present form, such as a publishing house, a university department, or a corporate entity.

See *Creator* for naming conventions. Organizations should be written out fully.

USE Rhode Island Public Transit Authority
University of Rhode Island

NOT RIPTA
URI

Date Qualifier (MODS)	If no date can be found for an item, estimate the nearest year or decade as precisely as possible. Record a qualifier to the numeral in this field.	Accepted qualifiers include: approximately probably after before circa
Date (DC)	The date associated with the creation of an item, without a qualifier. This field should be populated with a numeral or "undated."	Dates should appear in the format YYYY, YYYY-MM, or YYYY-MM-DD. 2013-05-12 is May 12, 2013 2013-05 is May 2013 If no date appears, nor can be estimated use <i>undated</i> not <i>n.d.</i> or other abbreviations.
Source (DC)	Information about a second resource from which the present resource is derived.	While it is generally recommended that elements contain information about the present resource only, this element may contain a date, creator, format, identifier, or other metadata for the second resource when it is considered important for the discovery of the present resource. Recommended best practice is to use the <i>Relation</i> element instead.
Relation (DC)	An identifier of a second resource and its relation to the present resource.	This element permits links between related resources and resource descriptions to be indicated. Examples include an edition of a work (<i>IsVersionOf</i>), a translation of a work (<i>IsBasedOn</i>), a chapter of a book (<i>IsPartOf</i>), and a mechanical transformation of a dataset into an image (<i>IsFormatOf</i>). Ex. <i>Title="The movie My Fair Lady"</i> <i>Relation="IsBasedOn Shaw's play Pygmalion"</i> <i>Title="Gombrich's Story of Art"</i> <i>Relation="HasVersion 13th Edition, 1972"</i>
Description (DC)	Text describing the content of the resource.	Describe the content, not the history or context of the object. Limit to a 1-3 sentences.
Subject (DC)	The topic of the resource, expressed as keywords.	Use Library of Congress' Thesaurus of Graphic Materials to select keywords. http://www.loc.gov/pictures/collection/tgm/
PPL Search Terms (PPL)	Regional places/objects/topics of the resource, expressed as keywords from the PPL controlled vocab.	Use the PPL's controlled vocabulary select keywords. (In development)
Subject Name (DC)	People related to the resource, either with administratively or within the resource's content.	Use LC Name authority file, if possible. If not, follow DACS naming. See <i>Creator</i> for local naming conventions.

Type (DC)	The nature or genre of the resource.	Use Getty's Art and Architecture Thesaurus to select keywords to reflect the object. http://www.getty.edu/research/tools/vocabularies/aat/ Ex. postcards letters stereographs
Format (DC)	The file format, physical medium.	Recommended best practice is to select a value from a controlled vocabulary (for example, the list of Internet Media Types [MIME] defining computer media formats).
Language (DC)	The language of the resource.	Use LC's Code for the Representation of Languages to record the language of the resource. Multiple languages can be recorded if the resource is multilingual. http://www.loc.gov/standards/iso639-2/php/English_list.php
Publisher (DC)	An entity responsible for making the resource available.	Use LC Name Authority Headings when possible. See <i>Creator</i> for local naming conventions.
Coverage (DC)	The spatial or temporal topic of the resource, the spatial applicability of the resource, or the jurisdiction under which the resource is relevant.	Use LC's Subject/Name Authority Headings. Based on previous work, the field <i>Spatial Coverage</i> is preferred over this one.
Rights (DC)	Information about rights held in and over the resource.	Use PPL's standard rights statement: <i>The Providence Public Library encourages the use of all items in the Providence Public Library digital collections for fair use purposes such as teaching, research, and private study. It is solely the patron's obligation to determine and ensure that use of material fully complies with copyright law and other possible restrictions on use.</i>
Date Created (DC)	The date the digital representation or digital object was created.	Enter in the date the object was scanned. Dates should appear in the format YYYY, YYYY-MM, or YYYY-MM-DD. Ex. 2013-05-12 is May 12, 2013 2013-05 is May 2013
Spatial Coverage (DC)	Spatial characteristics of the intellectual content of the resource; essentially a geographic subject location.	Use LC's Subject/Name Authority Headings.
Width (IT: Still Image)	The width of the resource.	Measure and record the item's width in inches.
Height (IT: Still Image)	The length of the resource.	Measure and record the item's height in inches.
Caption (IT: Still Image)	Printed text on the object.	Record any printed text on that is meaningful. In the case of postcards, standard text such as "Place Stamp Here" can be omitted.

Transcription (IT: Still Image)	Handwritten text on the object.	Record any handwritten text on the item. Separate units of text that appear in different locations, like the front and back, with a '/
Physical Location (MODS)	Location/collection of which the object belongs.	MODS field. Use appropriate option: Rhode Island Collection, Providence Public Library Special Collections, Providence Public Library
Finding Aid (PPL)	URL to hosted finding aid.	Enter in the URL without any other text to the finding aid hosted on PPL's website.
File name	Name of the digital assets.	<p>Reflect the item's identifier in the file name, appending A, B, C...to multiple files.</p> <p>Ex. A postcard will have two files, one for the front, and one for the back.</p> <p>Identifier: VM012_12_02 Front image file: VM012_12_02A.jpg Back image file: VM012_12_02B.jpg</p>

Appendix C: Digital Preservation Workflow

After a digital collection is created, preservation measures need to be taken to verify that those files remain authentic, accessible and usable. These steps are the responsibility of the Digital Content Coordinator..

Step 1: Using LC's Bagger tool, create a bag for the collection.

The Bagger utility mirrors the structure of the source directory and also provides some very important data files.

Step 2: After bag has been created, 3 copies for back-ups are stored on:

1. Collections specific external hard drive
2. Digital Collections in-house server
3. Digital Collections external server

Step 3: Conduct Fixity Checks

Regular fixity checks on the stored bags should be conducted. These checks are done by verifying the file checksums in the bag.

At time of transfer to back-up locations

- If the bag wasn't created on one of the back-up location drives than perform a validity check at time of transfer to ensure that the back-up bag transferred without corruption
- Anytime a bag is moved, copied, transferred a fixity check should be performed.

At regular intervals

- Fixity checks on all digital collections should be conducted quarterly.

Use Bagger to verify bag integrity

Appendix D. PPL Digital Collections Acquisition of Digital Materials Workflow

1. If not already done, create accession record by assigning the collection an id number from Special Collections from collections management system.
 - a. If a collection number has already been assigned for the collection, assign the digital materials with the existing number.
 - b. If a collection contains both physical and digital materials, Collections staff can collaboratively decide what kind of collections format is most appropriate. If the collection only contains digital material, assign it a DC format number.
2. With newly acquired collection (SIP, Submission Information package) on portable or external drive, run a virus check on all files.
 - a. Run updated Symantec Manual Virus Scan on all files in collection.
 - b. Review the results and conduct any internet research to assess threat level.
3. Create a disk image of collection
4. Identify File Formats
 - a. Run [DROID](#), or [a like](#) file format identification tool. DROID was created in partnership with PRONOM, web-based technical registry to support digital preservation services, developed by The National Archives of the United Kingdom.
 - b. Assess any unknown or unsupported file types in collection using [PRONOM](#) to identify compatible software and file types to increase sustained usability,
 - c. Normalize file types if necessary consolidate file types
 - d. Save DROID profile, directory, and report as .csv and .pdf
 - e. Create Metadata folder in collection and save reports
5. Create AIP, Archival Information Package
 - a. Organizing files in the collection as needed, as well as saving any preservation, technical or descriptive metadata
 - b. Package collection using Bagger (see [Digital Preservation Workflow](#) for detailed steps)
6. Save AIP in designated storage areas
 - a. ie. Amazon Glacier, DC External Hard Drive
7. Create DIP, Dissemination Information Package, (access copy) by saving collection files as Read-Only
 - a. Save access copy to Digital Collections In-house Server
 - b. Ingest into a repository platform for with read-only access if possible
8. Create finding aid
 - a. Post finding aid to RIAMCO
 - b. Post to web for ArchivesGrid Harvesting
 - c. Ingest into repository
9. Continue standard preservation measures such as fixity checks and monitoring/migrating files for format obsolescence.