**Silicon Valley History Online
Administrative Handbook
Project Year 1
2003/2004**

http://www.siliconvalleyhistory.org

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About the Project

Silicon Valley History Online is a project of the Silicon Valley Local History Network (SVLHN). The SVLHN was formed in 2001 by ten Santa Clara Valley archivists and local history librarians to discuss mutual concerns and share information about their collections. In the spring of 2003, seven of these institutions jointly wrote a 2003/2004 Library Services and Technology Act (LSTA) grant. We received a one-year grant of $144,000 from the California State Library to assemble, digitize, and post online 1,000 images of photographs, manuscripts, artifacts, and ephemera that represent the history of the Santa Clara Valley while also developing supplementary curriculum and a cataloging handbook for the project.

The grant provided money for a Project Archivist to manage the day-to-day work of the project and a Metadata Cataloger to catalog the materials being added to the site. Centralized cataloging enables participation by institutions that do not have the staff to catalog their own materials for this type of project.

The initial 1,000 images will give a broad overview of Santa Clara Valley history, including the pre-contact period of the Ohlone people, the 18th century Mission Period, the 19th to mid-20th century agricultural "Valley of Heart's Delight" era, and late 20th century "Silicon Valley." Each participating institution selected approximately 125 items that relate to the themes Ethnic Diversity, Immigrants, Agriculture, Commerce, Education, Technology, Transportation, and Urban Life. These items were shipped via FedEx to Luna Imaging, Inc. in southern California to be scanned. We received digital image files from Luna for each item, along with technical metadata for the files. The Metadata Cataloger then cataloged the items using CONTENTdm digital asset management software.

In receiving the grant, we were required to follow the California State Library digitization standards for metadata and scanning and participate in the Online Archive of California (OAC) Local History Digital Resources Project. The SVHO images will also be available on the Online Archive of California.

Administration consisted of the Project Director, an Executive Committee made up of four Partners, and a Steering Committee made up of all of the SVHO Partners.

One of our goals for the first year was to facilitate SVHO expansion by creating a cataloging handbook and posting project procedures online. This groundwork will allow the project to continue, even if funding for centralized cataloging and project management is minimal.

We anticipate expanding the project in years two and three, not only through the addition of more images from the seven original institutions, but also through the participation of other Santa Clara Valley repositories. Year two will focus on technology, and year three will focus on agriculture.
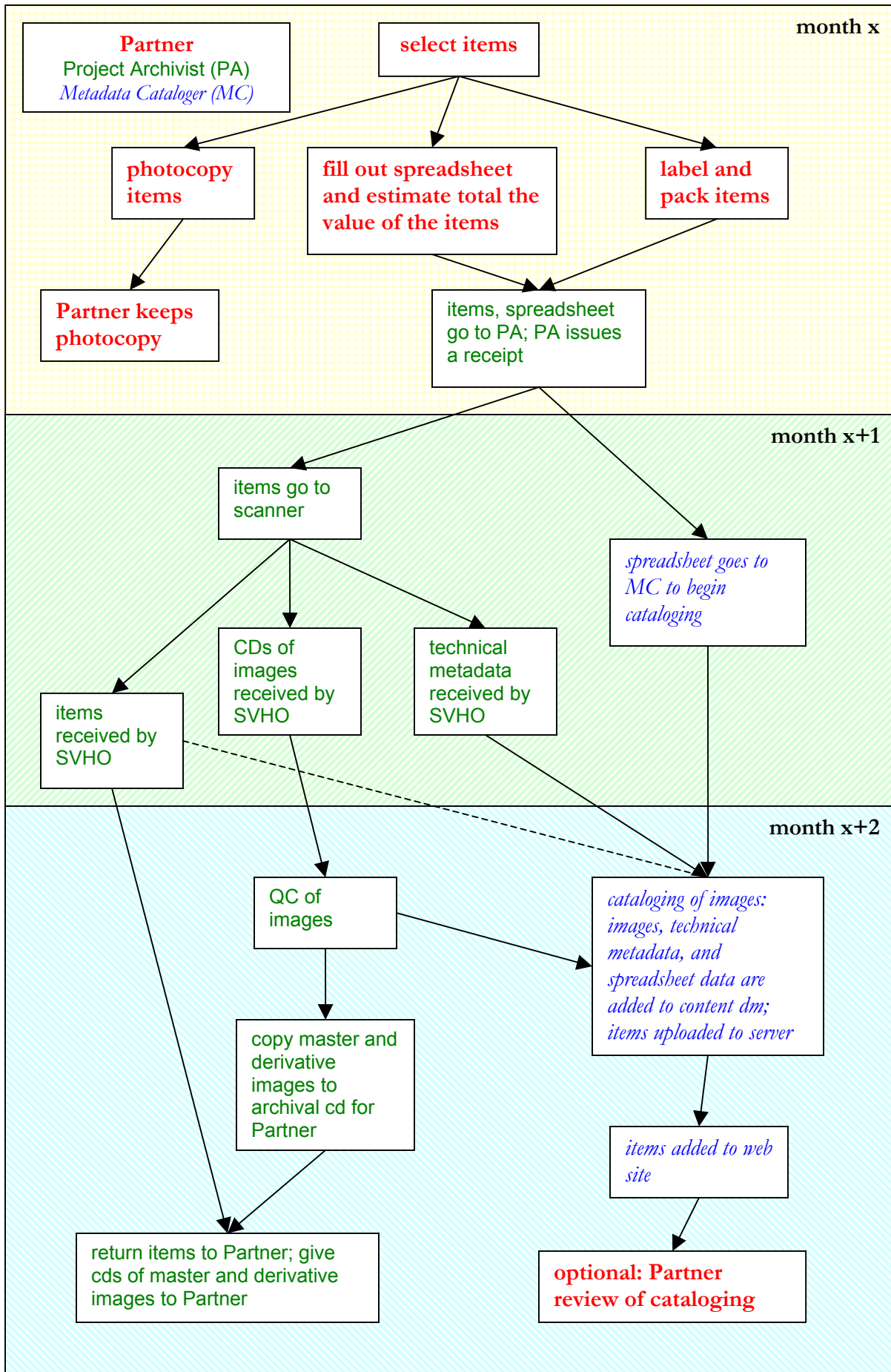
About this Handbook

The purpose of this handbook is to share information we have gathered and lessons we have learned with both future SVHO participants and others who are contemplating a similar project. The project has really been a learning experience, and we have learned a lot from looking at other people's sites, reading their handbooks, and hearing about how they did their projects. We hope this information will be useful to others and will answer some questions about how we managed a collaborative project with seven partners.

The SVHO Cataloging Handbook is a companion to this one, and gives more details about the metadata fields we used and how we gathered our metadata. Our grant application to the California State Library is also provided as an example of a successful grant. In completing the project, we relied heavily on the standards and documentation provided by the Online Archive of California and their Local History Digital Resources Project.

As for the contents of this handbook, the flowchart was created at the start to help us visualize the movement of archival materials and digital files from the seven Partners to the scanner, to the cataloger, and back to the Partners. The checklist and submission procedures were provided to the Partners along with the Cataloging Spreadsheet and the Metadata Requirements documents in order to guide them through the process of selecting items and getting them to us. The receipt is a sample of the one we used when receiving items from the Partners and returning them to the Partners. We had an especially difficult time deciding on ID numbers for the objects and files, so we have included information about what we came up with. We included a summary of our digitization specifications, which we used with the scanning vendor and any Partners who wished to submit already-scanned items. The last part of the handbook outlines our quality control procedures.

Project Flowchart

month x

Partner
Project Archivist (PA)
Metadata Cataloger (MC)

select items

photocopy items

fill out spreadsheet and estimate total the value of the items

label and pack items

Partner keeps photocopy

items, spreadsheet go to PA; PA issues a receipt

month x+1

items go to scanner

spreadsheet goes to MC to begin cataloging

CDs of images received by SVHO

technical metadata received by SVHO

items received by SVHO

month x+2

QC of images

cataloging of images: images, technical metadata, and spreadsheet data are added to content dm; items uploaded to server

copy master and derivative images to archival cd for Partner

items added to web site

return items to Partner; give cds of master and derivative images to Partner

optional: Partner review of cataloging

Partner Checklist

☐   Select items and resolve copyright issues

☐   Verify that each item has a Title and a Source ID; assign if necessary

☐   Photocopy items

☐   Fill out spreadsheet

☐   Email spreadsheet to Project Archivist

☐   Label items

☐   Pack items

☐   Estimate total value of items

☐   Hand items over to SVHO

Selection

Subjects areas:
There are some **areas of duplication** among the 7 collections (Agriculture, Education, Earthquake, Stanford University, Urban life/Street Scenes). It was decided at the Partner's Meeting in November that all of the institutions need the chance to show the breadth of their collections, and the institution with the *most* on a topic will not necessarily have the *best* on a topic. We want to choose the *best from each collection but not the breadth* of your collection on these topics. This means that selection cannot be done in a vacuum, and everyone will need to communicate with each other while choosing items in these areas. The Project Archivist will assist this communication and watch for duplication of images.

On the other hand, there are some **thin areas** where we need to provide good documentation: Ethnic Diversity and Immigrants.

Special types of items:
Portraits--these should relate to the **8 themes** (Ethnic Diversity, Immigrants, Agriculture, Commerce, Education, Technology, Transportation and Urban Life) and the *individuals should be identified!*
Manuscripts--a few key ones.
Artifacts--we can scan slides of artifacts (see below).
Oversized items--these will either be digitally photographed by the scanner or photographed and the resulting slides will be scanned (see next).
Extremely fragile items--contact the Project Archivist before sending items that need conservation such as rolled or brittle items.

Artifacts and oversized items:
The scanning vendor has equipment for digitally capturing bound, framed, and oversized objects, but ability to ship items safely and the cost of scanning items over 20 inches on the long side makes this an unattractive option. We can have a local professional photographer shoot 3-D and oversized items. Partners can bring their items to his studio and have them photographed.

If you already have transparencies of artifacts and do not wish to have the items re-photographed, we can have your transparencies scanned. Original film will produce the best digital results, so please note if duplicate or second-generation film is being sent to the scanner. For framed objects, professional slides may be made and scanned, but the quality will not be as good as if the items were unframed and scanned directly or photographed without glass over them.

Helpful Selection Hints:
It can be hard to choose only 125 items when you have an extensive photo collection. You may want to use some of these hints gleaned from the early selection process. We want to select images that make the general public engage with the Silicon Valley History Online website.

- The "WOW" factor

Choose images that really make you say WOW (visually speaking) when you see them. We want the public to be as excited as we are. Don't think of this just in terms of historical WOW but also pop culture or popular images people might recognize.

- Double duty images
  Since 1,000 is a small number of images if you consider our combined collections, think of images that serve two purposes. The Hotel Vendome after the earthquake (business *and* natural disaster) or the Lick Observatory with a heavy snowfall (Lick *and* unusual weather). Maybe The Alameda with the horse drawn streetcar providing you with a transportation image as well as showing how "rural" The Alameda used to be.

- Gratifying searches
  In addition, users who don't know anything about a subject can actually learn more from multiple related images then they could from a single image. A search on Pacheco Pass that brings up an illustration on a fruit label, a postcard from 1940, and a more recent color photo will show something about Pacheco Pass that any one of the items along would show. In the same vein, if you have many views of the same building or area, you might want to choose your earliest, then a good one for every 20 years after that, so users will see how an area changed through time.

- Think beyond photos
  Ephemeral objects such as postcards, brochures, tickets, maps, and the like really make a site more interesting than hundreds of black and white photos. Many of them are also in color and provide a different sense of the historical period with unusual graphics and wording. Putting about 25% to 35% non-photo images in SVHO will also set us apart from many of the other online history websites.

- Headline Grabbers or Crowd Pleasers
  This is the natural phenomenon (fire, earthquakes, floods, etc.), big parade, protest, and murder category. We want to put these up for just the same reason they make headlines in the newspapers. Bring out all your 1960s student protest materials!

Other Selection Considerations

Copyright and Fair Use
General recommendations:
- Adopt a policy (that's sort of what this is)
- Confirm copyright status of items (links to helpful guides are below)
- Exercise and document due diligence (if something is not clearly in the public domain, look into who holds copyright and try to contact them; document these attempts)

The site will have a general copyright disclaimer, similar to that on the OAC (http://www.oac.cdlib.org/about/copyright.html). In addition, each item will have its own fields for rights and permissions. We will provide default statements for these fields, but partner repositories may opt to create their own.

Published materials published BEFORE 1923 are in the public domain. Beyond that, very concise information about determining copyright status can be found in Peter Hirtle's chart at <http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm>, which includes unpublished works.

If you cannot determine that an item is in the public domain, we recommend that you try to find out who the copyright holder is (from the grant: "a full search will be made of all applicable donors' records at each repository") and contact them for permission to use their work. Remember, too, that for items such as letters, the copyright rests with the writer, not the recipient, so even if the donor has signed over copyright to your institution, he or she may not have held copyright to some items, and therefore could not give it to you.

Right of Publicity
This relates to uses for *commercial gain*, but for our use should not be a problem. We would have to decide to *sell* items with someone's likeness on them. This right may continue after death, depending on the state, but would apply mostly to using the likeness of a public figure such as Elvis Presley.

Item Tracking

Identification of items
Please photocopy your items. Keep a copy for yourself and give us a copy with your items.

Every item *must* have a Source ID and a Title. We need *at least* these to track your items. The Source ID will be your MARC code (see SVHO Metadata Requirements document if you don't already know your MARC code; your MARC code is NOT the same as your OCLC number!) followed by the accession, call, or other number that you use at your repository to identify the item. If none exists, *you need to make one up* for the item. The same goes for titles (not a description, but a brief identifying title). ***We cannot track items that are not identified.***

Spreadsheet
We will email you a Cataloging Spreadsheet that has all of our fields on it. There are three types of fields on the sheet: ones that *you must* fill out; ones that *you should* fill out; and ones that *we will* fill out. They are explained in detail on the SVHO Metadata Requirements document accompanying the spreadsheet. Please fill out *one* spreadsheet for *each* group of items you submit.

The ones *you must* fill out are Source ID, Title, Distribution Restrictions, and Display Restrictions. Source ID and Title are mentioned above. For Distribution Restrictions and Display Restrictions, you can use our default statement or create your own.

> [Repository Name] can only claim physical ownership of the collection. Users are responsible for satisfying any claims of the copyright holder. Permission to copy or publish any portion of [Repository Name]'s collection must be given by [Repository Name].

The ones that *you should* fill out *if you have the information* in your records or somewhere other than on the item are: Date, Creator, Copyright Date, Collection Title, Location ID, and Notes. For the Date, Creator, and Copyright Date, *do not do research on these*, but if you have them in your records, fill them out so we don't have to re-do research that has already been done. Collection Title, Location ID, and Notes are things we will have no way of knowing if you don't tell us, so please fill them out if applicable.

Partners submitting already-digitized items in lieu of physical objects should provide the technical metadata in the fields at the bottom of the spreadsheet.

Once you have filled out your spreadsheet, please return the spreadsheet to the Project Archivist via email *before you give us your items*. We will print the list and it will become part of the receipt we will give you when we receive your items.

Labeling

If your Source ID number is not written on your items, place the items in folders or sleeves that have the Source ID numbers on them.

Items will generally be cropped to the *object* for items like cased images or stereocards, but to the photograph for things that have modern frames or mounts (such as slides). If you have special cropping instructions for a particular item, please indicate this on the folder or on a slip of paper interleaved with the items.

Packing

Suggestions for particular items

Photos or other documents 5x7 to 8x10
may be placed in acid-free folders or sleeves or in inert plastic sleeves. The numbers can be written on the sleeves or folders. These folders can then be placed in a box of appropriate size and shape.

Photos or other documents less than 5x7 or larger than 8x10 (up to 20" on the long side)
may be packed as above, but try to keep items of similar size together. Please do not roll anything.

Items over 20" on the long side
will not be shipped to the scanner, but will instead go to photography studio. Get them here any way you can do so safely, or bring them to photo studio yourself if you are more comfortable with that.

35 mm slides/transparencies
can be arranged in clear slide pages. Slide pages may be placed in a three-ring binder or boxed. The Source ID can be marked on the slide mounts or the slide pages. Please identify the front of the slide, and proper orientation if questionable.

4x5 transparencies and negatives
should have the Source ID recorded on the sleeve of each piece of film. If orientation is questionable, mark the film sleeve.

Glass plate negatives
(From the Digital Shoebox Project of the SOLO Regional Library System site at http://www.solorls.org/digitalshoebox/shipping.htm#prep):
"We have investigated the packaging of the glass plates for shipping. We recommend:
1. Hermetically sealed and lockable polypropylene cases as the shipping containers. See illustration. Our clients and we have used these cases for several years and have never had as much as a dent occur during shipment.
2. The plates should be individually wrapped in four -flat glass plate folders.

3. Ten to twelve plates, in folders, should be stacked together, wrapped tightly with paper, and taped to form a "glass brick." The plates must not be able to move within the brick. If sleeves are used, proper precautions must be taken to bind the plate so that no movement can take place.
4. Each brick will be placed in the container separated with 1/2-inch polyethylene foam on all four sides. Of course, the container will be lined with a minimum of 1.5 inches polyethylene foam."

More packing tips:
- FedEx Packaging Tips "Free Brochures Online"
  - Packing Pointers
    <http://www.fedex.com/us/services/pdf/PKG_Pointers_Packaging.pdf?link=4>
  - Preparing your Package
    <http://www.fedex.com/us/services/pdf/PKG_Preparing_Your_Package.pdf?link=4>
- Northeast Document Conservation Center Packing and Shipping Paper Artifacts Technical Leaflet <http://www.nedcc.org/leaflets/ship.htm>
- Packing suggestions from the California Cultures site <http://calcultures.cdlib.org/project_manual/chapter6.html>

Delivering the Items

Please estimate the value of the group of items you are giving us for insurance purposes. If you have no idea how to do this, you might want to consider something like $50 per item for photographs for which you have no negative and $25 for photographs for which you do have the original negative. Estimate more for Daguerreotypes, glass plate negatives, etc.

I can pick up the items from you, or you can deliver them to the HSJ Collection Center if you are more comfortable with that. When the exchange of items takes place, I will have a receipt for us both to sign.

Return of the Items

Three months or so later, your items will be ready for you to pick them up. I will have you sign another receipt, and I will give you CDs with master and derivative images that you can use to provide reproductions to the public or in publications, web pages, etc.

You will also have the opportunity, if you wish, to look over the cataloging records and image quality once the items are added to the site.

Silicon Valley History Online
1650 Senter Road
San José, CA 95112-2599
408-521-5021
Fax 408-287-5807

history|san josé
silicon valley from a to z

SVHO PARTNER RECEIPT

RECEIVED FROM:

Organization: Contact Name:

Address: Telephone:

Date Received: Insured by: History San José while on
                                                             the premises.

Purpose: Items will be shipped to the scanning vendor, scanned, and returned to
History San José. Items will remain here at the HSJ Collection Center for quality control
and cataloging purposes.

_____

See attached list of _____ items valued at $_____.

Released by:

_____
Signature of person releasing objects   *Date*

_____
Name and title (please print)

Received by HSJ Staff:

_____
Signature for History San José   *Date*

_____
Name and title (please print)

Item Numbers and File Naming

Numbering Schemes
It took us a while to decide on numbering schemes for the items in the project. We settled on using two different numbers to identify and track the items: Source ID and SVHO Number. An item's Source ID is comprised of the owning repository's accession or call number and its MARC code. This Source ID thus provides a lot of information about the item, but it doesn't provide a consistent format that could be used as a file name. The SVHO number we came up with as a way to track items and name files.

An SVHO Number is in the format SVHO*yyyy-####*. So the first item for the project in 2004 was "SVHO2004-0001". This is easy and consistent, and can be re-used later as a file name.

Assigning SVHO Numbers
Each batch of items is accompanied by a cataloging spreadsheet, described in the Cataloging Manual. When a new cataloging spreadsheet arrives from a Partner, I assign a consecutive SVHO number to each *item* in the spreadsheet (that's *physical item*: postcard, photograph, map, book, regardless of number of pages or sides). For each new batch of items, the numbering picks up where the last batch left off.

File Naming
For simple digital objects, the file names are the SVHO Number, followed by the file type suffix:
SVHO2004-0001.tif
SVHO2004-0001.jpg
SVHO2004-0001.gif

For complex digital objects, we add an identifying letter or letter and number to each SVHO Number. We us "r" (recto), "v" (verso), "p1" (page 1), "p2" (page 2), "s1" (side 1), "s2" (side 2), etc.

Thus, the two sides of a postcard would be
　　　　SVHO2004-0002r.jpg
　　　　SVHO2004-0002v.jpg

An 8-page pamphlet would be
　　　　SVHO2004-0003p1.jpg
　　　　SVHO2004-0003p2.jpg
　　　　SVHO2004-0003p3.jpg
　　　　SVHO2004-0003p4.jpg
　　　　etc.

The four sides (front, right, back, left) of a cowboy hat would be
　　　　SVHO2004-0004s1.jpg
　　　　SVHO2004-0004s2.jpg
　　　　SVHO2004-0004s3.jpg
　　　　SVHO2004-0004s4.jpg

We aren't always scanning all sides or pages of an item. When we scan only selected pages of an item, we are numbering the pages as though we were scanning them all. We decided to do that so that if we go back and scan the remaining pages in the future, the page numbers will still work.

<p align="center">**Digital Specifications**</p>

Master Files
- file format/compression: TIFF ITU-T.6 (uncompressed!)
- resolution: starting point of 6000 pixels on the long side
  - for photographic intermediaries, 600 ppi when increased to size of original
  - for greater than 8.5"x14" can go down to 300 ppi if necessary
- bit depth: grayscale at 8-bit; color at 24-bit (8 per channel)

Access Files
- file format/compression: JPEG
- resolution: 800 pixels across the long dimension
- bit depth: 8-bit grayscale, 24-bit color

Thumbnail Files
- file format/compression: GIF
- resolution: 200 pixels across the long dimension
- bit depth: 4-bit grayscale, 8-bit color

Technical metadata we would like to have about digital files
- scanner/camera brand, model, and serial number
- bit depth,
- illumination source
- color space
- color profile
- date digitized
- or equivalent information for non-image items

Quality Control Procedures

Check all items (100%) to make sure that:
- items are there
- filenames are correct
- files open and display
- items are complete/no excessively large border area/image not centered or skewed
- resolution is correct
- bit depth is correct
- level of compression is correct
- length of long side is correct
- file format is correct
- color vs. grayscale is correct
- technical metadata is complete

Inspect 25% of master image files and 10% of derivatives to ensure the images don't have these problems:
- incorrect resolution (derivatives only)
- incorrectly oriented, such as backwards, up-side down, side-ways, etc.
- overall too light or too dark
- overall too low or too high contrast
- overall color cast and inaccurate color balance
- blurriness
- lack of sharpness
- excessive sharpening, including unnatural appearance and halos around dark edges
- flawed by dust
- flawed by scratches
- interference patterns (Newton's rings)
- streaks, lines, banding
- aliasing (moire or jaggies)
- contouring/quantization (looks blocky)
- missing scan lines or dropped-out pixels
- color misregistration
- noise in the darker portions of the image
- uneven tonal values or flare (white bleeding over into neighboring dark)
- dithering (different color pixels combine to make another color)
- interpolation (looks fuzzy)