2025-03-18

Testing, Testing, 1, 2, 3...Building Consistent and Collaborative Workflows for a University Library Digitization Program

TESTING, TESTING, 1, 2, 3…BUILDING CONSISTENT AND COLLABORATIVE WORKFLOWS FOR A UNIVERSITY LIBRARY DIGITIZATION PROGRAM

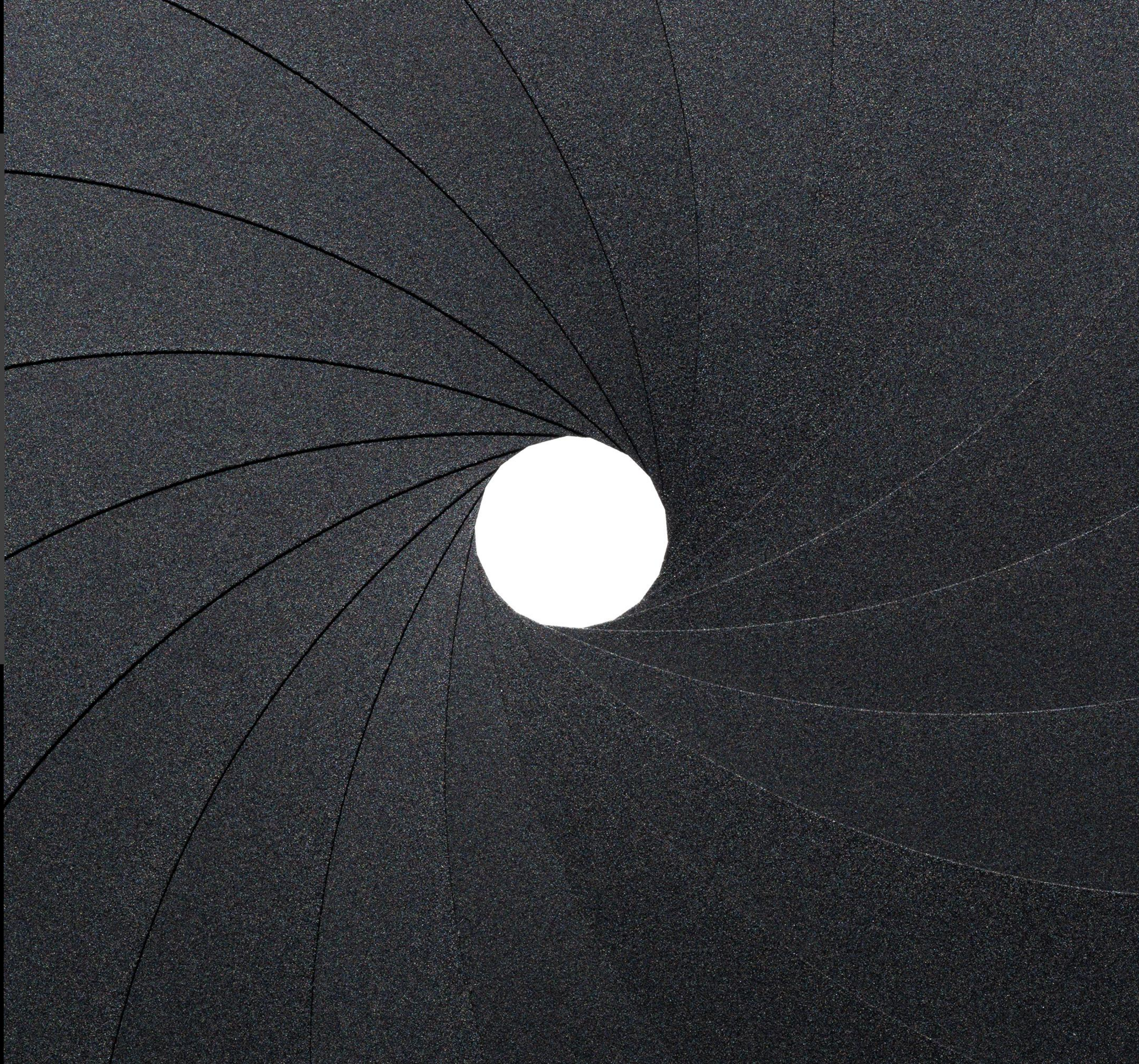
Sami Wright

Digital Imaging Specialist

Digital Ventures Digitization Lab, Boston University Libraries

BOSTON UNIVERSITY

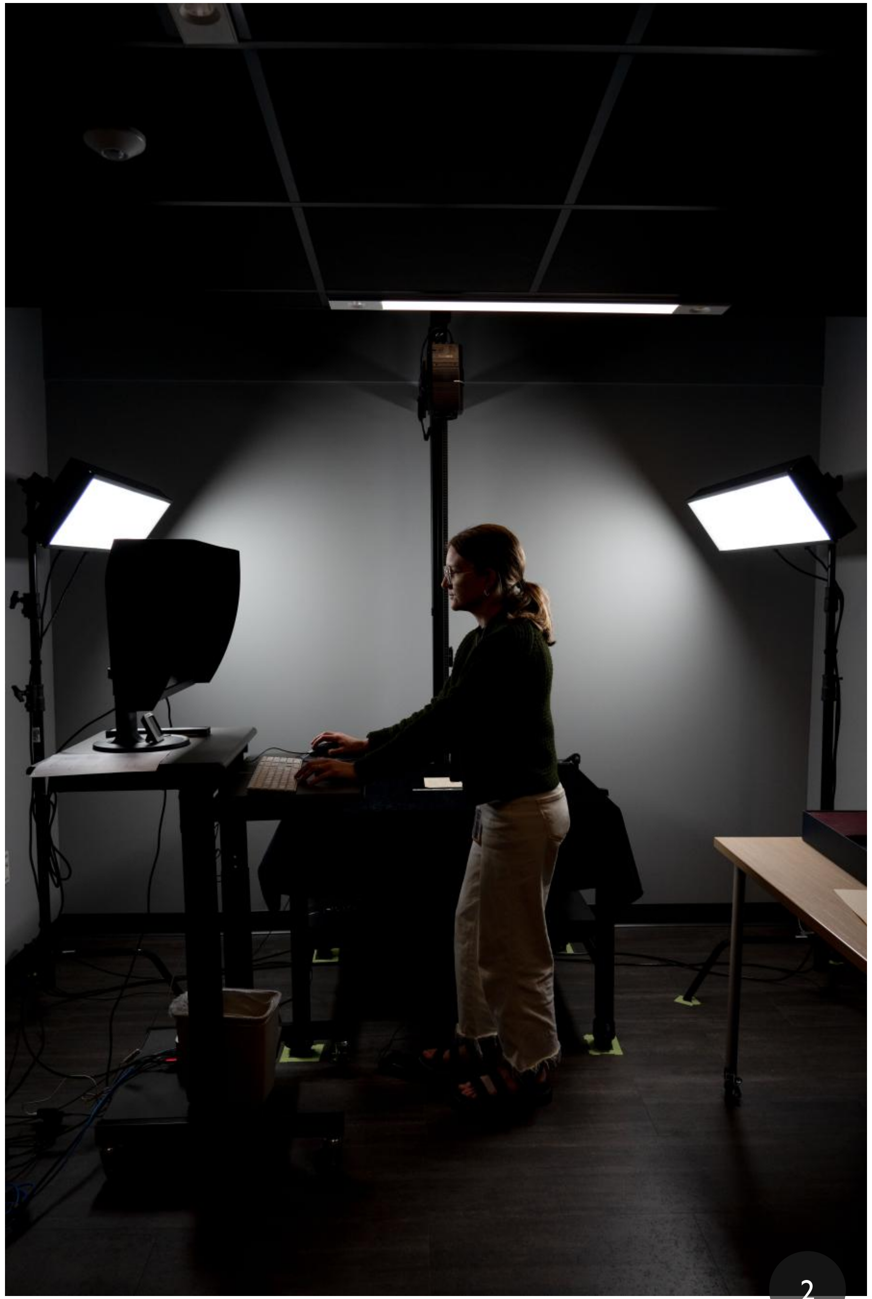
BU Libraries



OVERVIEW OF DIGITAL VENTURES LAB

The Boston University Libraries' Digital Ventures digitization lab is a new endeavor providing digitization support for the OpenBU institutional repository and is responsible for the creation and management of the BU Digital Library—a public portal that provides open access to a growing selection of digitized material from archives and special collections across the University.

- Work in Progress since 2021
  - Eleni Castro — Director
  - Institutional buy-in & investment
  - Infrastructure: office build out
- 2023:
  - Initial staff hired
  - Equipment purchase, ArchivesSpace set up
- April 2024:
  - Sami Wright – Digital Imaging Specialist
  - Amanda Fowler – Digital Collections Librarian



CURRENT DIGITAL VENTURES DIGITIZATION LAB STUDIOS

ATIZ Book Cradle

Use Case: Content Access

DT Element System

Use Case: Special Collections Preservation

BUILDING STUDIO WORKFLOWS

Considerations:

- Responsible for multiple workflows
  - One pre-existing institutional repository, one brand new special collections repository
- Minimal staffing
  - It's me, Hi!
- Encourage student involvement at all levels
  - Create educational opportunities

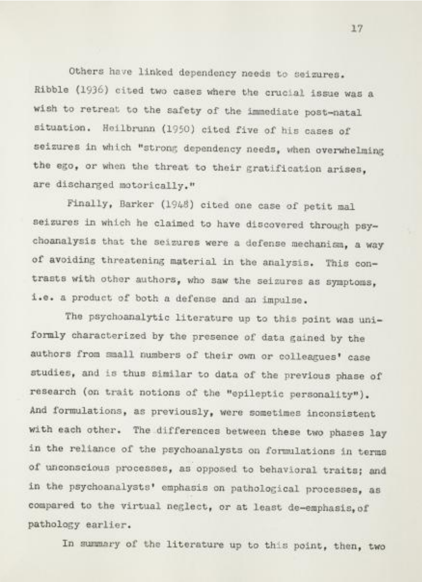
Goals

Establishing sustainable thresholds	Consistency in all things	Cross-institutional collaboration

ESTABLISHING SUSTAINABLE THRESHOLDS

CONTENT ACCESS USE CASE:
ATIZ BOOK CRADLE

- What is the *purpose* of these images?
- High-level FADGI is not necessary for this type of material, so we can focus on outlining our own guidelines
- What do we want to focus our image quality standards on?
  - Focus
  - White Balance
  - Straight text for OCR performance
  - Avoiding specular highlights/blowing out white pages



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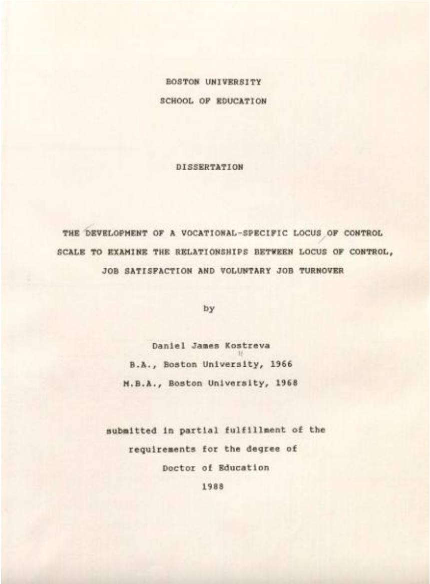
Others have linked dependency needs to seizures. Ribble (1936) cited two cases where the crucial issue was a wish to retreat to the safety of the immediate post-natal situation. Heilbrunn (1950) cited five of his cases of seizures in which "strong dependency needs, when overwhelming the ego, or when the threat to their gratification arises, are discharged motorically."

Finally, Barker (1948) cited one case of petit mal seizures in which he claimed to have discovered through psychoanalysis that the seizures were a defense mechanism, a way of avoiding threatening material in the analysis. This contrasts with other authors, who saw the seizures as symptoms, i.e. a product of both a defense and an impulse.

The psychoanalytic literature up to this point was uniformly characterized by the presence of data gained by the authors from small numbers of their own or colleagues' case studies, and is thus similar to data of the previous phase of research (on trait notions of the "epileptic personality"). And formulations, as previously, were sometimes inconsistent with each other. The differences between these two phases lay in the reliance of the psychoanalysts on formulations in terms of unconscious processes, as opposed to behavioral traits; and in the psychoanalysts' emphasis on pathological processes, as compared to the virtual neglect, or at least de-emphasis, of pathology earlier.

In summary of the literature up to this point, then, two



BOSTON UNIVERSITY
SCHOOL OF EDUCATION

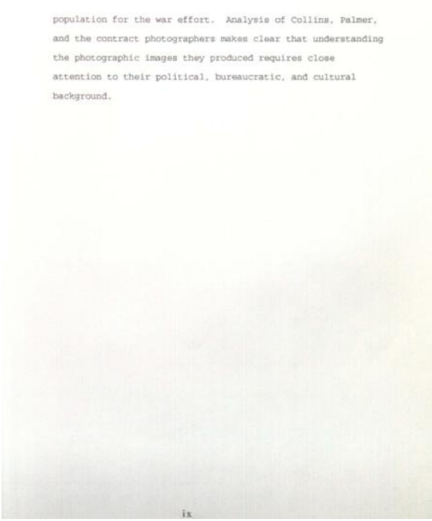
DISSERTATION

THE DEVELOPMENT OF A VOCATIONAL-SPECIFIC LOCUS OF CONTROL SCALE TO EXAMINE THE RELATIONSHIPS BETWEEN LOCUS OF CONTROL, JOB SATISFACTION AND VOLUNTARY JOB TURNOVER

by

Daniel James Kostreva
B.A., Boston University, 1966
M.B.A., Boston University, 1968

submitted in partial fulfillment of the requirements for the degree of
Doctor of Education
1988



population for the war effort. Analysis of Collins, Palmer, and the contract photographers makes clear that understanding the photographic images they produced requires close attention to their political, bureaucratic, and cultural background.

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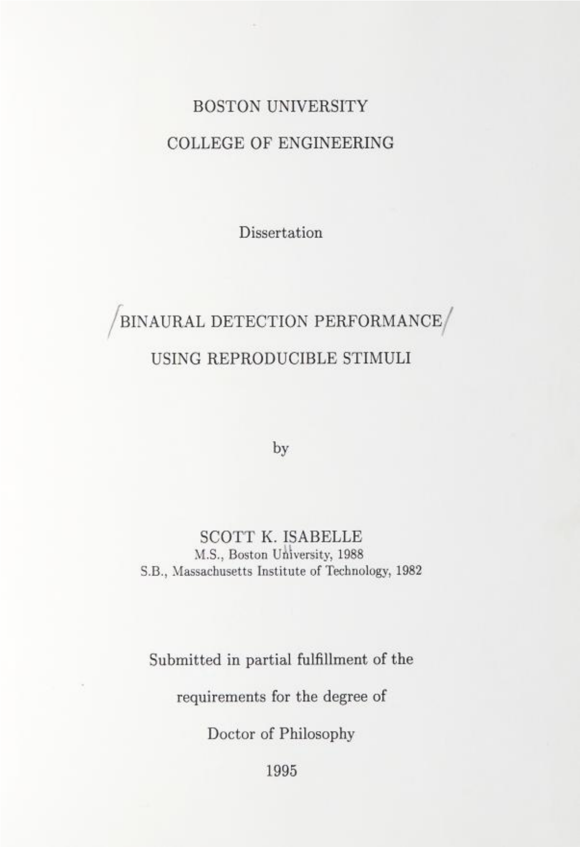
Older scans of Dissertations for OpenBU

CONTENT ACCESS USE CASE: ATIZ BOOK CRADLE

- How can we meet the standards we set for ourselves?
  - Adapted pre-flight:
    - Utilize an LCC for improved light uniformity
    - Shooting a target at start for WB
    - Implement a curve for improved legibility, manage highlights
  - Processing:
    - Straightening text for Thesis / Dissertations
  - Camera settings:
    - 1/40 | F7.1 | ISO 320



BOSTON UNIVERSITY

COLLEGE OF ENGINEERING

Dissertation

BINAURAL DETECTION PERFORMANCE

USING REPRODUCIBLE STIMULI

by

SCOTT K. ISABELLE

M.S., Boston University, 1988

S.B., Massachusetts Institute of Technology, 1982

Submitted in partial fulfillment of the

requirements for the degree of

Doctor of Philosophy

1995

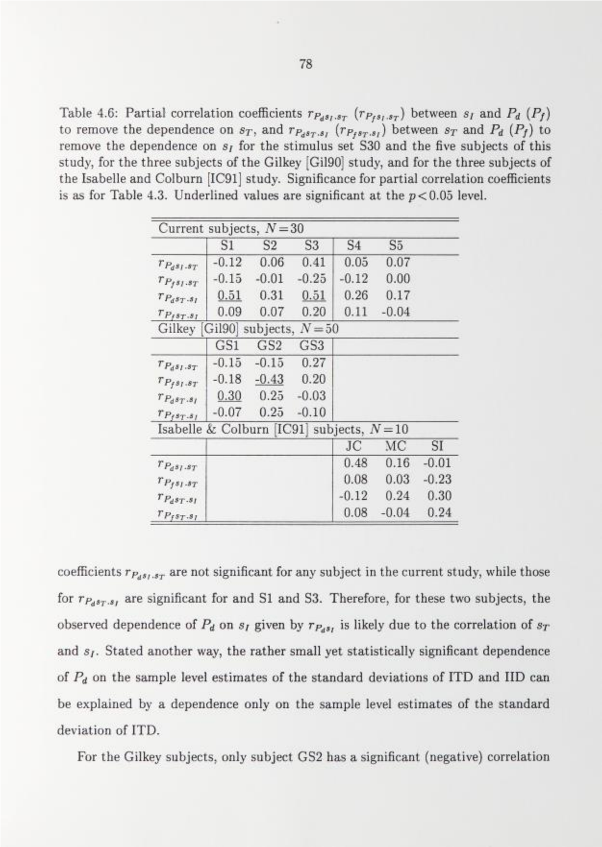


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Table 4.6: Partial correlation coefficients $r_{P_d s_I . s_T}$ ($r_{P_f s_I . s_T}$) between s_I and P_d (P_f) to remove the dependence on s_T, and $r_{P_d s_T . s_I}$ ($r_{P_f s_T . s_I}$) between s_T and P_d (P_f) to remove the dependence on s_I for the stimulus set S30 and the five subjects of this study, for the three subjects of the Gilkey [Gil90] study, and for the three subjects of the Isabelle and Colburn [IC91] study. Significance for partial correlation coefficients is as for Table 4.3. Underlined values are significant at the $p<0.05$ level.

Current subjects, $N=30$						
	S1	S2	S3	S4	S5	
$r_{P_d s_I . s_T}$	-0.12	0.06	0.41	0.05	0.07	
$r_{P_f s_I . s_T}$	-0.15	-0.01	-0.25	-0.12	0.00	
$r_{P_d s_T . s_I}$	$\underline{0.51}$	0.31	$\underline{0.51}$	0.26	0.17	
$r_{P_f s_T . s_I}$	0.09	0.07	0.20	0.11	-0.04	
Gilkey [Gil90] subjects, $N=50$						
	GS1	GS2	GS3			
$r_{P_d s_I . s_T}$	-0.15	-0.15	0.27			
$r_{P_f s_I . s_T}$	-0.18	$\underline{-0.43}$	0.20			
$r_{P_d s_T . s_I}$	$\underline{0.30}$	0.25	-0.03			
$r_{P_f s_T . s_I}$	-0.07	0.25	-0.10			
Isabelle & Colburn [IC91] subjects, $N=10$						
				JC	MC	SI
$r_{P_d s_I . s_T}$				0.48	0.16	-0.01
$r_{P_f s_I . s_T}$				0.08	0.03	-0.23
$r_{P_d s_T . s_I}$				-0.12	0.24	0.30
$r_{P_f s_T . s_I}$				0.08	-0.04	0.24

coefficients $r_{P_d s_I . s_T}$ are not significant for any subject in the current study, while those for $r_{P_d s_T . s_I}$ are significant for and S1 and S3. Therefore, for these two subjects, the observed dependence of P_d on s_I given by $r_{P_d s_I}$ is likely due to the correlation of s_T and s_I. Stated another way, the rather small yet statistically significant dependence of P_d on the sample level estimates of the standard deviations of ITD and IID can be explained by a dependence only on the sample level estimates of the standard deviation of ITD.

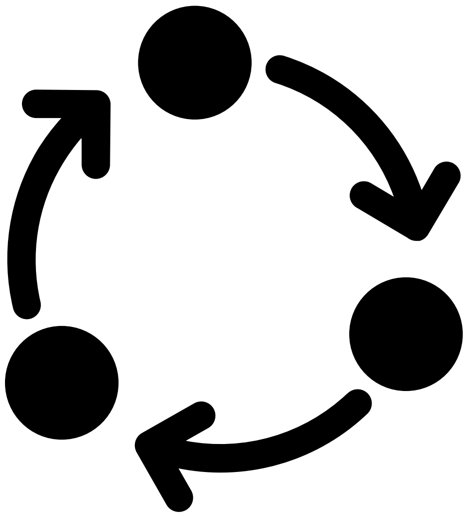
For the Gilkey subjects, only subject GS2 has a significant (negative) correlation

New images of Dissertations for OpenBU

PRESERVATION USE CASE: DT ELEMENT

- What is the *purpose* of these images?
- FADGI guidelines shaping our workflow
- DT Element system sets us up well for high-quality
  - 150MP PhaseOne iXH, 72mm lens
  - DT Photon XL LED Lights
- Calibrated EIZO monitor
- Ran benchmark tests with FADGI 19264 device target to test camera settings
  - ISO 50 | F8 | 1/4 vs 1/5
- Discovered resolution calibration issue
- Operating at 76% FADGI 4-star

Benchmark testing for DT Element



CONSISTENCY IN ALL THINGS

SOFTWARE

- ATIZ
  - BookDrive software vs Capture One Pro
  - One camera vs two (Sony A7RIV)

They say the sun shines always there,
God grant it e'er! shall be our prayer,
Whilst spring or summer glory yields,
'Twill bring to memory daise'd fields,
Loved scenes far from Australia.

What though the memory brings us pain,
John's letters I will read again;—
The boy is well!—thank God for that!
And "Mary has grown brown and fat,
Since coming to Australia;
And little Bob"—our John's first son,—
"Can ride a horse and fire a gun,
Here in this great Australia."—
But what gets over me, old dame,
John staying there, I hold to blame;
It must be an un-English clime,
Else why do they *in summer* time
Have winter in Australia?

Give me the holly on the wall,
The mistletoe hung in the hall,
The snow four feet upon the moor,
The welcome greeting at the door.
A fig for all Australia,
With pipe and ale at ingle side,
Give me our homes at Christmas tide,
England, and not Australia.

Give me the land our fathers trod,
The land that's bless'd by freedom's God,
The home no tyrant can enslave,
The soil that's bred the true and brave,
Whose sons have made Australia.

Give me the sinew and the brain,
That make our glories flash again;
Quick start the thrall'd ones of the world,
Whene'er our banner is unfurled,
Praise God! its o'er Australia—
But Heaven, bless us! how I rant,—
Ay, dame, no politics we want,
But *ours* back from Australia.
Our Mary, since she's "brown and fat;"
Our John, the boys—Bob, Dick, and Matt,
What care we John is making gold,
Oh, 'twould be gold, could we behold—
Our *all* back from Australia.

DAY AND NIGHT.

DAY, tired's a warrior wounded sore;
The night's a grey monk by his side,
Bathing with heaven's dew the head
Of him, who falling backward dead,
Reflects the dark form by his side,
Stained too, with his life's gore.

Older images shot with 2 cameras on BookDrive

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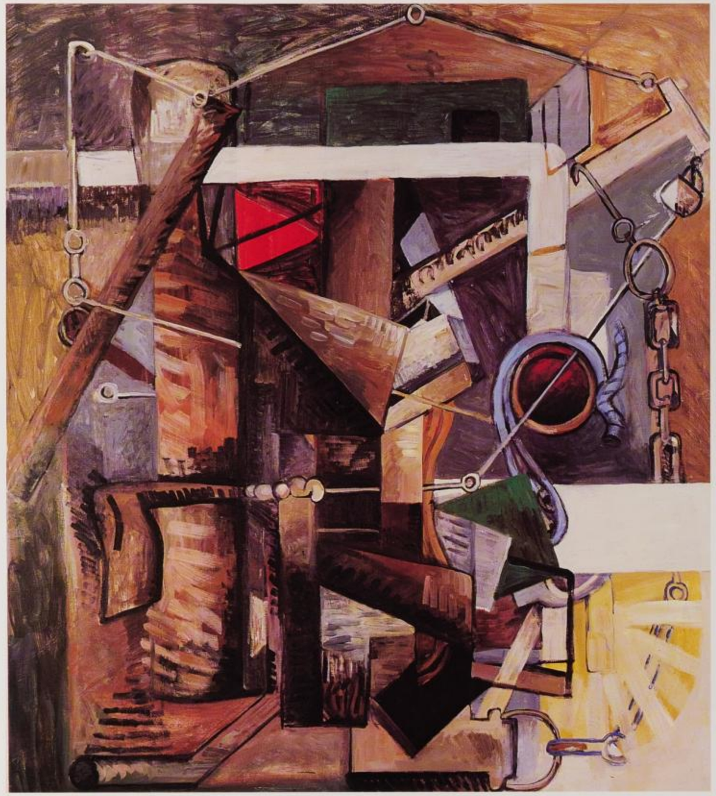
[Plate 20]

Against the Spells

1994, Oil on canvas
(68 x 60 in.)
Collection of the artist,
courtesy of the Nielsen Gallery



[Plate 21]

Flower

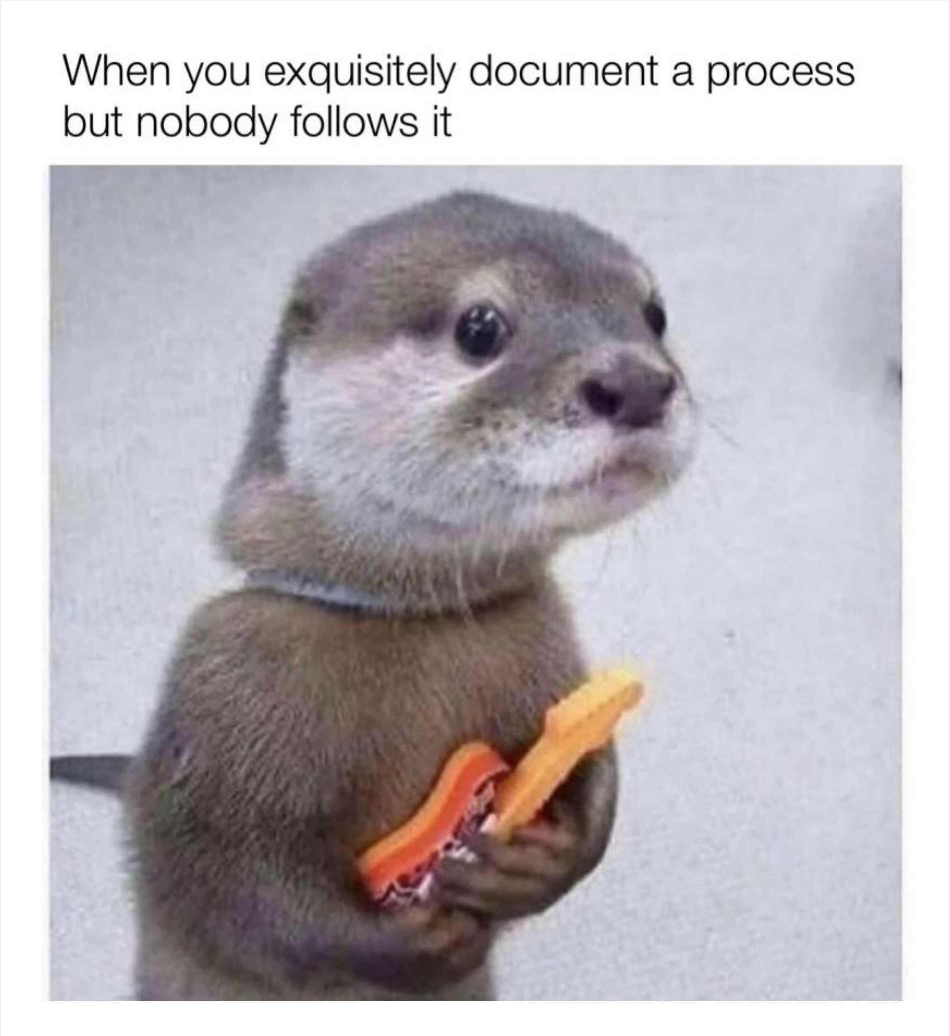
1994, Oil on canvas
(66 x 58 in.)
Collection of the artist,
courtesy of the Nielsen Gallery

SOFTWARE

- ATIZ
  - BookDrive software vs Capture One Pro
  - One camera vs two (Sony A7RIV)
- Element
  - Capture One CH
- Creating a Mac ecosystem where files can move around
- One processing PC for multi-staff uses
  - Ingest to Digital Library
  - Epson scanner for slides
  - PC-only software

PROCEDURES

- ATIZ Preflight
  - Presets in Capture One for LCC, Curve, Sharpening
  - Shoot a target for WB, focus
- Element Preflight
  - Level camera
  - Shoot LCC, benchmark target, object target
- Created & installed a distilled set of keyboard shortcuts and a DV Workspace on all Capture One iterations
- Consistent file naming structures for all project types



TRAINING DOCUMENTATION

- Conduct one-on-one training
- Write supporting documentation for each studio workflow
  - ATIZ
    - Thesis and Dissertations (1-side content)
    - Other bound material (2-side content)
  - Element
    - Special Collections imaging
- Incorporate different formats!

CROSS-INSTITUTIONAL COLLABORATION

REACH OUT TO OTHER EXPERTS IN OUR FIELD – WE'RE PROFESSIONAL PROBLEM SOLVERS!

Resources:

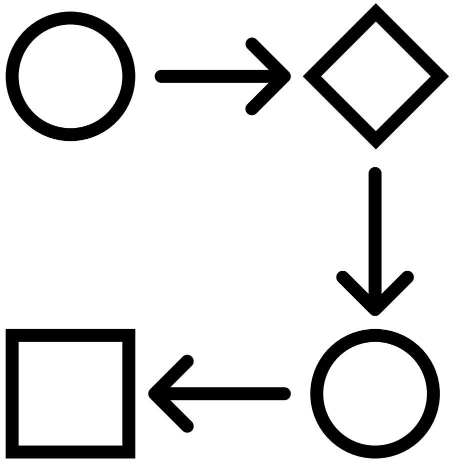
ImageMuse

FADGI documentation

IS&T

DLF Digitization Special Interest Group

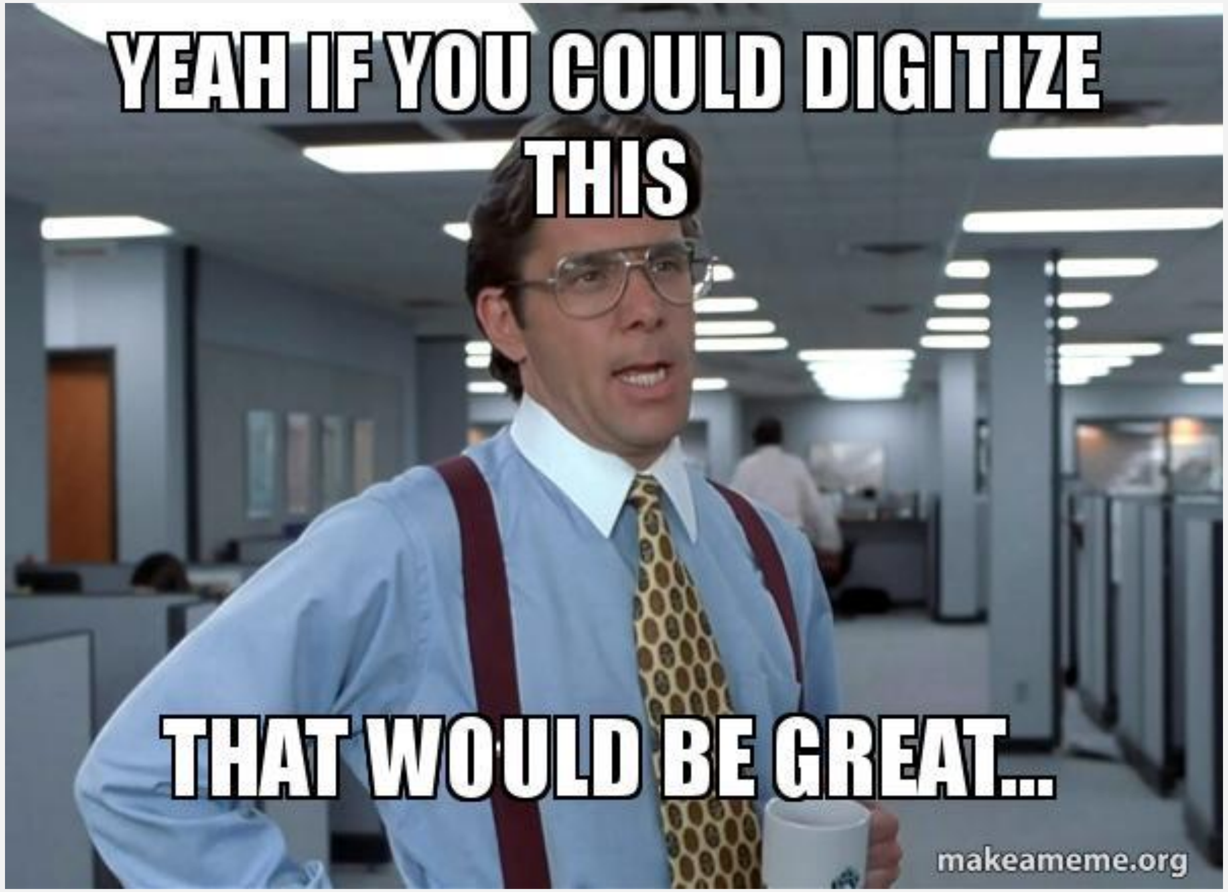
- Consulted with colleagues who have an ATIZ:
  - Jenn Morris & team, MIT
  - Michael Bennett, Uconn
- Equipment troubleshooting:
  - Reagan Ellis, Digital Transitions
- Oversize studio brainstorming:
  - Mike Chan, Digital Transitions
- Vendor recommendations & workflow insights:
  - NEDCC Imaging colleagues
  - Harrison Walker, Harvard Art Museums
  - Meredith Moore, Harvard Peabody Museum



DESIGNING PROJECT WORKFLOWS

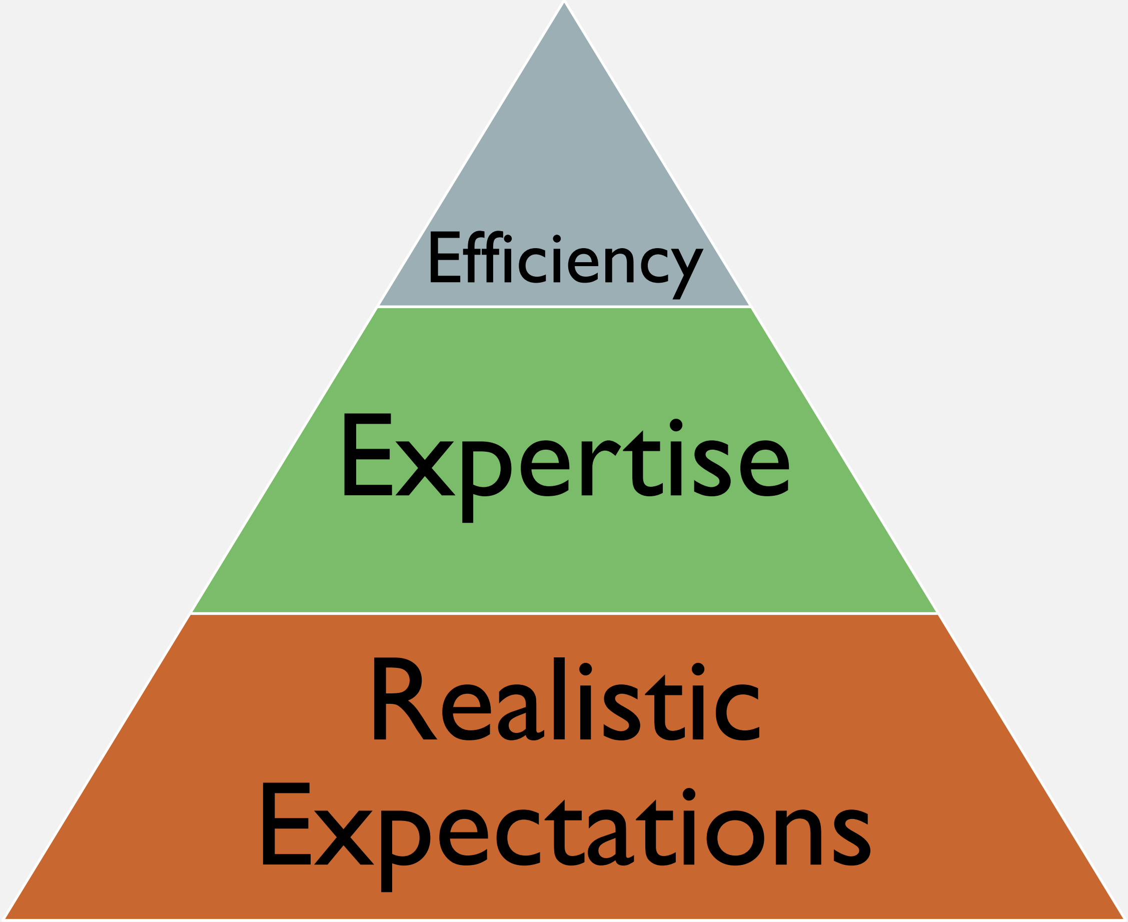
DIGITIZATION HIERARCHY OF NEEDS

- What do our special collections repository partners need from us?
  - Digitization services!



DIGITIZATION HIERARCHY OF NEEDS

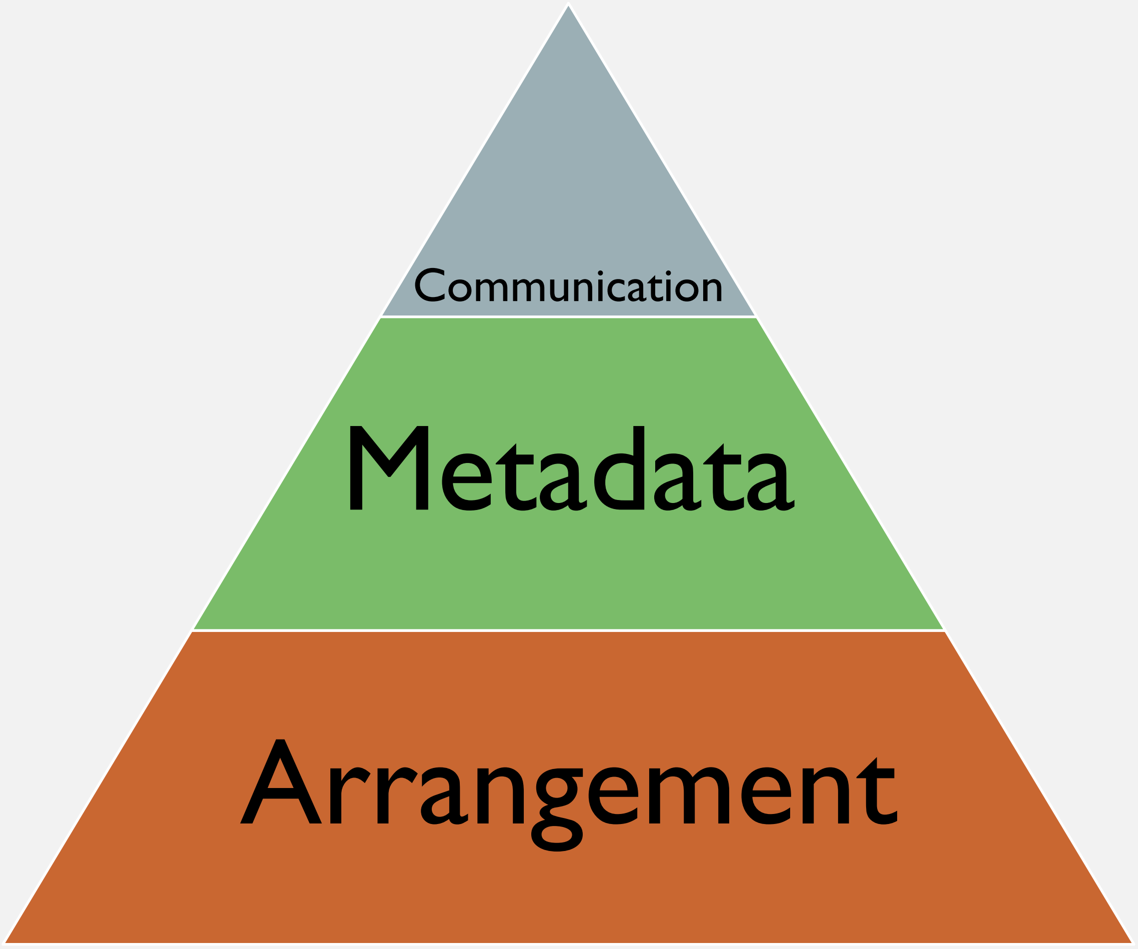
- What do our special collections repository partners need from us?
  - Digitization services!
  - Set clear expectations about viability of projects
    - Instead of saying no, can we adjust the scope to make it more viable?
  - Provide them with an approach, which they can either accept or adjust
  - Set ourselves up with workflows that allow us to move through projects efficiently
    - What are some potential bottlenecks and how can we avoid those?



Your Needs

DIGITIZATION HIERARCHY OF NEEDS

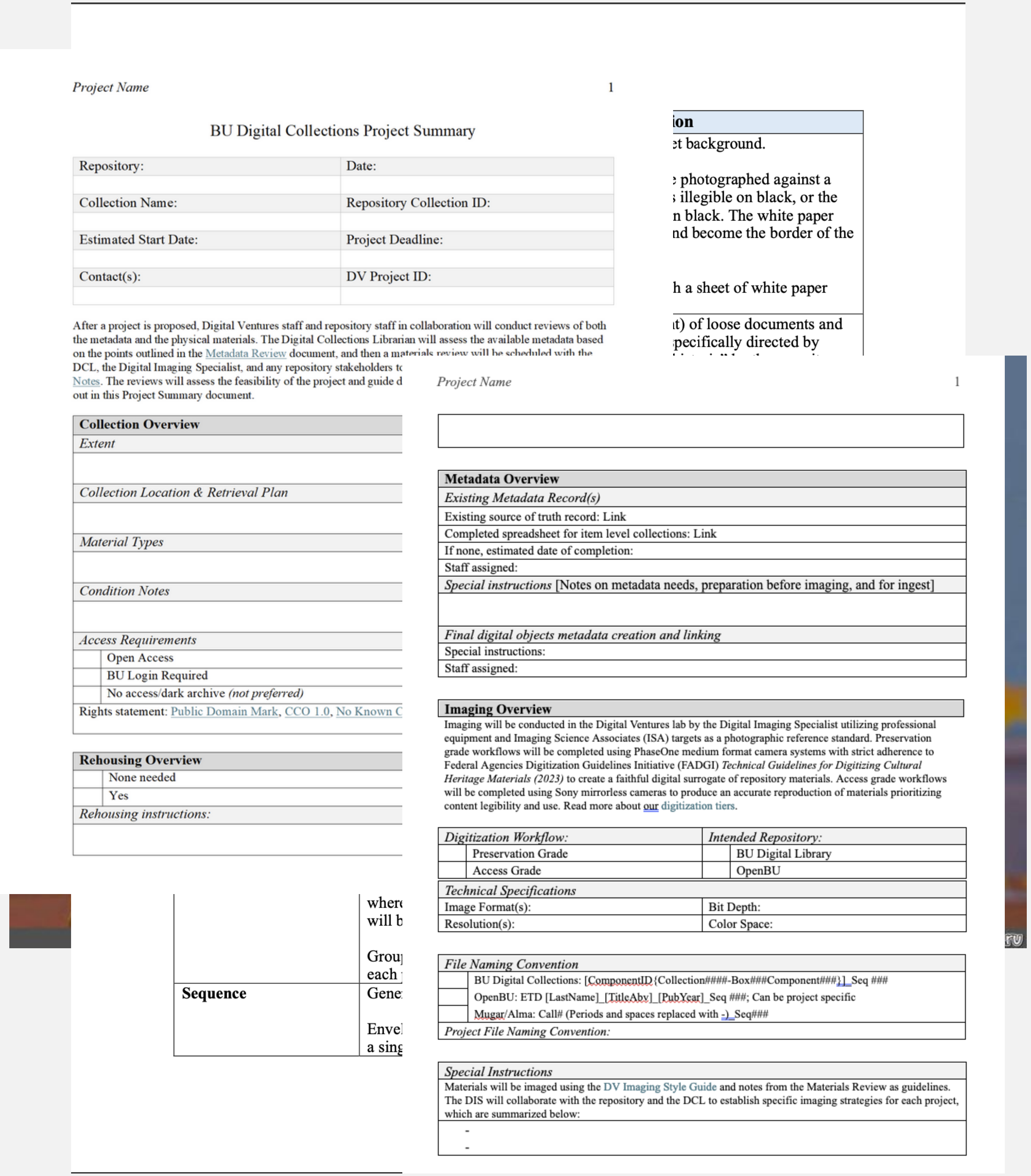
- What do we need from our special collections repository partners to move forward with digitization?
  - Arrangement of collection is locked in
  - Metadata that meets the threshold for Digital Object metadata
  - Open line of communication to discuss questions of material condition, rehousing, sensitive materials, etc.
    - Ultimately, the material is theirs!



My Needs

DOCUMENTATION, DOCUMENTATION, DOCUMENTATION

- Lab documentation:
  - Scope of Work
  - Style Guide
- Project documentation:
  - Project Summary
  - Condition notes / handling guidelines
  - Imaging spreadsheet
    - File naming, note taking, image counts


Project Name 1

BU Digital Collections Project Summary

Repository:	Date:
Collection Name:	Repository Collection ID:
Estimated Start Date:	Project Deadline:
Contact(s):	DV Project ID:

After a project is proposed, Digital Ventures staff and repository staff in collaboration will conduct reviews of both the metadata and the physical materials. The Digital Collections Librarian will assess the available metadata based on the points outlined in the Metadata Review document, and then a materials review will be scheduled with the DCL, the Digital Imaging Specialist, and any repository stakeholders to ... Notes. The reviews will assess the feasibility of the project and guide d... out in this Project Summary document.

Collection Overview
Extent
Collection Location & Retrieval Plan
Material Types
Condition Notes
Access Requirements
Open Access
BU Login Required
No access/dark archive *(not preferred)*
Rights statement: Public Domain Mark, CC0 1.0, No Known C...

Rehousing Overview
None needed
Yes
Rehousing instructions:

Project Name 1

Metadata Overview
Existing Metadata Record(s)
Existing source of truth record: Link
Completed spreadsheet for item level collections: Link
If none, estimated date of completion:
Staff assigned:
Special instructions [Notes on metadata needs, preparation before imaging, and for ingest]
Final digital objects metadata creation and linking
Special instructions:
Staff assigned:

Imaging Overview

Imaging will be conducted in the Digital Ventures lab by the Digital Imaging Specialist utilizing professional equipment and Imaging Science Associates (ISA) targets as a photographic reference standard. Preservation grade workflows will be completed using PhaseOne medium format camera systems with strict adherence to Federal Agencies Digitization Guidelines Initiative (FADGI) *Technical Guidelines for Digitizing Cultural Heritage Materials (2023)* to create a faithful digital surrogate of repository materials. Access grade workflows will be completed using Sony mirrorless cameras to produce an accurate reproduction of materials prioritizing content legibility and use. Read more about our digitization tiers.

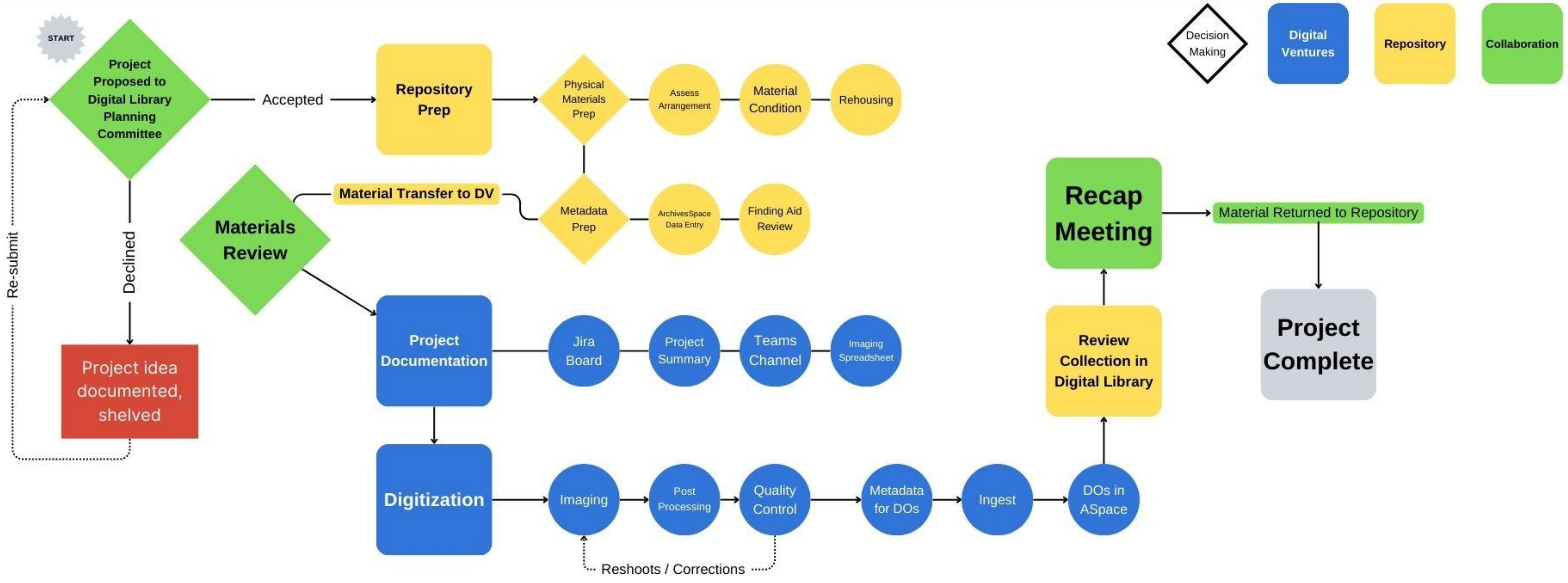
Digitization Workflow:	*Intended Repository:*
Preservation Grade	BU Digital Library
Access Grade	OpenBU

Technical Specifications	
Image Format(s):	Bit Depth:
Resolution(s):	Color Space:

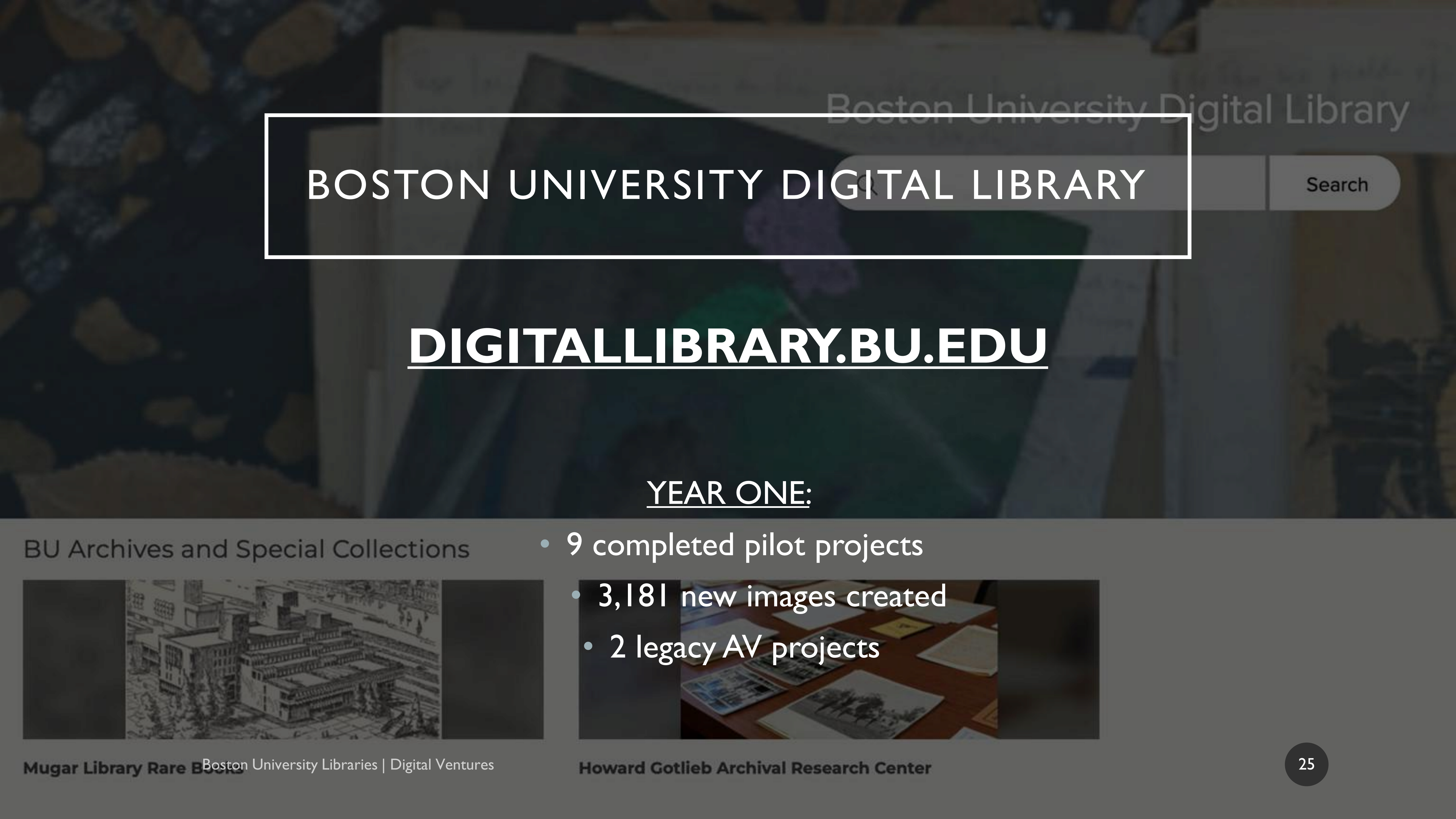
File Naming Convention
BU Digital Collections: [ComponentID{Collection####-Box###Component###}]_Seq ###
OpenBU: ETD [LastName]_[TitleAbv]_[PubYear]_Seq ###; Can be project specific
Mugar/Alma: Call# (Periods and spaces replaced with -)_Seq###
Project File Naming Convention:

Special Instructions
Materials will be imaged using the DV Imaging Style Guide and notes from the Materials Review as guidelines. The DIS will collaborate with the repository and the DCL to establish specific imaging strategies for each project, which are summarized below:
-
-

Digital Library Project Workflow



WHAT IS IT ALL FOR?



BOSTON UNIVERSITY DIGITAL LIBRARY

DIGITALLIBRARY.BU.EDU

YEAR ONE:

- 9 completed pilot projects
  - 3,181 new images created
    - 2 legacy AV projects

THANK YOU!

Please feel free to reach out:

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