



## THE CATHOLIC UNIVERSITY OF AMERICA

*Department of Library and Information Science*

Washington, D.C. 20064

202-319-5085

Fax: 202-319-5574

Cultural Heritage Information Management Forum

*Poster Session, Friday, June 5, 2015*

12:45 – 1:30 PM

*(Posters remain on display until 4:15 PM)*

### **Does Content plus Access equal Use? *Revealing la Révolution* at the UMD Libraries,** by Joanne Archer and Kelsey Corlett-Rivera, University of Maryland

This poster traces two years of the University of Maryland (UMD) Libraries' efforts to Reveal la Révolution by cataloging and digitizing their 18th-century French Pamphlet collection. Follow their steps as a cross-departmental team waded through some 12,000 pamphlets with the support of French graduate students, fine tuning workflows and communication channels along the way. While an internally-funded pilot got the project off the ground, national and international collaboration allowed them to leverage funding support from the UMD Libraries to exceed original targets for both scanning and cataloging. The result was a significant increase in digitally-available content and improved access through Worldcat and the Internet Archive.

When that content and access did not turn into documented use, however, the UMD Pamphlets team pressed on, delving further into digital scholarship. Their outreach efforts culminated in a stand-alone digital history site with a crowdsourcing component that has seen some 5,500 visits since going live in September 2014 (<http://colonyincrisis.lib.umd.edu>).

Challenges, such as a perpetual lack of dedicated staff time, and lessons learned (digital history sites require Twitter hashtags) are featured on the poster, along with a vision for a sustainable way forward.

**Building Digital Collection: A Pilot Project for the Trinity College Newsletter**, by Lindsey Bright, Colleen Funkhouser, and Laura Seifert, The Catholic University of America

Trinity Washington University, a private university in Washington, DC, is developing a plan for digitizing portions of the special collections held at the Sr. Helen Sheehan Library. In order to promote alumni engagement, they'd like to make available online past issues of the Trinity College Newsletter, the university's newsletter that began in 1956. The newsletter records news from alumni, faculty awards, and major events on campus.

As part of a project completed for course LSC 652: Foundations of Digital Libraries, a team of Catholic University students developed a pilot project to digitize these back-issues and make them available online. The team established parameters for digitizing and hosting a portion of the newsletters. To do this, the project explored the technical requirements of digitization, file management requirements, hosting functionality of the chosen digital collection management software (CONTENTdm), customized metadata standards, and recommendations for further development of a long term digitization project. The sample collection can be viewed online at <http://cdm15850.contentdm.oclc.org/cdm/landingpage/collection/p15850coll58>.

**#WikiTurgy: Promoting Diversity in the Performing Arts through Wikipedia Editing**, by Felicity Ann Brown and Steve Henry, University of Maryland, College Park

The Michelle Smith Performing Arts Library acted as a host site for a national dramaturgical act of Wikipedia editing to improve inclusiveness in American Theatre. This event was expanded to include dance and music, to promote use of our library's collections, and encourage traditional research methods within the performing arts.

Our poster will include information about:

- the national #WikiTurgy event
- partnering with The Clarice Smith Performing Arts Center in the planning of the event held at The Michelle Smith Performing Arts Library
- marketing and outreach through social media
- excerpts from our Wikipedia Meet Up page
- impact regarding articles created and edited
- collection highlighted by this event
- leveraging Wikipedia to promote traditional research and citation instruction through the performing arts

**Social Media and Increasing Use of Hidden Collections**, by Kathleen Crabb, District Department of Transportation, and Anita Kinney, Catholic University of America

Our poster will give an overview of the DDOT library's beginnings as a brand-new local government library that struggled with marketing its unique collections and services, and the impact social media use has had on the use of its collections. First, we turned to Tumblr, which is an excellent medium for photographs and maps, to promote the historical collection and as a tie-in to the digitization of that collection. Ultimately, the Tumblr ended up impacting the use of our collections as a whole, increasing agency and local public knowledge of our collection, creating access for non-local users, and fostering connections with other library and archive institutions. The process of setting the Tumblr up and its use taught us about the challenges of using social media in a government agency, as well as how to work closely with other administrations. Our Communications office cross-posts the Tumblr posts to other DDOT social media outlets, which has expanded our reach to varying groups. We have seen an increase in users from within the agency and outside it. We are also starting to make connections with other DC Government agencies and have had some press coverage, which further promotes our collections.

**Collections and Context: An EAC-CPF Project at The George Washington University Libraries**, by Dan Tam Do, The George Washington University Libraries

The poster would include three major sections. The first would describe EAC-CPF and advantages gained from using it. These would be illustrated with excerpts from a sample EAC-CPF instance, focusing on its distinguishing features, such as the <relations> element, which encodes information about an entity's relationships to other entities and to resources such as archival materials, and the <localDescription> element, which accommodates local extension of descriptive categories.

A second section would provide an outline of The George Washington University Libraries' experimentation process, emphasizing tools and techniques used to generate EAC-CPF records for names identified as being of highest priority.

Finally, a third section would examine the experimenters' efforts to harness the standard's properties to display contextual information about these names, which all have institutional or local significance. It would include images of storage, search, or display interfaces the group will have used or developed. As EAC-CPF forms a basis for a research tool in development by Social Networks and Archival Context (SNAC), this section would also illustrate SNAC's efforts, including brief discussion of its planned cooperative program for archival description, the pilot for which the Libraries have committed to participating in.

**International Collaboration Brings Preservation to Honduras**, by Bryan L. W. Draper and Carla Q. Montori, University of Maryland Libraries

In autumn 2014, the University of Maryland Libraries Preservation Department hosted a month-long visit by a junior faculty member of the History Department in the National Autonomous University of Honduras (UNAH). As there is no school of information or library science in Honduras, nor a venue for learning about preservation, conservation, or digitization, arranging a residency at an established preservation program was the logical answer for UNAH to begin developing a preservation plan.

Andres Alvarez brought with him a small number of items from the UNAH libraries and archives that demonstrated the most common preservation problems found in those collections. University of Maryland Libraries preservation staff designed his learning experience around those problems, teaching him to assess condition and treatment options, search for available replacements, perform basic repairs, and prepare materials for digitization and make disposition decisions for the digitized original. The learning outcomes included understanding of the nature of paper-based and photographic materials and their deterioration, the ability to identify problems affecting treatment options, and the myriad issues surrounding using digitization as a preservation option.

The University of Maryland Libraries hopes to continue its relationship with the National Autonomous University of Honduras, and to expand its role in training librarians and archivists throughout Honduras.

### **History in the Making: Creating the Shenandoah Living Archive**, by Lynn Eaton and Kate Morris, James Madison University

The Shenandoah Living Archive (SLA) is a new James Madison University Libraries and Educational Technologies initiative that engages students, the local community, and faculty in capturing, creating, and curating the real-time documentation of life in the Shenandoah Valley. The Shenandoah Living Archive collects the stories of the communities that make up the rich tapestry of life in the Valley today. Materials include born-digital items (oral histories, images, video, geospatial data) and physical materials (flyers, pamphlets, diaries). A technologically rich space, the SLA encourages creativity, connectivity, and experimentation in the development of new content and digital storytelling—a remixing that will bring the materials in the Living Archive to life in new ways for audiences in the Valley and beyond.

Through visuals, text, and accompanying video this poster will break down the processes involved in creating and prototyping the SLA. These include:

- Inter-disciplinary collaboration
- Student-driven research and outcomes
- Community engagement
- Increasing access to primary source materials in innovative ways

The poster will also highlight current SLA activity and provide a look into future possibilities for collecting and providing access. These projects include:

- Filipino immigrant oral histories
- History of local music culture
- Refugee experiences in the Shenandoah Valley

### **Innovation and Integration: Creating a Records Transfer Program for Student Organizations at Towson University, by Sarah Espinosa, Towson University Libraries**

Towson University Libraries Special Collections and Archives Department has collaborated with the Coordinator of Student Organizations in the Office of Student Activities to create a records transfer program for student organizations. This program emerges during a convergence of campus trends and Archives Department foci: the 150th Anniversary of the University, a 2020 University Strategic Plan prioritizing diversity initiatives, and a Library Resident capstone project in the Archives that processes historical records of student organizations. These trends inspired dialogue with the Coordinator of Student Organizations, who used existing incentive-based funding infrastructure to credit student groups who donate records to the Archives. Recognizing that most student records exist digitally, the Archives Department created a workflow facilitating electronic student submissions that includes Google Forms; Autocrat, an add-on for Google Sheets; and Google Drive and Dropbox file sharing. Outreach to student organizations at the 2015 Student Leadership Summit that focused on providing access to organizational memory and increasing the diversity of Archival holdings has already resulted in submissions. Staff guidelines and training ensure the continuity of the program. There now exists a strong foundation for the capture of student organization culture and a model for further records transfer programs.

### **Creative Engagement with Archival Collections: The Hughes Remix Project, by Susan Graham, University of Maryland, Baltimore County**

The Hughes Remix project was a collaboration between the Albin O. Kuhn Library Special Collections, the UMBC Department of Visual Arts, and the Society for Photographic Education (SPE). Following in the tradition of using archival images in contemporary photography, Special Collections invited attendees of the 2014 SPE National Conference in Baltimore to use images from the Hughes Company Glass Negatives collection to “remix, reinvent, reinterpret, and reimagine” the historical photographs of Baltimore and environs, street scenes, advertisements, businesses, churches, schools, monuments, factories, machinery, and portraits.

The artists involved in this project included SPE members, UMBC students and faculty, and the general public. Each participant selected digital images from the Hughes collection to modify.

Through their manipulations and alterations the artists were able to express new ideas, explore aspects of the city's history, experiment with technology, make connections, play with meanings, and create novel works. The images created for this project were published online at [hughes-remix.tumblr.com](http://hughes-remix.tumblr.com) and displayed at various venues during the 2014 SPE National Conference, "Collaborative Exchanges: Photography in Dialogue." Special Collections promoted the initial project, ingested the remixed digital works into their long-term digital storage, created metadata, uploaded them to their Digital Collections, and publicized the resulting collection.

### **The Vault at Pfaff's: Digital Scholarship at Lehigh University, by Scott Harkless, Lehigh University**

The Vault at Pfaff's is a digital scholarship project from Lehigh University's Digital Library. Specifically this is a project surrounding and supporting a rich digitized collection of both externally and locally hosted materials pertaining to the American Bohemian movement. Pfaff's was a Lager Saloon which was one of the centers of the American Bohemian movement in the 1850's. The documents and materials Lehigh is working with includes a vast collection of materials ranging from personal letters, to digital artifacts, journals, academic articles, print materials, newspapers, and many others.

This project goes a step beyond a simple digitization effort into a novel use of digital curation, including materials which are not native to Lehigh's collections, in order to promote and create original scholarship. This requires a high degree of cooperation between institutions.

During my part of this project I engaged in everything from metadata work to grant writing in order to expand this project, including further collaborations. As a result of which, I became aware of the advantages and challenges presented by such a project. This poster will discuss the viability of this sort of project as a digital cultural heritage technique.

### **Building the Convergence Gallery: Interactive Digital Exhibits at UMW Libraries, by Suzanne Huffman, University of Mary Washington**

This poster provides an overview of how staff at the University of Mary Washington's Simpson Library built the Convergence Gallery, a physical space with interactive digital exhibits that feature content from Special Collections and University Archives. The goal of this initiative is to inform and engage patrons with materials from the Library's Special Collections and University Archives, while also providing a platform for UMW students and faculty to showcase their own digital projects.

As part of this process, staff took fact-finding trips to nearby institutions to explore how others in the field are using touchscreen technology to display digital cultural heritage content. Staff also researched free and open-source tools to create exhibits that can be easily adopted by content

contributors. Following the launch of the Gallery in early 2015, staff turned their attention to outreach, in order to both promote the exhibits and encourage campus partners to contribute content. Assessment and user testing initiatives were also undertaken.

Based on the success of and lessons learned from building the Convergence Gallery, forum attendees will take away ideas and tips for creating, managing, and assessing interactive exhibits at their own institutions.

### **The National Agricultural Library's Historical Dietary Guidance Digital Collection, by Christian James, National Agricultural Library**

Designed in part to provide institutional memory for federal agencies, the National Agricultural Library's Historical Dietary Guidance Digital Collection provides a unique perspective on American food culture in the Twentieth Century and beyond. This poster and accompanying lightning talk will present a broad overview of the organizational, logistical and technical aspects of the National Agricultural Library's Historical Dietary Guidance Digital Collection. This includes funding and the Library's partnership with the University of Maryland; its collaborative, inter-agency content collection method; digital access infrastructure; and its promotion strategy. The poster will chart a workflow or lifecycle of the records from their creation to their accessioning into the library, digitization, preservation and use by health professionals, historians, and other audiences.

The poster will also make use of screenshots from the digital collection content to highlight the cultural value and wide research potential of this resource. If possible, a laptop presenting a live version of the digital collection may also be presented alongside the poster.

### **Cataloging the Book Collection at Tudor Place, by Sarah Jones and Zach Newton, Tudor Place Historic House & Garden**

The poster will focus on the evolution of the book cataloging project at Tudor Place. This includes the effort to digitize the book collection, the implementation of standards for data entry and bibliographic quality control, and the creation of catalog records in the collections management software, PastPerfect. What began as a basic inventory with limited elements in Excel, expanded over the years to conform to AACR2. Also, digitization was enhanced with better cameras and methods to produce images usable for reference, presentation, exhibitions, and publicity. Another important addition to the database was transcriptions and images of marginalia that otherwise would have remained hidden within the bindings of the books.

These project developments ultimately help to tell the story of Tudor Place whose residents, descendants of Martha Washington, lived in Georgetown for nearly two centuries. Bibliographic

information, such as date and place of publishing, demonstrate the family's intimate connection to the local economy. Furthermore, marginalia literally narrate history over a century and a half, describing relationships of family and friends. A next step for this project will be to expose an enhanced digital book collection on Tudor Place's website, improving public access to and knowledge of the book collection.

### **Digital Preservation Practice in Partnership: Results from the Heritage Health Information Survey 2014**, by Lesley A. Langa, University of Maryland

Most digital preservation projects are collaborative in nature. The Heritage Health Information Survey 2014 (HHI) is a national sample survey of collecting institutions in the U.S. (museums, libraries, archives, historical societies, and archaeological repositories) about conservation and preservation of cultural heritage. With the rise of digital preservation, and the growing need for standards to align practice, HHI posed the first questions about how digital preservation is happening within institutions. From a breakdown of tasks such as emulation, format migration, and digitization, HHI asked respondents to indicate whether these tasks were performed by institutional staff, in collaboration with other institutions, or by hired contractors, or any combination of these three options. Results are interesting, and indicate a lot of variance in how the work is accomplished, mostly with museums, libraries, and archives treating tasks differently.

### **Access Granted: The Cultural Heritage Library Project at Smithsonian Libraries**, by Monique Libby, Smithsonian Libraries

Smithsonian Libraries collections contain content from Art to Zoology and everything in between. The aim of the Cultural Heritage Library Project since its inception in late 2010, is to digitize significant public domain books, journals, and manuscripts held in these abundant history, art, technology, and culture collections. It extends the ability of Smithsonian Libraries to serve as a resource for curators, researchers, and the general public through online access.

The variety and quality of the content made available by the Cultural Heritage Library Project is an essential component to its worth. The selection process for the Project's content is aided by the expertise of Smithsonian Libraries Research Services librarians who choose items for digitization. Potential usage, based on the past use of subject areas and scarcity of an item also inform this process. In addition, user requests are taken into account when selecting items to digitize; integrating customer feedback with selection. The selection process concludes with the physical examination of the item's linear dimensions, binding type, and overall stability.

Over 5,300 volumes were digitized based on this selection methodology. The work of Smithsonian Libraries staff, museum support staff, and researchers has been changed and improved by providing digital access to collections.

**Wilson High School Digital Archives Project, by Pamela Lipscomb-Gardner,  
Woodrow Wilson High School**

The Wilson High School Digital Archives Project is an effort of Wilson's library media program to make available and preserve items dating back to the school's beginning in 1935. Collected in the Digital Archives are issues of the student newspaper The Beacon; school scrapbooks; newspaper clippings; event programs; yearbooks; class photos; and more. During the first phase of the Project, we were able to: 1) move forward toward the goal of preserving the archives by documenting what exists in the archives and beginning to identify their condition and what will be needed to do to protect them; 2) begin the process of scanning, digitizing, and organizing the materials to make them accessible to students, teachers, the public, and cultural organizations; and 3) begin creating a searchable online catalog on our website. In our poster, we will describe the process we undertook to create our two pilot collections, "Wilson in Wartime" and "Wilson Girls Athletics," and show sample pages from the Digital Archives Project website.

**Exploring Pre-Revolution Iranian Textbooks in the Digital: Implications of a  
People's Culture Through Its Education, by Cynthia Sorrell, University of Maryland,  
College Park**

During the past six years, several research-rich gift collections were given to the University of Maryland Libraries, which included elementary through secondary level textbooks used by Iranian children before the country's controversial 1979 Revolution. These and subsequent in-kind donations signaled evidence of a growing interest by the university's surrounding Persian communities and its scholars of the need to expand the existing Persian research resources available for library users.

This interdisciplinary digital project will provide a collaborative and interactive virtual platform for the Libraries to support teaching and research by our faculty as well as professors beyond this campus. Dialogue and study in such courses as history, education, sociology, psychology, along with Persian studies, will find the content very informative.

Additionally, the project presents possibilities for potentially affecting positive changes as we in society engage in an important priority evident on this and other university campuses --- the inclusion in our teaching of various cultures to foster understanding, respect, and appreciation for the diversity in our ever-changing society.

In short, the Pre-Revolution Iranian Textbook Project in the Digital: Implications of a People's Culture Through Its Education provides an excellent opportunity for faculty to enrich the teaching experience by using this resource. Students and scholars gain knowledge regarding the indoctrination of basic subjects and principles in shaping the thinking of Iran's emerging elite and its rural inhabitants during the Pahlavi era.

## **Challenges of Archive and Access Workflows in a Large Cultural Heritage Institution**, by Fenella G. France and Meghan Wilson, Library of Congress

The Preservation Research and Testing Division (PRTD) at the Library of Congress serves the curatorial divisions in the scientific research for characterization, understanding, and preservation of library and archival materials. With analysis by various scientific equipment and instruments, project data sets can amass to over 200GB in size and are comprised of diverse file formats. Early storage methods were limited to external hard drives that resided locally within the lab. This method was expensive and impractical. As the Library developed a network Content Transfer System (CTS), PRTD adapted its own workflow to accommodate our unique data sets. CTS utilizes a file packaging format ideal for digital content kept as a collection of files. This process employs a checksum algorithm for verification with corresponding metadata to document storage and transfer and ensure a repeatable and audited procedure. PRTD developed a hierarchical digital preservation archetype that utilizes Dublin Core standards and provides intelligibility for future access. However there still remains the challenge of access to these different data sets by their corresponding curatorial division. Important considerations include who and how many have access, how to specify who gets access to which projects, and how to ensure restrictions to high-security data sets.

## **Preserving a Legacy of Literary Lives: Re-connecting Patrons to one of our most Dynamic Digital Collections**, by Jennifer O’Leary and Tara Wink, West Chester University

Special Collections at West Chester University has been digitizing materials for over ten years. Advancements in scanner technology have made it possible to better capture analog materials in digital format. These advancements, new demands on the materials, and availability of staff members in the library have prompted us to re-examine earlier collections.

This poster will discuss an ongoing in-house collaboration to digitize over 3,000 books in the G.M. Philips Autograph Book Collection. This collaboration creates superior access to the unique collection, providing rare insight into some of the world’s most influential authors’ essences through signatures, letters, and other realia. Originally, a grant-funded project, the digitization of the books was done quickly and at standards below current best practice. This hindered the clarity of the items. The intrinsic and monetary value of the collection prompted our decision to redigitize the materials in house while also creating an ARCHON finding aid. The early results have meant clearer, more useable scans of the books, and the beginnings of a searchable finding aid. The poster will describe our process and collaboration between the Library’s Special Collections, Interlibrary Loan and Cataloging, while showcasing the clearer scans and more useable collection.

## **Constructing the 1889 Baist Atlas of Richmond, VA: Building Blocks for Digital Projects**, by Lauren Work, Virginia Commonwealth University

The focus of this poster is two-fold. First, the collaborative effort to repair, digitize, preserve, plan and create an interactive website and digital representation of the 1889 Baist Atlas of Richmond will be documented. <http://labs.library.vcu.edu/baist-atlas/>

Second, the details of the iterative process and various approaches related to feedback, outreach, use, access and assessment portions of launching and maintaining a digital cultural heritage collection will be depicted. Some approaches included creating new materials for download and use such as geospatial data, and the use of both analytics and faculty outreach for assessment. Lessons learned thus far and plans for the future of the project will also be covered.

## **Digitizing the Catholic Experience: The American Catholic History Classroom**, by Christopher Burroughs, The American Catholic History Research Center and University Archives

The American Catholic History Classroom is an educational website created by the American Catholic History Research Center and University Archives at The Catholic University of America (ACUA) that provides primary documents, and related contextual information, on highlighted topics in American Catholic history. Dr. Maria Mazzenga, education archivist at ACUA, supervises, manages, and maintains the site. Graduate students and outside professionals have assisted in the creation of the site, with current site building and research tasked to ACUA audio-visual technician Christopher Burroughs. The Classroom is intended for both educators and researchers, with Catholic school teachers being the primary target user group, and contains a range of topics that can be tailored for use in existing curricula. The website has a series of exhibits exploring different facets of the American Catholic experience, with a focus on subjects like labor, immigration, education, Nazism, race relations, Social Security, and politics. Each exhibit includes separate pages for primary documents wherein each document is put into historical context related to the overall topic of the exhibit. The site's featured documents are derived from the collections of ACUA and other institutions, all selected based on their relevance to the topic of discussion. The majority of the document pages include a photograph related to the document, as well as questions about that document intended to generate thoughtful discussion. The poster further discusses the purpose, origin, and current topics of the Classroom initiative; possible analytics on site use; future plans for the Classroom; and the program's importance with respect to Cultural Heritage Information Management priorities and goals.

### **Weeding Children's Books, by Sara Boteler, The Catholic University of America**

The library for the National Air and Space Museum is located on the third floor of the museum on the National Mall in Washington, D.C. It is anticipated that the museum will undergo major renovations in 2016. During the renovations, power and other essential functions such as heat, A/C and running water will not be available. Renovations will only affect a portion of the Museum at a time, and the library's space will be repurposed to help house some of the Museum's construction-displaced workers. To protect the books, and to provide some of that much needed space, the library will be storing its collection off-site during this time. In preparation for this event, an initial survey of the library revealed that there were a large number of children's books at the National Mall location that didn't need to be housed at the main site. By identifying these books, the Museum would be able to move them off-site and free up space for items that are more widely used by their researchers. To accomplish this weeding project I developed a collection policy whose guidelines are appropriate for comparison against both the existing and future collections. The collection policy included such criteria as: the book's historical significance, frequency of past use, and online availability. Our main purpose in developing this collection policy was to maximize the available space at the Mall location in order to better serve researchers and Museum staffers.

### **Instrumental Archivists from Washington, DC: Harold Pinkett and Dorothy Porter Wesley, by Martha Chapin, The Catholic University of America**

One of the goals of the Society of American Archivists Student Chapter at the Catholic University of America is to highlight archivists from the DC metro area who were instrumental in the development of archival theory and practice. This poster compares the contributions of Harold Pinkett and Dorothy Porter Wesley, two African-American Washingtonians noted for their work in archival repositories and archival education. Early in his career at the National Archives, Harold Pinkett wrote many of the preliminary inventories of the Department of Agriculture records that had been transferred to NARA in the 1930s. At his 1942 appointment, Pinkett became the first African-American archivist of the National Archives and Records Administration. Dorothy Porter Wesley became the first African American woman to complete graduate studies at Columbia University, earning a Master of Science in Library Science in 1932. Wesley was a scholar, avid writer, and researcher who developed a variety of research tools and authoritative bibliographies based on her vast knowledge in the field that would become known as Black Studies.

### **The Biodiversity Heritage Library: A Study in Usage, by Mary Dzwonchyk, The Catholic University of America**

My poster details the findings I compiled over the course of my practicum at the Biodiversity Heritage Library (BHL), a digital consortium of scientific literature within the Smithsonian Institution

network. Working under the direction of Carolyn Sheffield and Martin Kalfatovic, I compiled a citation index of scholarly articles published within the last several years that referenced sources accessed through the BHL – examining both the type of sources that were cited and the type of studies that drew upon those sources – in an effort to provide a better understanding of the scale and scope of BHL usage within the contemporary scientific community. While the data I compiled was by no means extensive enough to draw definitive or wide-reaching conclusions about the usage of BHL, it will nonetheless provide a solid foundation upon which future researchers can build, and has already helped to demonstrate the usefulness of the BHL in a variety of scientific disciplines.

### **Using OpenRefine in an Archival Setting**, by Carrie Kurtz Ferguson, The Catholic University of America

This poster outlines several ways that archives and libraries can utilize the open source application OpenRefine, including for exploring, cleaning, and transforming data. The poster will begin with a general description of the application OpenRefine and its uses. Next, I will present some common data problems that cultural heritage institutions face, such as messy records and the need to transform records into different formats. This will transition into a large section where I provide specific examples of using OpenRefine, based on my experience as an Image Cataloging Intern at the Image Collections and Fieldwork Archives of Dumbarton Oaks. I will include both written descriptions of the problems and screenshots of the work. I will conclude with a summary of my experience with this application and suggestions for its use.

### **Rethinking Oversize Materials in Archival Collections**, by Deena Gorland, The Catholic University of America

As an archival intern at Dumbarton Oaks' Image Collections and Fieldwork Archives, I was tasked with the arrangement, description, and processing of oversize architectural drawings, tracings, and rubbings from the Early Byzantine period. This poster explores a number of the factors affecting the complex organization, depiction, and preservation of these bulk objects, while simultaneously highlighting my internship experience.

Oversize materials (maps, drawings, charts, etc.) present a unique challenge to archives, being much larger in size and/or volume, and having different organizational and storage needs than standard documentary collection items. Often regarded as lower priority in traditional archival holdings, valuable oversize resources typically receive scant attention from archivists and administrators alike. In an effort to improve both public accessibility and institutional processing of these unique historical artifacts, this poster presents several practical approaches designed to address and amend the general archival propensity for mishandling, and improperly processing, oversize materials. The presentation also examines the issue of pre-existing discrepancies between on-site inventories and

physical materials, drawing on my own work correcting these errors to markedly enhance the efficiency of collection use.

**Interdisciplinarity, Authority, and the Crowd: Bringing Library Science Practices to Innovative Digital Humanities Endeavors**, by Joseph Koivisto, The Catholic University of America

Ever increasing in their ubiquity, digital humanities initiatives seek to blend traditional humanities scholarship and technological solutions to produce new approaches to scholarship and materials. But what can library science practitioners bring to the table? Headquartered at the Catholic University of America, Project Andvari is a digital humanities initiative that seeks to promote research and access to early medieval Northern European material culture. Starting in late 2013, I joined the project team as both a project assistant and as a library science scholar. This poster covers the impact that interdisciplinary engagement has had on the project and discusses some of the project enhancements that have been inspired by LIS approaches. This poster will also discuss a unique project development: a crowdsourcing application that combines medieval studies, museum collections, and library science disciplines in the pursuit of refining authority controls.

**Audiovisual Digitization at the Smithsonian**, by Alyse Minter, The Catholic University of America

Through a summer internship at Smithsonian Institution Archives (SIA), I had the opportunity to work with audiovisual materials to support preservation and digitization. This work ranged from clipping digitized video files for inclusion in web finding aids, to capturing and editing metadata, to researching and writing a blog post on a local Washington artist. My primary projects supported the digitization of the Here at the Smithsonian content, with a secondary focus on the study of African American history and the interpretation of this history through different Smithsonian units. Completing the summer practicum at SIA contributed to an increase in content knowledge, exposure to best practices, and an ability to observe and experience real world concepts in preservation and digital history.

**Assessing the Audible Effects of Baking on Magnetic Tape**, by Katherine Rodda, Library of Congress

For many libraries and archives with magnetic tape collections, “sticky shed”—that is, binder deterioration resulting in loss of magnetic material—is an ongoing preservation issue. The current method for temporarily reversing this problem is to physically bake the magnetic tape at a low temperature for an extended period of time. Some claim that this process adversely affects the

signal itself. This project aims to analyze both “sticky” (that is, those with deteriorated binders) and non-sticky magnetic tape to establish if there is any significant change in the signals on those tapes after baking. To assess the potential damage incurred by baking, standard audio equipment sine wave test tones ranging between 32 Hz and 20 kHz as well as multitones (in ISO 1/3rd octaves) were pre-recorded on degraded (sticky) and non-degraded (non-sticky) tapes. Each tape was analyzed through two different audio analyzers: Prism’s dScope Analyzer (version 1.45d) and Rohde & Schwarz's UPD Audio Analyzer. The Prism measured the multitone and range of tones (32Hz – 20 kHz) for level, phase and other standard measurements. The UPD measured wow & flutter, and also a selection of tones for level. These measurements were calculated for each tape and compared before and after baking for a range of baking periods (one round at 8 hours and one round with a longer baking time). This project used both new and vintage tape, including higher-end studio-quality and consumer-grade tapes. This research aims to scientifically prove or disprove the notion that baking magnetic tape adversely affects the signal on the tape. This poster will show our procedure, and any significant outcomes that could be of interest to the audiovisual preservation community, including musical librarians, archivists, and researchers.

**#BeyondtheHashtag: Engaging Smithsonian Transcription Center Online Volunteers**, by Justine Rothbart, The Catholic University of America

This poster presentation will highlight my practicum experience at the Smithsonian Institution Archives during the fall of 2014. My practicum focused on fostering the Smithsonian Transcription Center volunteer community through social media campaigns. The Smithsonian Transcription Center is a crowdsourcing project where digitized items are transcribed to provide greater access. Since interaction with users took place only online, our team had to design creative strategies to engage the core volunteers and recruit new ones. My poster presentation will feature the techniques and strategies used during the new monthly social media campaign #MyTCdiscovery. This poster will highlight how creativity is essential in running a successful social media campaign. It will also highlight the benefits and challenges of communicating with online volunteers. These social media campaigns make the volunteers feel more connected to the cultural heritage institution. This engagement also provides the volunteers a better understanding of their role in the overall mission to provide greater access to the Smithsonian Institution collection.

**Processing a Manuscript Collection of Mycology Files at the National Agricultural Library**, by Sean Ryan, The Catholic University of America

This poster presents approaches to processing archival collections of scientific materials. These approaches were implemented while processing a Mycological collection at the National Agricultural Library.

This presentation discusses the requirements for successfully processing a collection of scientific materials. The approach the archivist takes is central to adequately identifying and understanding the collection contents, while maintaining provenance, in a timely manner. In order to successfully process a collection of scientific materials, an action plan is needed. The action plan needs to take into consideration pertinent tasks to be performed including familiarization with the science and scientists' which make up the collection. This is important for archival collection management in order to save time and maximize the value of the collection. As the collection consists of more than 50 linear feet of papers from 17 mycologists, surveying the collection can take a long time. Not only is the amount substantial, but the collection contents relate to a lesser known science. In order to maximize the value of the collection, the archivist needs to become familiar with the science and the scientists' whose work is contained within the collection, in a timely manner.

My presentation will consist of 4 sections: The collection; what I accomplished and produced; Processing Guidelines; and surveying of the collection.

### **Managing and Providing Access to Scientific Analysis Data, by Nick Schwartz, The Catholic University of America**

This project was part of an ongoing effort to manage and allow access to the various scientific records being created by the Center for Library Analytical Scientific Samples – Digital (CLASS-D) science team. This phase of the project is built on earlier work done by Joseph Koivisto, Huey Gardner and Doug Emory, which focused on the managing of the data and metadata of samples held by CLASS-D. Additions were added to the initial prototype to manage and store the scientific data, metadata and documents created by the science team. Steps were also taken to extend previously created features such as data entry forms and documentation of how to use the database to the newly created sections. This project provided an unparalleled chance to practice skills vital to a modern librarian such as project and information management, interdisciplinary collaboration, and communication.

### **Cataloging Art: The Digital Influence, by Alisha Strother, The Catholic University of America**

This poster is intended to provide insight into the process and expectations of copy cataloging artwork, specifically exhibition catalogues (or 'Vertical File Artist Monographs'). The technical portion of this presentation includes a discussion on the open source databases, systems, and standards used and required to create, upload, and store item records on the library's catalogue

database. This poster presentation is not only a personal and in-depth explanation of the standards and guidelines involved in copy cataloging an exhibition catalogue, but is also an opportunity to introduce the public to the digital resources and cataloging expectations of the National Museum of Women in the Arts' Library and Research Center. The types of artwork that I had the honor of copy cataloging, and those accessible at both the Library and Research Center and the museum, are diverse and captivating, ranging from abstract expressionism to photography. But the most exciting aspect of this project might be the actual combination of art and technology required to make it a success. Working at the National Museum of Women in the arts has shown me that digital methods, like modern copy cataloging, have become a vital part of improving communities' accessibility of art collections nationwide.