

# Turning Curators into Web Publishers

Expanding the Digital Library Program Within the Institution

# Turning Curators into Web Publishers at Columbia

- **OVERVIEW:** Stephen Davis, *Director, Libraries Digital Program*
- **PROCESS:** Janet Gertz, *Director, Preservation and Digital Conversion Division*
- **TECHNOLOGY:** Joanna DiPasquale, *Web and New Technologies Developer*



# Presentation Goals

1. To describe a new, innovative exhibitions / gallery service created within our Digital Program that enables curators to publish digital collections directly to the Web
2. To convey how content created for exhibitions and galleries can be captured & integrated into our core digital library collection



# Goals, continued

3. To describe the mixture of organizational buy-in, procedural changes, and new technology tools needed to accomplish this
4. To highlight the specific new Omeka software plug-ins developed by Columbia – and soon available to others -- to support this service



But first some context ...

# Columbia Libraries / Information Services

## *Digital Programs and Technology Services (DPTS)*

1. Libraries Digital Program Division
2. Preservation and Digital Conversion Division
3. Library Information Technology Office
4. Center for New Media Teaching and Learning
5. Center for Digital Research & Scholarship
6. Copyright Advisory Office



# Columbia Libraries / Information Services

## *Digital Programs and Technology Services*

1. Libraries Digital Program Division
2. Preservation & Digital Conversion Division
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4. Center for New Media Teaching and Learning
5. Center for Digital Research & Scholarship
6. Copyright Advisory Office



# Columbia's Collection Digitization

- To serve Columbia faculty and students
- To serve scholars and researchers
- To reduce direct use of fragile originals
- To preserve content on analog media





# 'Traditional' Digital Projects



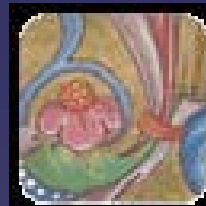
APIS



Bunraku



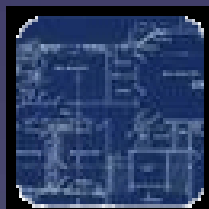
Paper Gods



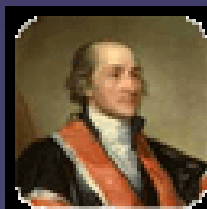
Digital  
Scriptorium



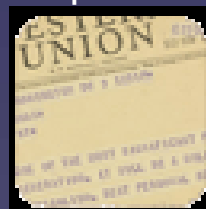
Corporate  
Reports



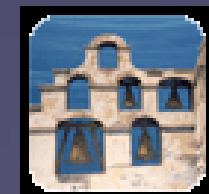
Greene &  
Greene



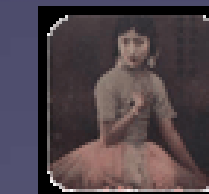
John Jay



Herbert  
Lehman



Joseph  
Urban



Ling Long



Real Estate



Notable  
New Yorkers

*Et cetera ...*



# Columbia's Collection Digitization

- To serve Columbia faculty and students
- To serve scholars and researchers
- To reduce direct use of fragile originals
- To preserve content on analog media
- *To support the programmatic goals of Special Collections*



# Rising Demand from Curators

- For online versions of physical exhibitions
- For online-only thematic galleries
- For faster implementation cycles
- For less mediation by technology staff



# Strategic Solution

- Empower curators to become Web publishers
- Make it as easy for them as possible
- Give them support in following best practices
- Illustrate for them the benefits of contributing to the digital library



# DL Content Standards

- Adequate DL metadata (e.g., descriptive, rights, administrative)
  - Aquifer MODS format when applicable
  - Archival quality scans
- This will allow:*
- Integration into digital content repository
  - Reusable, 'repurposable' content



# Columbia's Fedora Environment

- Centralized digital asset management
- Metadata management
- Digital content publishing
- Long-term digital archiving

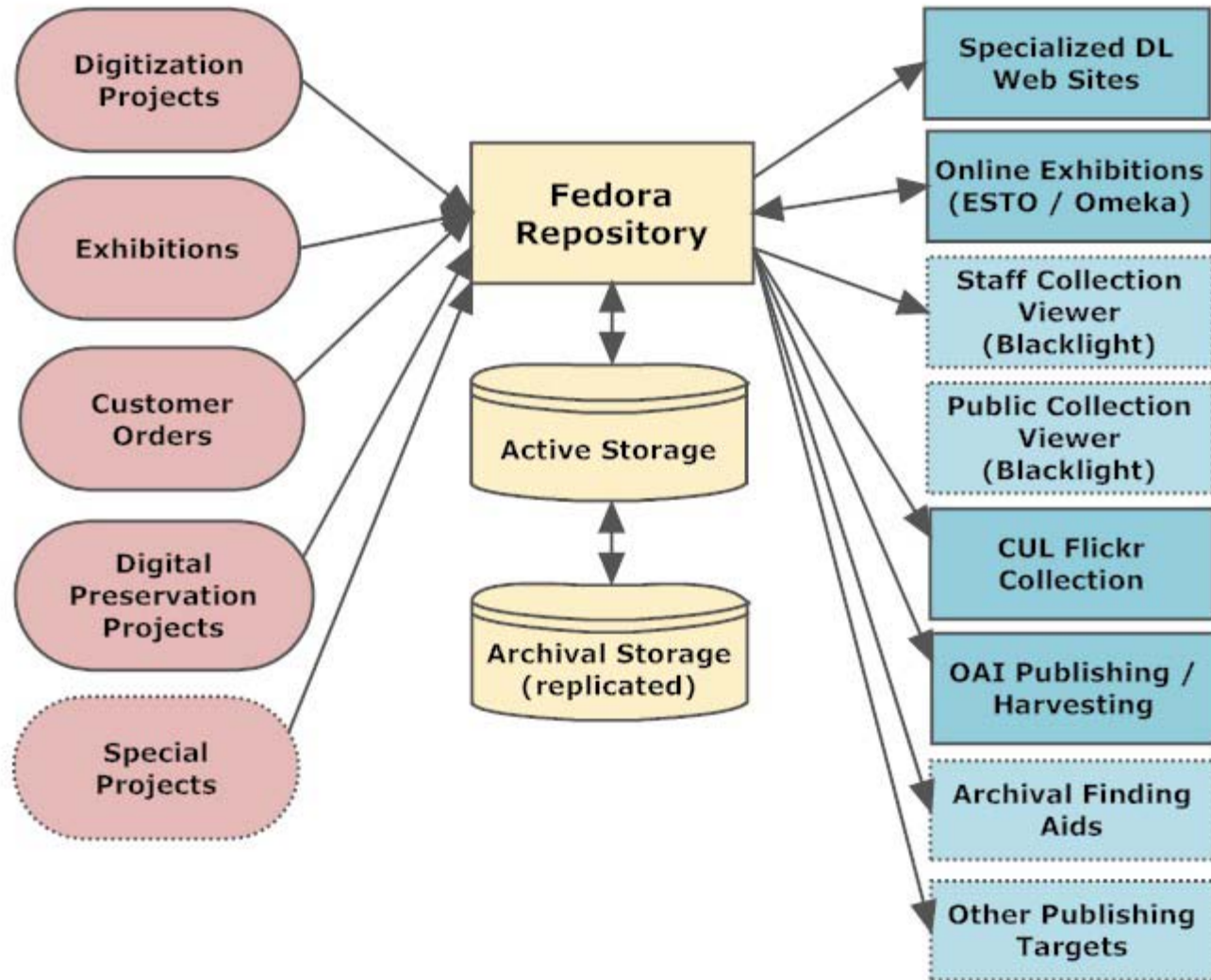


# Digital Library Asset Management & Publishing Model

(April 2010)

## Content Sources

## Publishing Targets

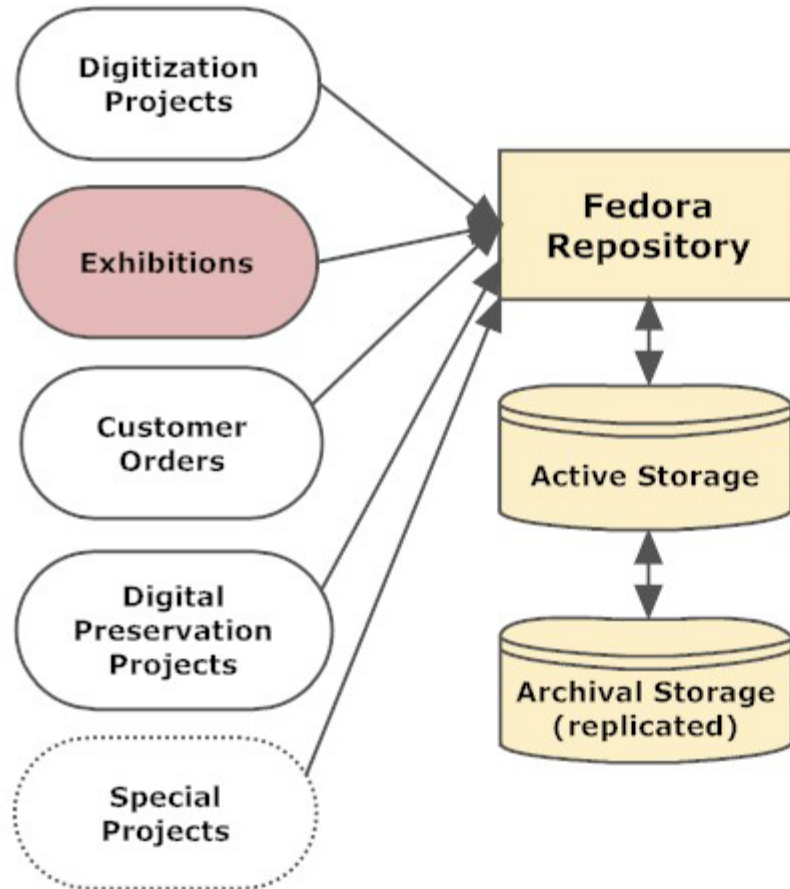




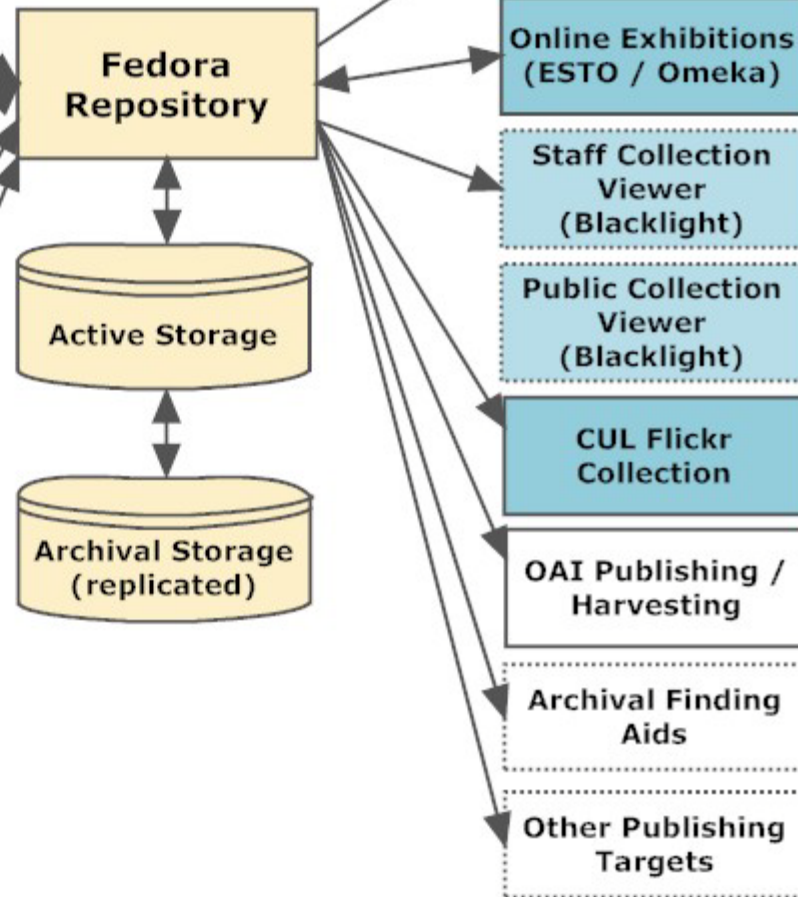
# Digital Library Asset Management & Publishing Model

(April 2010)

## Content Sources



## Publishing Targets



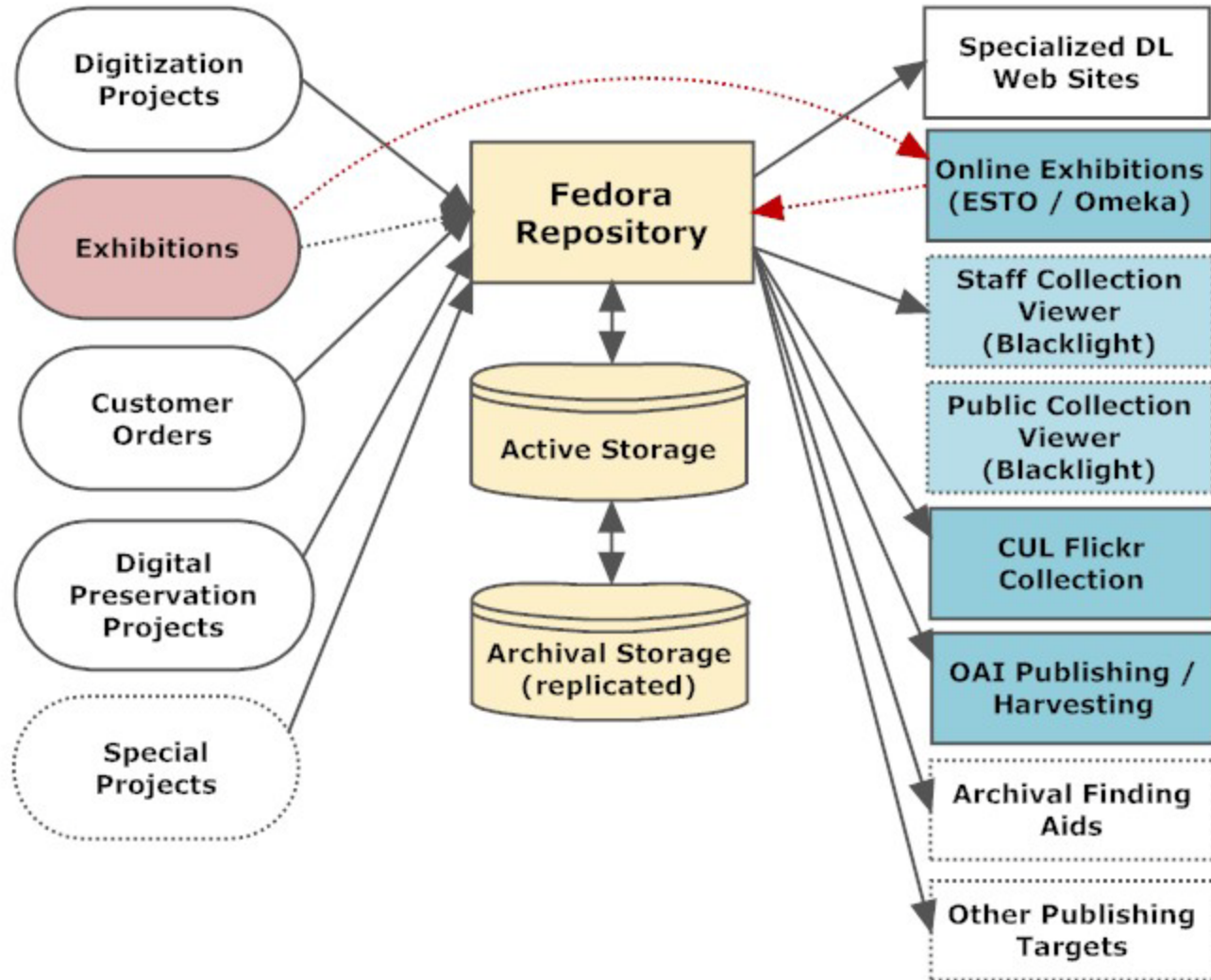


# Digital Library Asset Management & Publishing Model

(April 2010)

## Content Sources

## Publishing Targets



# Interdivisional Coordination

- Special Collections Curators
- Special Collections Directors
- Libraries Digital Program Staff
- Conservation Lab (Preservation)
- Scanning Lab (Preservation)



Over to Janet Gertz ...

# New Processes & Procedures



 COLUMBIA UNIVERSITY LIBRARIES / INFORMATION SERVICES

# New Track System

1. Digital Project Track
2. Brick & Mortar Exhibition PLUS  
Online Exhibition Track
3. Brick & Mortar Exhibition Only  
Track
4. Online Gallery Track



# Why multiple tracks

- Large projects consume available staff time
- Pent-up demand for online exhibitions from many curators
- One size of digital project does not fit all needs



- Continuum from complex to simple
- Gives curators the opportunity to choose how sophisticated they want their online presence to be
  - Trade off between highly customized product vs. ease and speed
  - Direct impact on the amount of work they will have to do



# Advance Planning

- Curators
  - Often prepare at the last minute
- Central conservation, digitization, and web design units
  - Limited staff size, need predictable workflows
- Tracks
  - Help coordinate everyone's work
  - Provide scheduling milestones





# Track System

1. Digital Project Track
2. Brick & Mortar Exhibition PLUS  
Online Exhibition Track
3. Brick & Mortar Exhibition Only  
Track
4. Online Gallery Track



# 1. Digital Project Track

- Goal: To publish large, multifaceted collections
- Content with complex relationships
- Custom-built interface with many types of functionality designed specifically for that content



# 1. Digital Project Track

- Significant resources required
- Justified by significant research or curricular value
- Approved at the Associate University Librarian level
- Process starts with an internal proposal



# Digital Project Proposal

- Description of content & desired outcome
- Value to Columbia Research & Teaching
- Value to Columbia Libraries Collections
- Conservation Requirements
- Rights and permissions
- Cataloging / Metadata Requirements
- Special Functionality
- Online Presentation Requirements
- Possible Funding Sources

**Digital Project Proposal**  
REV. 12/2014

The purpose of this form is to assemble sufficient information about a proposed digitization project...

1. **to allow technical staff to assess the amount and type of work that would be required to carry out the project successfully and in a timely way.**
2. **to document the basic value of the project for librarians, archivists and researchers at Columbia.**
3. **to understand any additional factors that might bear on whether the project is approved and what priority given to its completion.**

**1. Project Working Title:** \_\_\_\_\_  
**2. Date of Draft:** \_\_\_\_\_  
**3. Reviewer / Approver:** \_\_\_\_\_  
**4. Director's Signature:** \_\_\_\_\_  
**5. Holding Library / Repository:** \_\_\_\_\_  
**6. Nature & Scope of Project:**

- a. Nature of material to be digitized (e.g., collection name, subject or discipline related content, chronological or geographical coverage, languages, etc.)
- b. Number of bibliographic items / files (e.g., volumes and physical parts (e.g., images, pages) to be digitized, file type or format)
- c. Funding available:
- d. Deadline / priority:

**7. Rights and Permissions:**

- a. Are all materials to be digitized in the public domain?
- b. If not, how would permissions be obtained for items to be published online?
- c. For anything other than public domain materials or material for which we have obtained publication rights, please contact the Copyright Officer to discuss feasibility.

**8. Value to Columbia Research & Teaching:**

- a. How would this project serve current, recognized research, study or curricular needs of Columbia?
- b. Which Columbia faculty members work / teach in the area covered by this project? Have they indicated they would make use of these materials, or materials of this type, in digitized form?
- c. How recently are the materials used here in their current paper (or other original) format?

**9. Value to Columbia Libraries Collections:**

- a. How would this project strengthen, complement or otherwise relate to existing paper (etc.) or digital collections at CLS?
- b. Does this material relate to the collection development policies of the holding library or the Libraries as a whole?
- c. Are there other comparable or related digital collections already available publicly?

**10. Conservation Issues:**

- a. Are the physical items intact, in good condition, able to be scanned / played back (e.g. audio, videotape)? If not, describe in general terms what types of physical problems are present.
- b. Estimate the number and types of items that would need to be conserved prior to or after digitization.
- c. If relevant, estimate the number of volumes that need to be rebound before scanning.
- d. Are the materials appropriately housed, or will rehousing be part of the project?

**11. Cataloging / Metadata Issues:**

- a. What cataloging / metadata exists at the collection level and/or the item level?
- b. If no metadata exists at the item level, how might needed metadata be created and by whom?
- c. Please provide a sample of the metadata that either exists or would need to be created for this project.
- d. For archival collections, have the materials to be digitized been fully processed and arranged?

**12. Special Processing / Functionality Needed:**

- a. OCR (optical character recognition) for searchability -- provide text only?
- b. Special presentation alternatives? (e.g., zoomable, multi-resolution)
- c. ODS (Integrated Information System) encoding?
- d. Non-roman character sets?

**13. Presentation / Publication Issues:**

- a. What kind of online publication / access is envisaged for the content of this project? Current access includes: discovery and access through CLS Web; discovery and access via Academic Commons; discovery and access from archival finding aids; stand alone online exhibition catalog; Manhattan Library Web site; specialized teaching and learning [LNYU] Web site.
- b. Are there existing Web sites / online presentations at Columbia or elsewhere that resemble the kind of presentation needed for this project?
- c. What other alternatives are there about, e.g., ECR / full text indexing, specialized image files, browser versus search functions, RSS feeds, annotation / tagging by public users?





## The Barbara Curtis Adachi Bunraku Collection

at C.V. Starr East Asian Library

[Home](#)

[About the Collection](#)

[The World of Bunraku](#)

[Plays & Productions](#)

### The Bunraku Collection

**Bunraku**, Japanese puppet theater, is an unusually complex dramatic form, a collaborative effort among puppeteers, narrators, and musicians. Columbia University Libraries' Bunraku collection is one the most extensive in the world, documenting its rich performance tradition, which has been recognized by UNESCO as a "masterpiece" of humanity. >>

#### Exploring the Collection

The Bunraku gallery is divided into plays, productions, authors, backstage subjects, kashira, and characters. It documents the form's revival in the second half of the 20th century, through more than 12,500 slides and nearly 7,000 black-and-white photographs of rehearsals and performances.



#### Search Bunraku

Search:  [Advanced search »](#)

#### Special Feature

[Yukahon and translation of Act 8](#)  
from *The League of the 47 Ronin* /  
*Kanadehon Chūshingura* /  
仮名手本忠臣蔵

#### Browse the Collection

[Play Titles](#)  
[Productions](#)  
[Authors](#)  
[Performers](#)  
[Characters](#)  
[Kashira](#)  
[Backstage Subjects](#)

Within each play and production, you will find individual scene, image, and puppeteer information.

#### Browse the Images

[Play Titles](#)  
[Performers](#)  
[Characters](#)  
[Kashira](#)  
[Photo Albums](#)  
[Slides](#)

# New Tracks

1. Digital Project Track
2. Brick & Mortar Exhibition PLUS  
Online Exhibition Track
3. Brick & Mortar Exhibition Only  
Track
4. Online Gallery Track



# New Tracks

- Quicker planning and implementation
- Little custom design work
- Curators choose from a limited range of pre-established options for display, functionalities, look-and-feel
- No need for AUL approval



# New Tracks

1. Digital Project Track
2. Brick & Mortar Exhibition PLUS  
Online Exhibition Track
3. Brick & Mortar Exhibition Only  
Track
4. Online Gallery Track





## 2. Brick and Mortar exhibition plus online exhibition

Goals:

- Support curation of a physical exhibition and a simultaneous online version
- Or, publish an online version of a previous physical exhibition
- Coordinate work of curators, conservators, imaging and web-design staff



## 2. Brick and Mortar exhibition plus online exhibition

Assist curation of physical exhibition

- Organizing & planning an exhibition
- Generating pick lists, labels, etc.
- Exhibition layout and description
- Enabling curators, conservators, others to share information about items



## 2. Brick and Mortar exhibition plus online exhibition

- Uses the Exhibition Support Tool (ESTO) for creating both physical and online exhibitions
- Uses Omeka for web presentation



# Online Exhibition Planning Form

- Timing / schedule
- Number & type of objects
- Conservation requirements
- Metadata requirements
- Rights & permissions issues
- Need for zoomable images
- Inclusion of document-like objects
- Director approval, not AUL

**Online 'Tandy' Gallery Planning Form**  
[Pre-filled]

This form is for use by staff wishing to create a Pre-filled image gallery or a ready exhibition using the CUEDD implementation of the open source Drupal software (http://www.drupal.org). The purpose of this form is to enable staff to provide information about the proposed gallery to allow technical staff in Preservation and the Digital Image Program to identify relevant issues and to handle necessary planning approvals.

Form should be submitted to [preservation@cul.columbia.edu](mailto:preservation@cul.columbia.edu) (CUL), DevIL, ORU (has access to archive of the original form)

I. General / Required: [ ] Date: [ ]

II. Exhibition Title / Header: [ ]

III. Repository / Collection: [ ]

IV. Historical Context: [ ]

V. Are all items in the public domain? If not, please detail with Copyright Alerts (if not stated regarding this form): [ ]

VI. Number and type of objects to be displayed, range of formats and sizes: [ ]

VII. Conservation Issues: Are there any known physical problems with the material to be presented that might require conservation? [ ]

VIII. Miscellaneous:

- Will metadata exist at the back end? [ ]
- Please confirm whether DRU has a metadata-based approach to metadata for this gallery. [ ]
- Will all items conform to the online exhibition? (Please provide DRU ID for each to be online.) [ ]
- Will existing OAI records be added to this exhibition? [ ]
- Will associated digital exhibition images or full blocks of jpeg assets? [ ]

IX. Director's Signature: [ ] [ ] Date: [ ]

## 2. Brick and Mortar Exhibition Plus Online Exhibition

- Implementation uses *Exhibition Planning & Implementation Checklist*
- Sets timeline for staging the work, from initial selection of objects through installation



# Exhibition Planning & Implementation Checklist

(Includes procedures for creating online exhibitions using the "Online Exhibition Support System")

rev. 3/31/2010

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<b>A. At least 6 months before opening:</b>	<b>Check</b>
<ol style="list-style-type: none"> <li>1. Check with Copyright Advisory Office to determine rights status of all items, clear rights if necessary, and determine appropriate rights labeling at the gallery or item level.</li> <li>2. Submit copy of completed <b>Exhibition Planning Form</b> (<a href="#">doc</a> / <a href="#">pdf</a>) to <a href="mailto:newproject@libraries.cul.columbia.edu">newproject@libraries.cul.columbia.edu</a> (Gertz, Davis, Blitz).</li> </ol>	<p>_____</p> <p>_____</p>
<b>B. At least 5 months before opening:</b>	
<ol style="list-style-type: none"> <li>1. Meet with Director, Preservation and Digital Conversion Division:               <ol style="list-style-type: none"> <li>a. Establish item numbering / file naming scheme</li> <li>b. Discuss any conservation requirements for any extremely fragile material; schedule work with conservator</li> <li>c. Discuss any special digital scanning / photography requirements (e.g., <i>multimedia objects, which may require longer lead time.</i>)</li> </ol> </li> <li>2. Meet with Digital Projects Coordinator, LDPD, to               <ol style="list-style-type: none"> <li>a. review metadata options [<i>Sample metadata from previous projects will be posted for informational purposes.</i>]</li> <li>b. choose appropriate Omeka layout template</li> <li>c. set up new collection in LDPD's Exhibition Support Software tool, so input can begin</li> </ol> </li> </ol>	<p>_____</p> <p>_____</p>

***C. At least 3 months before opening:***

1. Curator distributes final list of all items in exhibition to Pres
2. Curator distributes draft case layout and list of labels Pres
3. Curator identifies for early scanning and images needed for PR puposes
4. Curator provides objects to Pres; digitization begins

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

***D. At least 2 months before opening:***

1. Curator finalizes & proofs labels and submits to PRD

\_\_\_\_\_

***E. At least 1 months before opening:***

1. PRD completes digitization, if applicable]
2. PRD completes constructing mounts
3. LDPD pushes final content to Omeka

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

***F. One to two weeks before opening:***

1. Curator installs exhibition
2. Curator reviews and double-checks all digital images and metadata in Omeka

\_\_\_\_\_  
\_\_\_\_\_

***G. Opening Day:***

1. Exhibition opens to public
2. LDPD releases online digital exhibition

\_\_\_\_\_  
\_\_\_\_\_

## RBML Exhibit: Frances Perkins: The Woman Behind the New Deal

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[Early Years & Family](#)

[Triangle Fire](#)

[Al Smith](#)

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[Trade Unions & Strikes](#)

[Immigration & Impeachment](#)

[Later Years](#)

### Frances Perkins : The Woman Behind the New Deal



Frances Perkins (1880-1965) is no longer a household name, yet she was one of the most influential women of the twentieth century. Government official for New York State and the federal government, including Industrial Commissioner of the State of New York from 1929-1932, Perkins was named Secretary of Labor by Franklin Delano Roosevelt in 1933. As FDR's friend and ally, Perkins would help the president fight the economic ravages caused by the Great Depression and make great strides toward improving workplace conditions.

#### **Exhibit Curator**

Jennifer B. Lee

#### **About the Exhibit »**

This exhibit features correspondence, manuscripts, notes, drafts of speeches, photographs, and memorabilia from RBML's extensive collection of Frances Perkins' papers. The physical exhibit opened on **November 5, 2009** and runs through **March 26, 2010**. More material will be added to this web site as images of items in the physical exhibit become available.

#### **Early Years & Family »**

Fannie Coralie Perkins, called Fanny by her family, was born in Boston on April 10, 1880. Her parents soon moved to Worcester, but both were from Maine. The Perkins farm, the Brick House in Newcastle, Maine, where they returned every summer, is still in family hands. Today, it is the site of the Frances Perkins Center, created by her grandson, Tomlin Perkins Coggeshall.



# RBML Exhibit: Frances Perkins: The Woman Behind the New Deal

Home

About the Exhibit

Early Years & Family

**Triangle Fire**

Trangle Fire

New York's Worst Fire

Consumers' League

Al Smith

Governor Roosevelt

President Roosevelt

National Recovery

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## Triangle Fire > Trangle Fire



### **The Triangle Fire**

The Triangle Shirtwaist Company fire on Saturday, March 25, 1911, was the worst factory fire ever in New York City. Within 15 minutes, 146 workers, most of them young women, perished, almost 50 jumping to their deaths from the eighth and ninth floors of the building at the northwest corner of Washington Place and Greene Street. Perkins was across Washington Square Park at the time and ran over when she heard the alarms. She later remembered, "People who had their clothes afire would jump. It was a most horrid spectacle...There was no place to go."

A week later at a rally sponsored by the Consumers' League at the

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## **Triangle Fire > New York's Worst Fire**



### **Harper's Weekly Magazine**

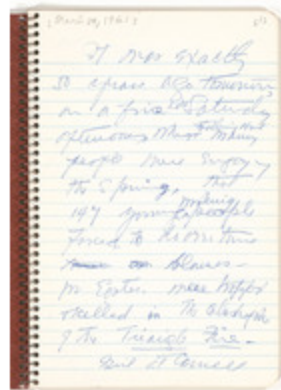
*New York's Worst Fire*

Leaf from *Harper's Weekly*, New York, 1 April 1911

Frances Perkins Papers, Box 137

*Harper's Weekly* printed many of the horrific photographs from "New York's Worst Fire" on this sheet, kept and never forgotten by Frances Perkins.

Gift of Susanna Perkins Coggeshall, 1970



### **Frances Perkins**

*Draft for addresses at Cornell on the anniversary of the Triangle Fire*

Ithaca, New York, March 24, 1961

Frances Perkins Papers, Box 132

Perkins's speech begins: "It was exactly 50 years ago tomorrow on a fine late Saturday afternoon... that 147 young working people forced to do overtime on blouses for Easter were trapped and killed in the catastrophe of the Triangle Fire." She records what she herself witnessed: "I got there as they began to jump 12 stories - girls hanging by their hands to

About the Exhibit

Early Years & Family

Triangle Fire

Al Smith

Governor Roosevelt

President Roosevelt

National Recovery

Social Security

Working Conditions

Trade Unions & Strikes

Immigration & Impeachment

Later Years

## Item Information

### Title

Frances Perkins notebook on Triangle Fire

### Description

Frances Perkins notebook on Triangle Fire

### Creator

Perkins, Frances

### Source

Frances Perkins Collection

### Date

March 24, 1961

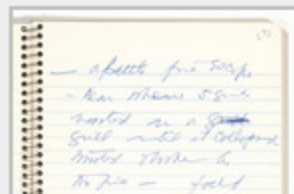
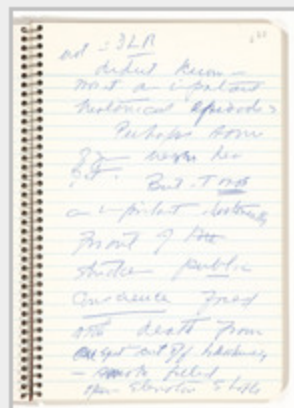
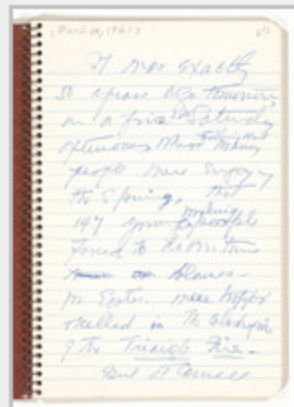
### Identifier

Box 132

### Spatial Coverage

Ithaca

Click any image below to view larger



March 24, 1961

2/3

Click to close image, click and drag to move. Use arrow keys for next and prev

It was exactly

50 years ago tomorrow

on a fine <sup>late</sup> Saturday

afternoon, when <sup>strolling about</sup> many

people were enjoying

the spring, that

147 young people

→ to do...

# New Tracks

1. Digital Project Track
2. Brick & Mortar PLUS Online Exhibition Track
3. Brick & Mortar Exhibition Only Track
4. Online Gallery Track



# 3. Brick & Mortar Only Track

- Same as Brick & Mortar with Online Exhibition but...
- No digital component
- Assist curation of physical exhibition with Exhibition Support Tool
- Coordinate work across units
- Still little-used by curators





# New Tracks

1. Digital Project Track
2. Brick & Mortar PLUS Online Exhibition Track
3. Brick & Mortar Exhibition Only Track
4. Online Gallery Track



# 4. Online Gallery Track

- Goals:
  - Empower curators to publish small sets of digital content
  - Enable curators to respond to unexpected, near-term deadlines for presenting content
- Presentations usually simpler than Online Exhibitions, with less narrative





# Online Exhibition Planning Form

(same as for exhibitions)

- Timing / schedule
- Number & type of objects
- Conservation requirements
- Metadata requirements
- Rights & permissions issues
- Need for zoomable images
- Inclusion of document-like objects
- Director approval, not AUL



The form is titled "Online 'Tandy' Gallery Planning Form" and includes a "Pre-Checklist" section. It contains several numbered sections for data entry:

- 1. Curator / Requester
- 2. Exhibition Title / Location
- 3. Requesting / Subjected to
- 4. Estimated Launch Date
- 5. Are all items in the public domain? If not, please detail any copyright concerns of the items regarding this form.
- 6. Number and type of objects to be digitized, range of formats and sizes.
- 7. Conservation Issues: Are there any known physical problems with the material to be presented that might require conservation?
- 8. Miscellaneous:
  - Will metadata exist at the start/end?
  - Please confirm whether this is a non-commercial application suitable for this gallery.
  - Will you require any other information? (Please provide URL for access to records.)
  - Will existing OAI records be included in this exhibition?
  - Will associated digital exhibition images or other digital files be included?
- 9. Director's Signature
- 10. Date



# 4. Online Gallery Track

- Stream-lined planning and implementation
- Ideally work begins 3 months before launch date (with exceptions)
- Simplified checklist is used



# Gallery Planning Checklist

For new galleries being created using the Omeka software tool

rev. 3/31/2010

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<b>A. At least 3 months before launch:</b>	<b>Check</b>
<p><i>NB: Shorter planning and implementation timetables may be feasible for urgent projects or for projects being proposed during periods of low scanning demand in PRD.</i></p> <ol style="list-style-type: none"><li>1. Check with Copyright Advisory Office to determine rights status of all items, clear rights if necessary, and determine appropriate rights labeling at the gallery or item level.</li><li>2. Submit completed <b>Gallery Planning Form</b> (<a href="#">doc</a> / <a href="#">pdf</a>) to <a href="mailto:newproject@libraries.cul.columbia.edu">newproject@libraries.cul.columbia.edu</a> (Gertz, Davis, Blitz).</li><li>3. Meet with Director, Preservation and Digital Conversion Division:<ol style="list-style-type: none"><li>1. Establish item identification / file naming scheme</li><li>2. Discuss any conservation requirements for any extremely fragile material; schedule work with conservator</li><li>3. Discuss any special digital scanning / photography requirements (e.g., <i>multimedia objects, which may require longer lead time.</i>)</li></ol></li><li>4. Meet with Digital Projects Coordinator, LDPD, to review metadata options. [<i>Sample metadata from previous projects will be posted for informational purposes.</i>]</li></ol>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<b>B. At least 2 months before launch:</b>	
<ol style="list-style-type: none"><li>1. LDPD sets up new gallery in Omeka, so metadata input into Omeka can begin.</li><li>2. Curator provides all objects to be digitized to Assistant Director, Preservation Reformatting Department (PRD), and digitization begins.</li></ol>	<p>_____</p> <p>_____</p>
<b>C. At least 1 month before launch:</b>	
<ol style="list-style-type: none"><li>1. Digitization complete; LDPD loads digitized images into Omeka</li><li>2. Curator selects Omeka template, organizes &amp; lays out gallery</li><li>3. If problems arise, curator consults with Digital Projects Coordinator or Ass't Dir., PRD.</li></ol>	<p>_____</p> <p>_____</p> <p>_____</p>
<b>D. Launch:</b>	
<ol style="list-style-type: none"><li>1. Curator reviews and double checks all images and metadata</li><li>2. Curator contacts Digital Projects Coordinator to move online gallery into production.</li></ol>	<p>_____</p> <p>_____</p>

# 4. Online Gallery Track

- Limited metadata
- No complex searching or browsing
- Adequately-served by Omeka software features and functionality
- Look is similar to Brick and Mortar/Online Exhibition



# BUTLER 75

Butler Library's 75th Anniversary, 1934-2009

[HOME](#)

[ART & ARCHITECTURE](#)

[CONSTRUCTION](#)

[PEOPLE](#)

[YOUR STORIES](#)

In celebration of the 75th anniversary of the building of Butler Library, an exhibit of more than 100 photographs decorate the bulletin board display on the third floor of Butler Library. The photographs span the decades and showcase the excavation and rise of South Hall (as it was originally named), design details throughout the building, reading rooms, services such as research assistance and student activities -- which include sleeping as well as studying!



## Special Feature: Your Stories

As part of our 75th anniversary celebration, we are gathering and sharing stories from alumni and students like you about discovery, personal reward, and fun. If you have a story or just a thought to share, we would love to read it.

## Credits

Butler 75th Planning Committee



# BUTLER 75

Art

Architecture

Architecture, page 2

HOME

ART &  
ARCHITECTURE

CONSTRUCTION

PEOPLE

YOUR STORIES

## Art



HOME

ART & ARCHITECTURE

CONSTRUCTION

PEOPLE

YOUR STORIES

## Item Information

### Title

Peter Stuyvesant Stained Glass Window

### Description

Dr. Wybo J. Goslinga, acting president of Netherlands Antilles Legislative Council, presents 12-foot stained glass window of Peter Stuyvesant to New York City at December 30, 1954 ceremony in Butler

Library's College Study, the window's permanent location.



[Click to view larger](#)

### Creator

Manny Warman, Columbia University

### Source

Historical Photograph Collection;Box 162;Folder 14 (Buildings & Grounds - Morningside - Butler Library, Interior)





# New Exhibition & Gallery Tracks

- Same core set of metadata
- Same high level of image quality
- Allows preservation and content reuse
- *Requires more advance planning*
- *Requires greater internal efficiencies*
- *Expect increased demand from curators*



Over to Joanna DiPasquale ...



# Turning Curators into Web Publishers

## Technology



# Specifications / System Requirements

- Flexible
- Use existing tools
- Bridge physical and digital
- Empower curators
- Focus on the library's needs



# Simplified digitization process

Process	Involvement
Digitize	Preservation, LDPD
Describe	Curators, LDPD, Preservation
Structure	LDPD, Preservation
Optimize	LDPD
Present	Curators, LDPD

Can we better merge the paths of the curatorial and the technical?



# Environmental Scan: Omeka

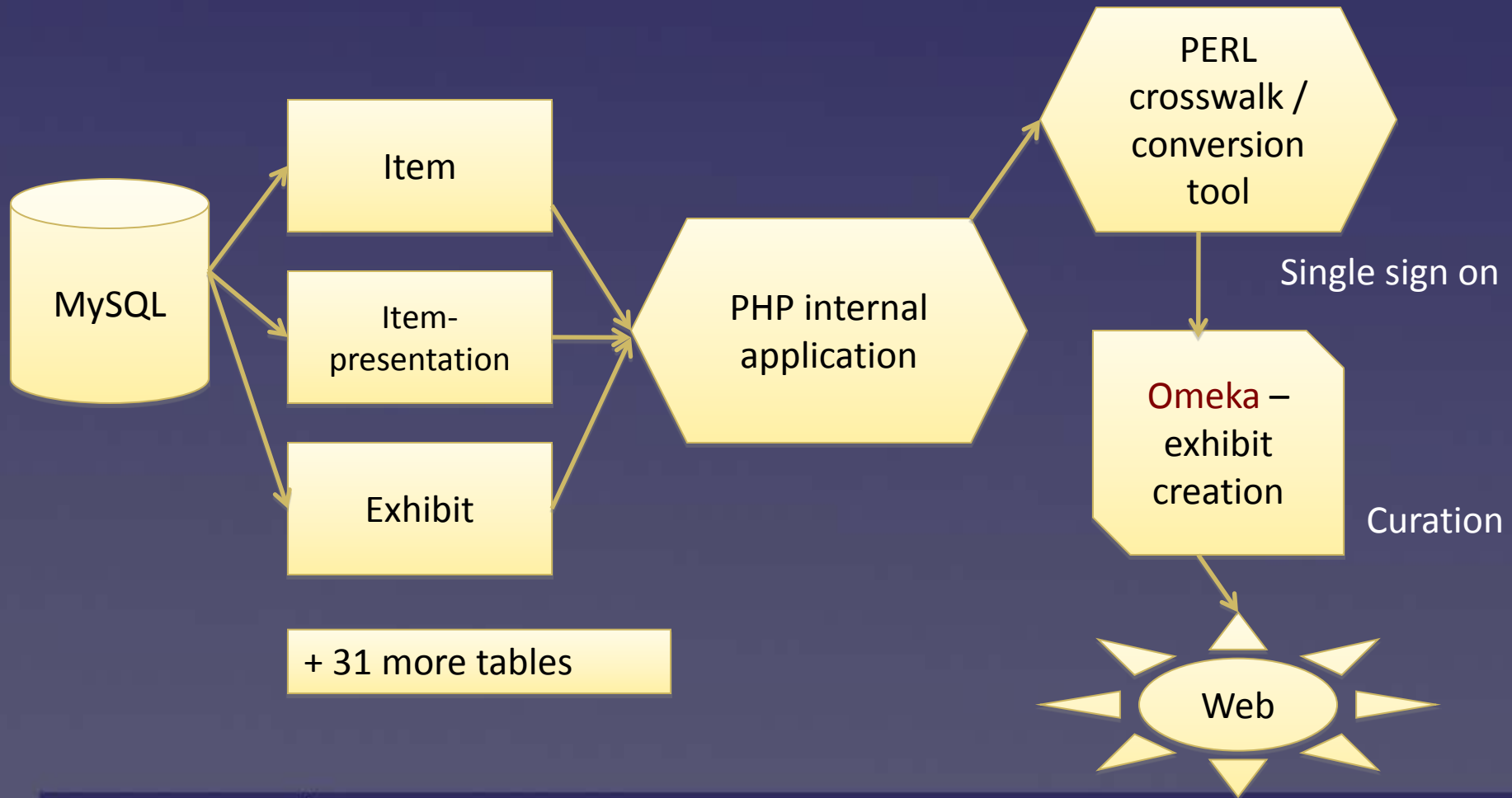
- Open source
- Used supported languages / frameworks
- RIA well-developed
- Dublin Core
- Not MODS compliant
- Storage feature assumed standalone system
- No workflow or physical exhibit support



omeka



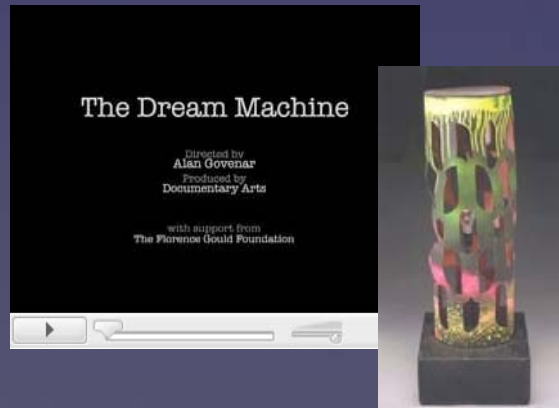
# In-house solution: ESTO



# ESTO + Omeka

## For the curators

- Information architecture
- Templates and layouts
- Drag-and-drop features



## For "us"

- Reuse of objects in multiple exhibits
- Variety of MIME types supported
- Workflow supported
- Physical exhibit supported
- MODS





# Benefits and Drawbacks

- RIA flexible for curators
- Supports many formats
- Allows on-the-fly editing
- Complex object display
- Image display
- Metadata interface
- Dublin Core
- Design constraints\*
- Design adequacy\*

*\* “Too much of anything is bad, but too much of good whiskey is barely enough.” – Mark Twain*





# Lessons learned

- Workflow issues
  - Spreadsheets
  - Timing
- ESTO 2.0 (ESTO *beta*?)
  - Syncing systems vs plugins
  - Some new directions



# Input and Output Methods

Publisher

[no text]

Date

July 12, 1894

Contributor

[no text]

Rights

[no text]

Relation

[no text]

Format

[no text]

**MODS**

Key Date

1894-07-12

Publication Place

[no text]

Publication Date

[no text]

Place of Origin

View File Metadata

• [RBML\\_NYCCC\\_100131062.jpg](#)

Output Formats

• [dcmes-xml](#)

• [json](#)

• [mods](#)

• [omeka-json](#)

• [omeka-xml](#)



# Input and Output Methods

```
- <mods>
  - <relatedItem type="host">
    - <titleInfo type="uniform" authority="dlfaqcoll">
      - <title>
        Columbia University Libraries Digital Program Division: DEV - CUL Exhibitions
      </title>
    </titleInfo>
  </relatedItem>
  - <relatedItem type="original">
    - <titleInfo>
      <!-- relation -->
      <title/>
    </titleInfo>
  </relatedItem>
  <identifier type="local">Exhibitions system, Omeka ID #322</identifier>
  <identifier type="local">Box: 262 Folder: 8</identifier>
  <identifier type="local">RBML_NYCCC_100131062</identifier>
  - <language>
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  </language>
  - <name>
    <!-- creator -->
    <namePart>Hildenbrand, Wilhelm</namePart>
    - <role>
      <roleTerm type="text">creator</roleTerm>
    </role>
  </name>
  - <titleInfo>
    <title>North River Bridge Sketch</title>
  </titleInfo>
  - <originInfo>
    <dateCreated encoding="w3cdtf" keyDate="yes">1894-07-12</dateCreated>
```



# Achievements

- ~~Twelve~~ Thirteen exhibitions produced (2009-present)
- Template flexibility
- Plugins created
- > 28,000 visits (Nov. 09 – Mar. 10)



#### **Naked Lunch: The First Fifty Years**

The exhibition celebrates the 50th anniversary of William S. Burroughs's novel *Naked Lunch* and provides an overview of Columbia University's extensive holdings of rare books and original manuscripts related to the novel's creation, composition, and editing, as well as other unique Burroughs material. The exhibition includes the original manuscripts of Burroughs's first two novels, *Junkie* (1953) and *Naked Lunch* (1959), and correspondence to and from Burroughs, and his close friends and collaborators Lucien Carr, Allen Ginsberg, and Jack Kerouac, as well as photographs, and Burroughs's own Dream Machine.



#### **The Korean Independence Outbreak Movement**

Commonly referred to as the Samil Movement (literally "three one") for its historical date on March 1, 1919, the Korean Independence Movement was one of the earliest and most significant displays of nonviolent demonstration against Japanese rule in Korea.



#### **Wilbert Webster White Papers**

Dr. Wilbert Webster White was the founder in 1900 and President, 1900-1939, of Bible Teachers' College, now New York Theological Seminary. He was renowned for his development of an inductive system of Bible Study, emphasizing knowledge of the Bible rather than knowledge about the Bible. His Papers contain an Address by him on the Biblio-centric Curriculum. Dr. White's papers, along with the records of Biblical Seminary and New York Theological Seminary, now form part of The Burke Library Archives (Columbia University Libraries) and present a remarkable resource for researchers.



#### **Frances Perkins: The Woman Behind the New Deal**

Frances Perkins (1880-1965) is no longer a household name, yet she was one of the most influential women of the twentieth century. Government official for New York State and the federal government, including Industrial Commissioner of the State of New York from 1929-1932, Perkins was named Secretary of Labor by Franklin Delano Roosevelt in 1933. As FDR's friend and ally, Perkins would help the president fight the economic ravages caused by the Great Depression and make great strides toward improving workplace conditions.



#### **Butler 75: Butler Library's 75th Anniversary, 1934-2009**

In celebration of Butler Library's 75th anniversary, we are pleased to present Butler 75, an online exhibition of Butler Library, 1934 – 2009. The exhibition highlights images from the University Archives highlighting the construction, art and architecture of Butler Library, and the people who've used and enjoyed the library over the years. Special features include a timeline of events and a "Tell Us Your Story" area of alumni memories.



#### **Caste, Ambedkar, and Contemporary India**

This exhibit complements the conference, "Caste and Contemporary India," that took place on October 16th and 17th, 2009, at Columbia University in honor of alumnus Dr. B. R. Ambedkar. The exhibit features a sampling of resources on issues of caste with reference to gender, politics, constitutional history, and religion in contemporary India.



#### **"Our Tools of Learning:" George Arthur Plimpton's Gifts to Columbia University**

Drawn exclusively from the Plimpton Collection, this exhibition includes manuscripts and books from medieval times through the early 20th century, including many of the manuscripts and books that were used to illustrate George Arthur Plimpton's *The Education of Shakespeare* and *The Education of Chaucer*, and David Eugene Smith's *Rara Arithmetica*. Additional sections of the exhibition deal with handwriting and education for women, two of Plimpton's particular interests.





# Overall

- Combination of LDPD, Preservation, and curators
- Improved metadata, stored with item
- Interfaces becoming more standard
- Decreased turnaround time
- Broad range of communities reached



# Turning Curators into Web Publishers

## Final Thoughts





# Status of New Service

- The exhibition and gallery support tools have been available since 2009
- MODS plugins for Omeka are now complete and will be released into production at CUL in April
- The new procedures are now being followed in our Rare Book and Manuscript Library
- They will be rolled out to other Columbia special collections in April / May





# Looking forward, we will need to:

- Support curators in using ESTO / Omeka, and give them guidance in following the new procedures and systems
- Refine our procedures over time as we gain more experience
- Make digitization processes and operations more efficient and transparent
- Continue to refine our software tools and work with the Omeka community on improvements



# Success factors

- Ongoing buy-in from curators and special collections directors
- Continued community support for Omeka
- Ability to scale up use of the service without overwhelming internal digitization resources
- Continued progress in building out Fedora



# Questions?

More information available at:

- <http://www.columbia.edu/cu/libraries/inside/projects/digitization/procedures/>

or:

- <http://tinyurl.com/ylp36n8>

