

IDISS Meeting with Lesli Larson, Supervisor, Image Services Center, 4/21/04

before starting, thought of another question to ask:

- what is working? what is especially effective about the services you are offering; the most positive attributes?

1. What services do you offer?

a suite of services in two main areas:

- analog duplication
- digital duplication or reformatting

3rd aspect re direct instructional support:

- classroom presentations in the reading room (SPC)
- e-mail reference related to the photo collections (Lesli does this herself)

traditional photo duplication:

- darkroom, prints, copy cameras, duplicating images from books
- some original photo work mainly for the library

digital dup reformatting:

- scanning
- digital printing
- digital photographic imaging

microfilming:

- ONP: generates collections for scholars to use; preservation
- project microfilming for faculty members who want a collection duplicated on film (typically non-UO remote users)
- policy in SPC is up to 100 photocopies form a collection; if they want more it triggers a mandate to microfilm

creation of digital collections:

- curate
- digitize
- deliver to MDLS

graphic arts/exhibit services:

- direct tech/duplication support of patron-owned materials
- (scanning of patron-owned materials; writing digital files back to analog 35mm slides -- very popular)
- lots of overlap between this service & digital image activities

library-campus publicity work but that's less related to instructional work

2. For each area, who provides services, who uses, etc.?

Lesli

Lesli's assistant (Daniel)

Linda Sato

students

Lesli and 1 student who helps on some of the tasks

- classroom presentations & lectures;
- e-mail reference gets some help from Serenity (student worker) in doing the research for reference questions
- activity consists of requests for specific images (Moorhouse photo #4683), or topical ("do you have a photo of aunt bess on the dock ca. 1940...")
- ? time limit on research: yes; fee is \$60/hour. we'll give them about 30 minutes free, though. this is mainly for non-UO researchers who are e-mailing remotely.
- the reason I'm handling them as opposed to others in SPC is that it often leads to a duplication request; & we can waive research fees if we are going to generate duplication revenues.
- ? is the \$60/hour appropriate: yes, don't think there should be additional fees.
- ? trouble collecting: have improved & centralized billing system, centralized in Admin Services... payment problems handled by A/R in Oregon Hall
 - they don't quibble about this but they do sometimes quibble about use fees o publication
- ? reference activity: hot & cold; guesstimate 5 per week but rapidly growing as digital collections expand.
 - bringing faculty members over to show them collections, various formats, etc. -- also use as opportunity to recruit students
 - - lots of follow up required; takes a lot of care & concern
- ? how much time does a request actually take: ranges from 5 minutes to many hours. Effort is sustained if we know people are actually going to pay; getting faster the more I learn about the collection
- fee system still somewhat erratic; if known item with good citation typically can be done much more quickly

traditional photo duplication services:

- mainly for faculty members publishing books
- generate 4x5 transparencies for publishers
- also for exhibitions, office displays, etc.
- now starting to work with Maps in Northern Lights collection
- moving more to dig for reference prints
- marjorie taylor, psych: wanted images of psych testing from 30s - 40s for display in office
- Allan Price's office; these tend to be large & all-consuming projects
 - Large-scale projects – tend to get one a month

- (psych project approximately 20 hours for ____ items; cost plus 10% LT2 salary plus materials; approximately 30 minutes per print)
- will do both per-negative & project based pricing for different sized jobs
- cowboy museum requested 100 moorhouse images for book - that pricing will be completely different
- with no negative on file we will try to move them over to digital
- ? adding republication rights: for Random House children's lit book, \$500 per image plus reprint costs
- see forms for fees: if negative on file 8x10 \$20 for univ; 25 no--UO
- copy camera work: also in demand; more instructional
- Who does work? printing: Lesli, (Daniel), student
 - do transparencies at Photo Oregon
- other fees that should be charged: charges don't reflect full cost of doing the work but don't
- ? increase demand: for exhibition, yes, also for air photos. But more & more people are satisfied with digital for most purposes (recent Humanities Center framed print for example)
- who: have more students trained to do scanning & digital prints
- scans replacing photocopies as reference copy of choice
- digital much more popular with students & researchers
- also replacing microfilming in some cases (much faster & can be done by students) of civil war diary for example)
- pricing per dpi; charge for burning to disk but usually put on server for download
- scanning is *far* most popular service
- requests come via e-mail; classes (Dan Miller's documentary class), etc.
- ? charges to students for instructional projects (Dan Miller)
- to what extent are general fund resources available to support ____ scans?
- ? discuss course fee for these classes?

scanning

- university archives: #1 source
- have 20 boxes stacked up now for scanning... then moorhouse, angelus etc. but those will grow within ContentDM
- fees for scanning- based on dpi
- we also charge for disks used
- bookstore is still charging less than we are, but we have different source materials that require more careful handling and that cannot be used by just anyone
- if we weren't in a fee-recovery model, our pricing structure might be different
- there will have to be some way to cap the number of requests; even with fee recovery there is not unlimited staff time to do the work
- part of the fees also go into the care and preservation of the collections
- billing database: for every scan order it takes LL about 20 minutes to do the billing
- any way to make that more efficient?
 - yes, if it would be someone's dedicated job
 - ? at what point is it cheaper not to bill (esp. for students)

- the tracking is useful
- ? output web form to database?
- have patrons put in contact info?
- we have an order form built into the digital collections developed with MDLS

microfilming:

- about 2 projects per term which is about all we can sustain
 - tend to be whole collections
- Linda Sato (.75 FTE) performs the service
 - collate, match papers, match exposures with step tests, phys inventory, film, check
- labor intensive & time consuming; for researcher it is a great deal -- \$1200 to film a collection can still be cheaper than travel to Eugene
 - *plus* we get to keep master negative
 - (Tillamook KKK papers for researcher from Harvard)
- should we have researchers pay for creation of film or should we be funding this internally?
- ONP: Linda does QC, tech specs, checking; otherwise student-run
 - Linda also does billing
 - fees: just raised by 10% \$57-62(?) per reel. Commercial pubs charge \$100+. Univ of KY charges \$30.
 - customers are libraries, historical societies, etc. who are also facing budget cuts..... many libraries getting film through ILL (approximately 30 reels per month)
 - not a lot of universities still doing microfilming
 - backsets of existing film are profitable (special orders); University of KY sells a lot to genealogists; it is their cash cow (from existing film)
 - more web presence; bibliographic control would really help
 - single highest demand: digital copies of microfilm
 - many historical societies are buying & digitizing themselves.
 - we would scan from negatives; higher standard of production
 - note that standards are still in flux, but we are at the point where we will need to adopt as a temporary service outsource work with an outside vendor to meet the demand.

DIGITAL COLLECTIONS:

- developing; grew out of other activities; uses same skillset "free scanning" to create digital collections. wonderful for ease of access & reference purposes even though we still want researchers to come back to the originals if needed.
- we would like to see harmony among our various enterprises - Carol: make it part of the workflow to get these assets dropped directly into digital collections; within a year this will be a radically different operation as the infrastructure has now been largely put into place
- LL: this is becoming an enormous part of our operation

- who does? LL oversees; students do the image processing; sometimes MDLS staff & students help with scanning; MDLS build the database and capture and create most metadata, with help of Lesli's students;
- no fees charged to library, but LL tracking time for in-kind credit from Mark.
- level of activity is HIGH
- moorhouse & western waters: demand is far greater than can be met with existing staff. "All plates are spinning."

Graphic Arts/Exhibit Services:

- inherited from Media Services
- technical support for students & faculty
- also use the room/facility for in-house projects
- who does
 - Cristian .50 at beginning of week
 - Daniel B was covering 2nd half of week
- high level of expectation for turnaround a la "One Hour Photo"
- has some stresses of public service area
- Cristian is good about getting things done but 2nd 1/2 of week now being covered by student "ersatz daniel"
- ?growing or shrinking demand?
 - shifting; we're pushing some of our other work into this area (digital imaging, slide scanning, disk burning etc.)
 - sign & design work is dropping away
 - would change the position somewhat if I could refill; CB is very traditional
 - Daniel/Rick already doing more in the newer areas
 - posters/publicity for library, jeff stolet, etc.
 - original design:
- Heather Briston & LL went to campus communicators meeting & pitched services; immediate interest
- fees: much lower; has been much more underwritten in the past.;
- improvements: don't want to over-promote
- student labor: students pitch in everywhere; in every area

?what is really working/effective:

- hybridization:
- accretion of various projects services -- synergy, hands are in all of the services & they aren't segregated
- in-house scanning services giving rise to creation o digital collections
- not doing jobs by rote but think about how to create collections
- have always though of ourselves as a preservation unit
- students are either BFAs/Art Hist so bring a sense image value, care & craft to the work
- improvements:
 - need more staffing to develop indiv operations; they are still too piecemeal
- feed on one another's skillsets

- good things about student labor: their energy & thrill of working with the original collections
- dynamic with MDLS & SPC has worked out very well.

? what services asked to provide that we can't:

- microfilm digitizing capacity
- large format color prints
- ? referrals:
 - media Services & IMG
 - FITT Center
 - microfilms
 - occasionally MDLS

? improvements: more staffing

- clerical staff or some other way of providing automated billing
- CH: more stable infrastructure will benefit all of these services

?improved communication:

- SNB: what could we do to make people inside the library & outside the library more aware of what we do?
- more x-reference of services on the website
- more promotion of services campuswide
- more word of mouth
- LL/HB targeting athletics
- moorhouse project to be featured on main UO page

? equipment:

- equipment desiderata lists
- 4000dpi slide scanner
- medieval manuscripts project: right now digital with digital SLR, but would eventually like to shoot on 4x5 & then scan those