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# Appendix C

Online Supplement: Survey Data



February 20, 2013

# Our Services



**Ithaka S+R** is a research and consulting service that focuses on the transformation of scholarship and teaching in an online environment, with the goal of identifying the critical issues facing our community and acting as a catalyst for change.

# What this deck represents

The following slides share data received by the first two parts of the Association of Research Libraries and Ithaka S+R survey, “Sustaining Digitized Special Collections,” conducted in 2012.

**Final report:** *Appraising our Digital Investment: Sustainability of Digitized Special Collections in ARL Libraries*

<http://www.arl.org/bm~doc/digitizing-special-collections-report-21feb13.pdf>

**Final survey instrument:**

Sustaining Digitized Special Collections: Institutional Perspective

<http://www.arl.org/bm~doc/digitized-special-collections-survey-part1-26march12.pdf>

Sustaining Digitized Special Collections: Collections in the Aggregate

<http://www.arl.org/bm~doc/digitized-special-collections-survey-part2-26march12.pdf>

Sustaining Digitized Special Collections: Specific Collections

<http://www.arl.org/bm~doc/digitized-special-collections-survey-part3-26march12.pdf>

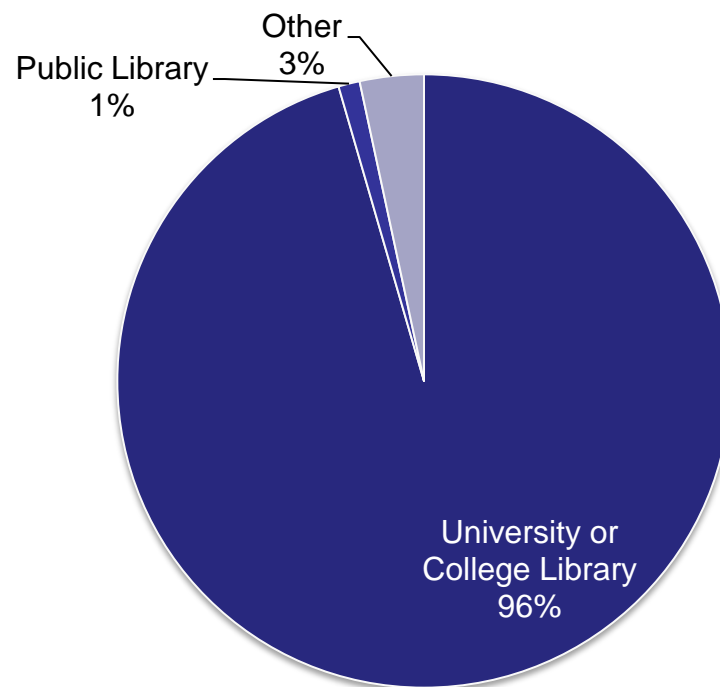
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# Part I: Institutional Perspective

# Institutional Characteristics

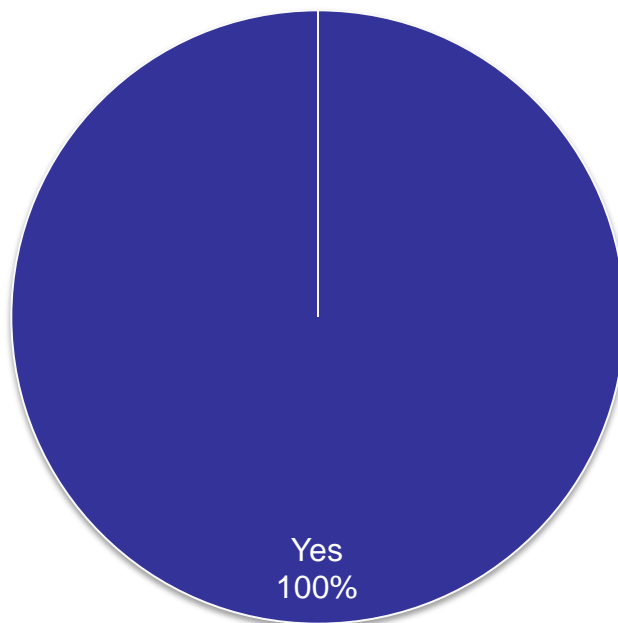
1a. Which of the following best describes your institution? (n=89)



Other: National Library; Scientific Research for Industry; Trust Instrumentality of the United States

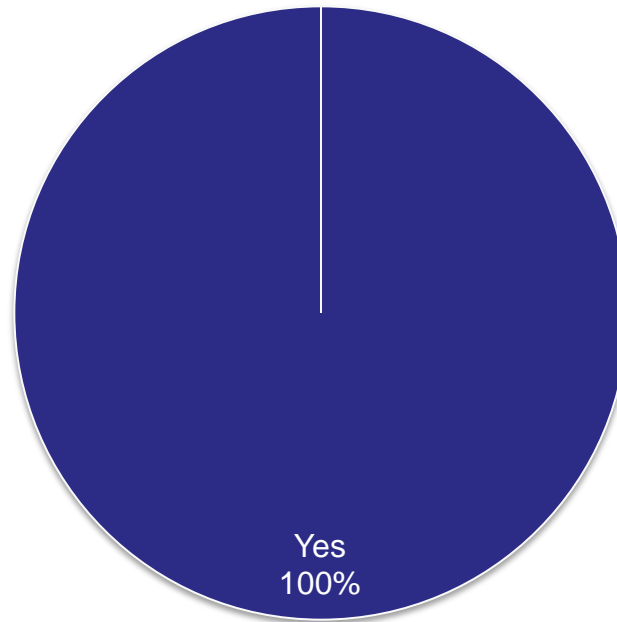
# Institutional Characteristics

1b. Do your institution's holdings include special collections (i.e., rare or archival content in any format that is distinguished by its artifactual or monetary value, by its rarity or uniqueness)? (n=89)



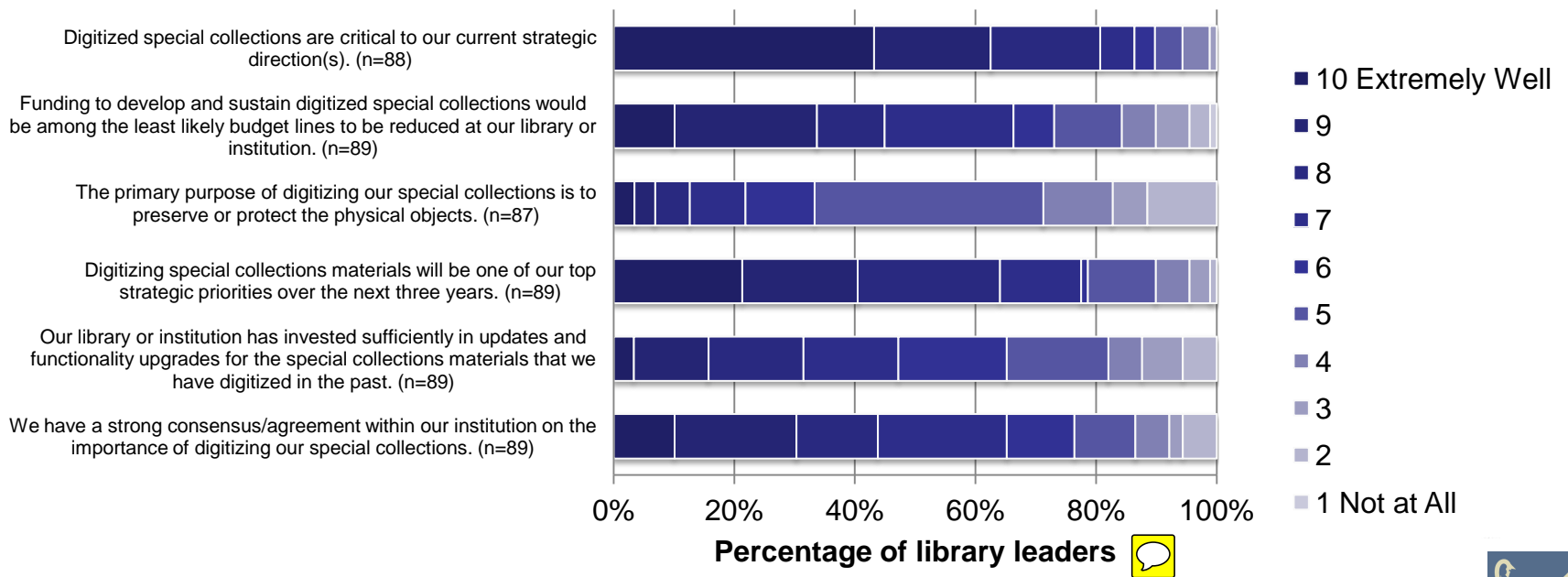
# Institutional Characteristics

1c. Has your institution digitized, or arranged to have digitized by a third party, some portion of your special collections? (n=89)



# Strategic Perspective

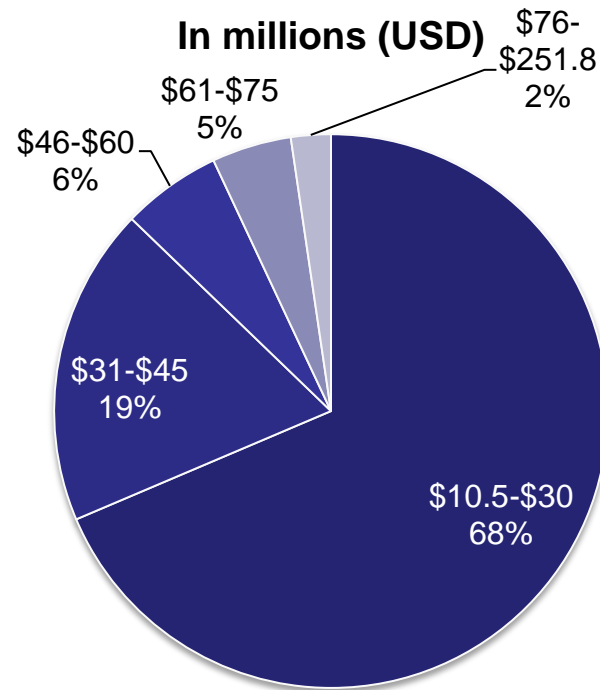
2. How well does each of the following statements describe your institution's perspective on digitized special collections? Using a scale of 1 to 10, where 1 equals "Does not describe our perspective at all" and 10 equals "Describes our perspective extremely well", please select one number per row. The higher the number the more you think the statement describes your institution's perspective and the lower the number the less you think it describes your institution's perspective.





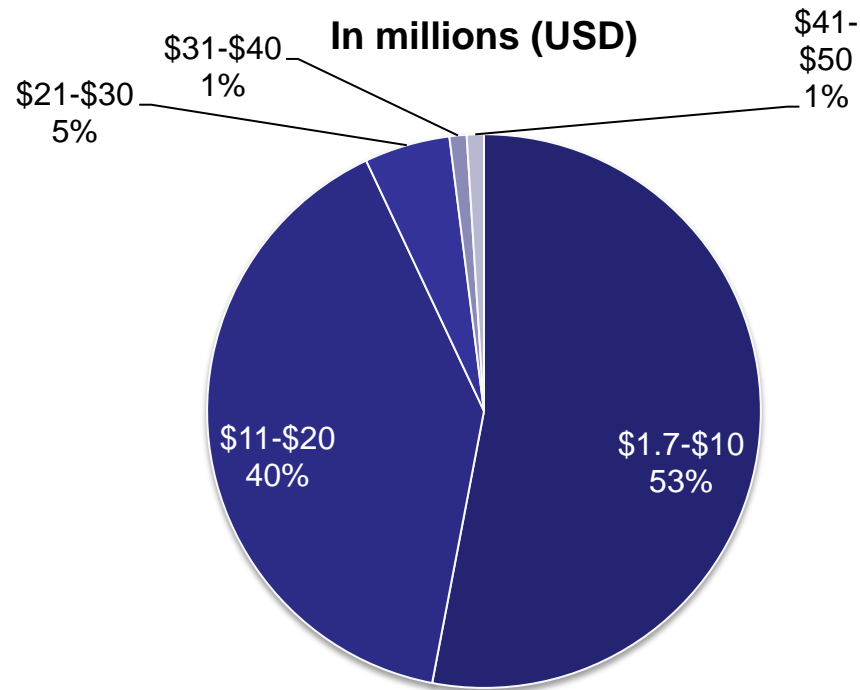
# Expenditures

3a. Please enter the total expenditures for your institution for the most recently concluded fiscal year, including staff, materials, and operations. (n=86)



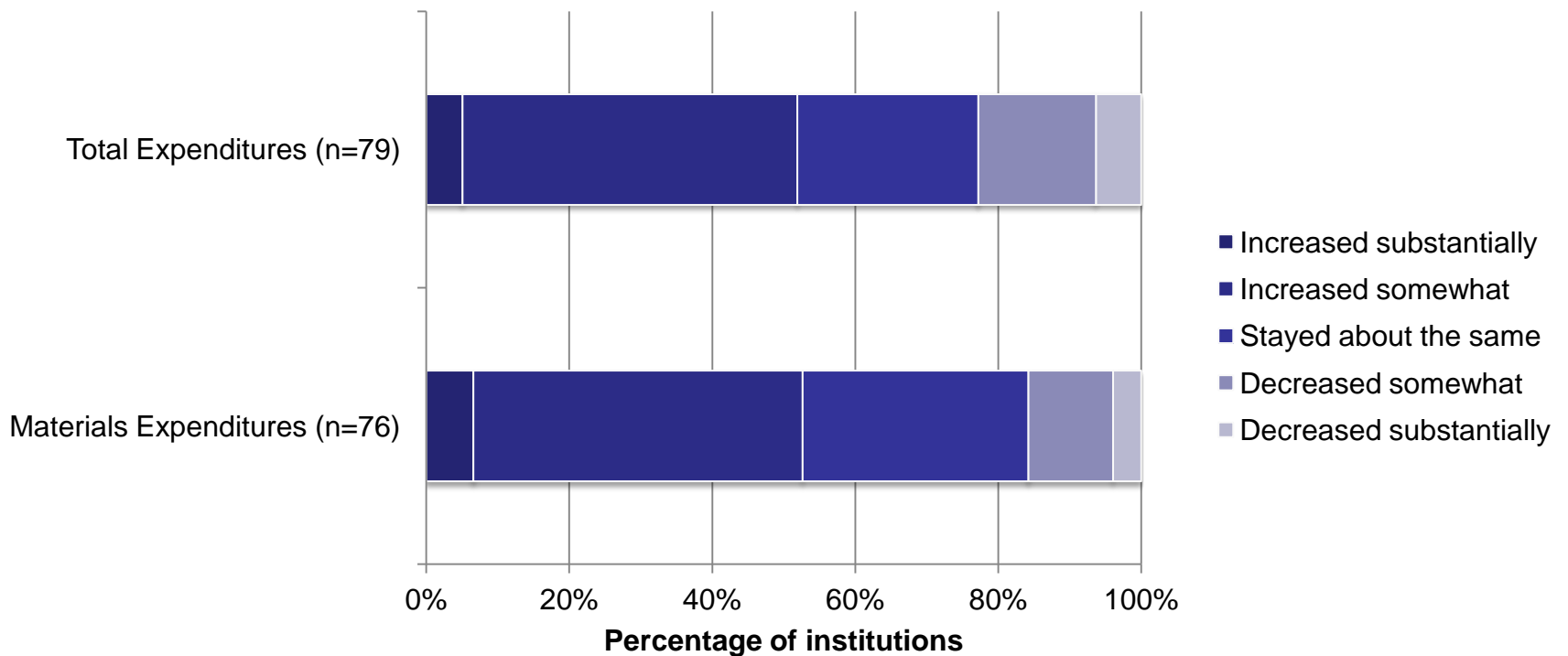
# Expenditures

3b. Please enter the total *materials expenditures* for your institution for the most recently concluded fiscal year, including all materials, not just special collections.  
(n=87)



# Expenditures

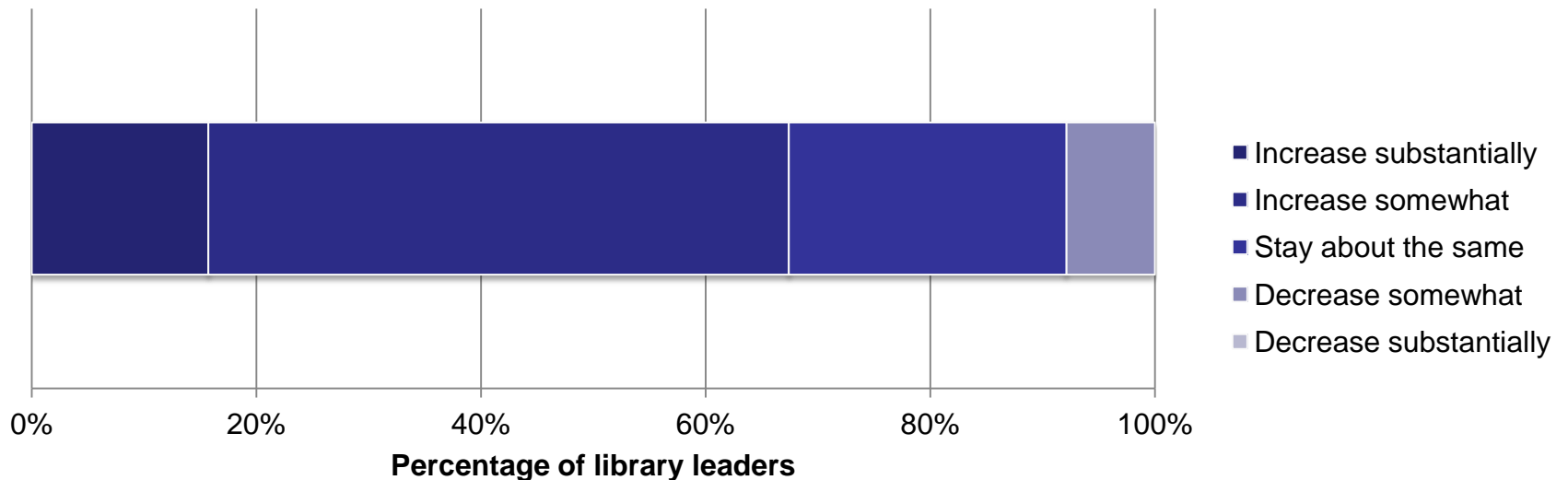
3d. Compared to the three previous fiscal years, did expenditures for the most recently concluded fiscal year increase, decrease, or stay the same?



# Materials Expenditures

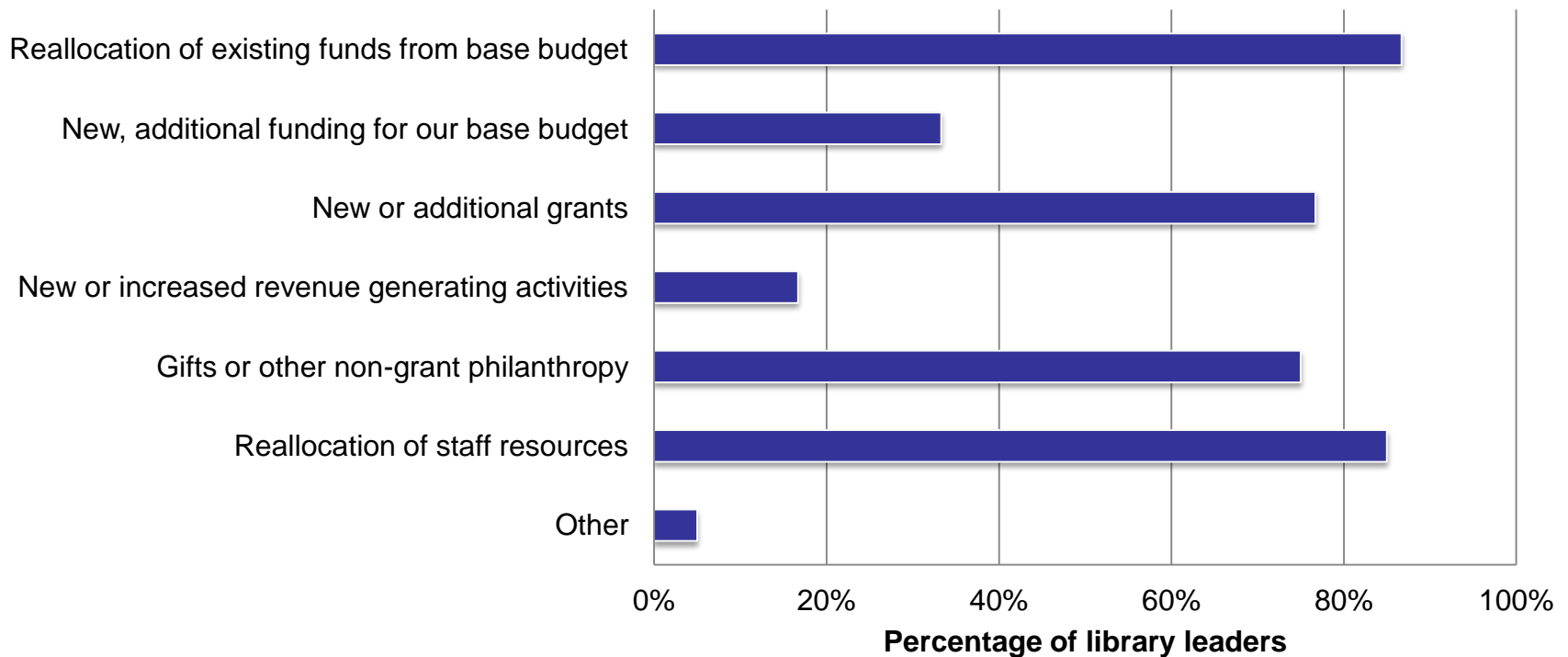
This question asks about your expenditures for the *initial creation of new digitized special collections*, including the up-front costs of digitization, metadata creation, project management, IP rights clearance, user experience research, website design and programming, preservation, and outreach efforts.

4a. Over the next three years, do you expect your spending to increase, decrease, or stay about the same? (n=89)



# Materials Expenditures

4b. From which sources are these funds and/or staff resources likely to come?  
Check all that apply. (n=60)

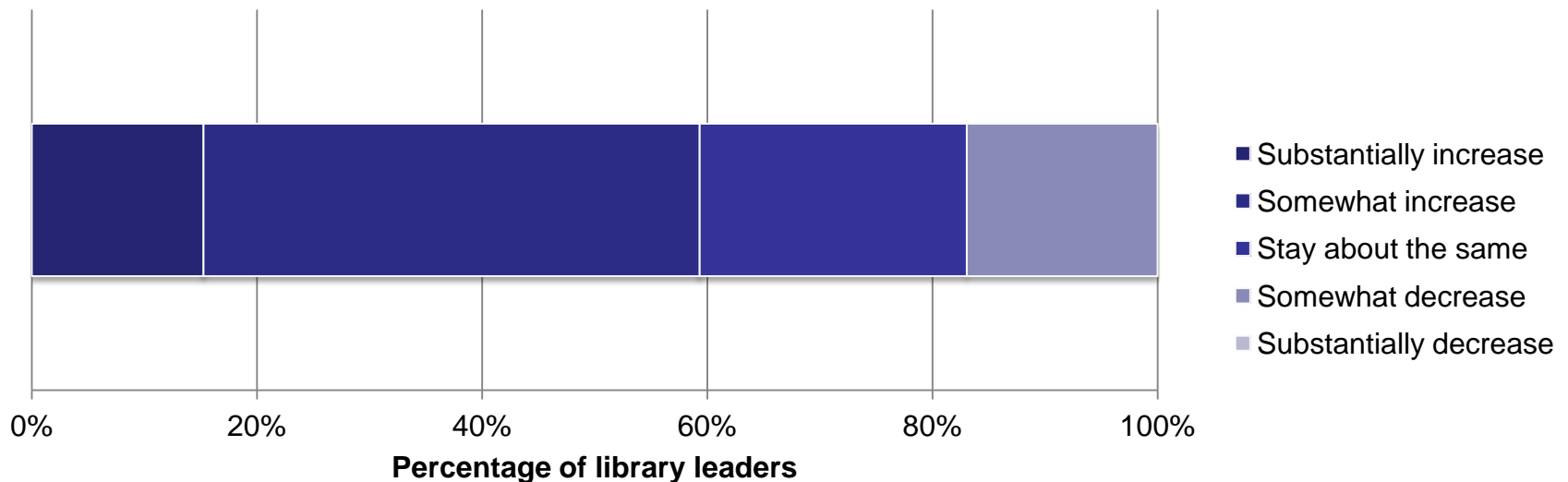


Other: spendable endowment income; capital funds from a new campus; additional resources for the materials budget brought in

# Materials Expenditures

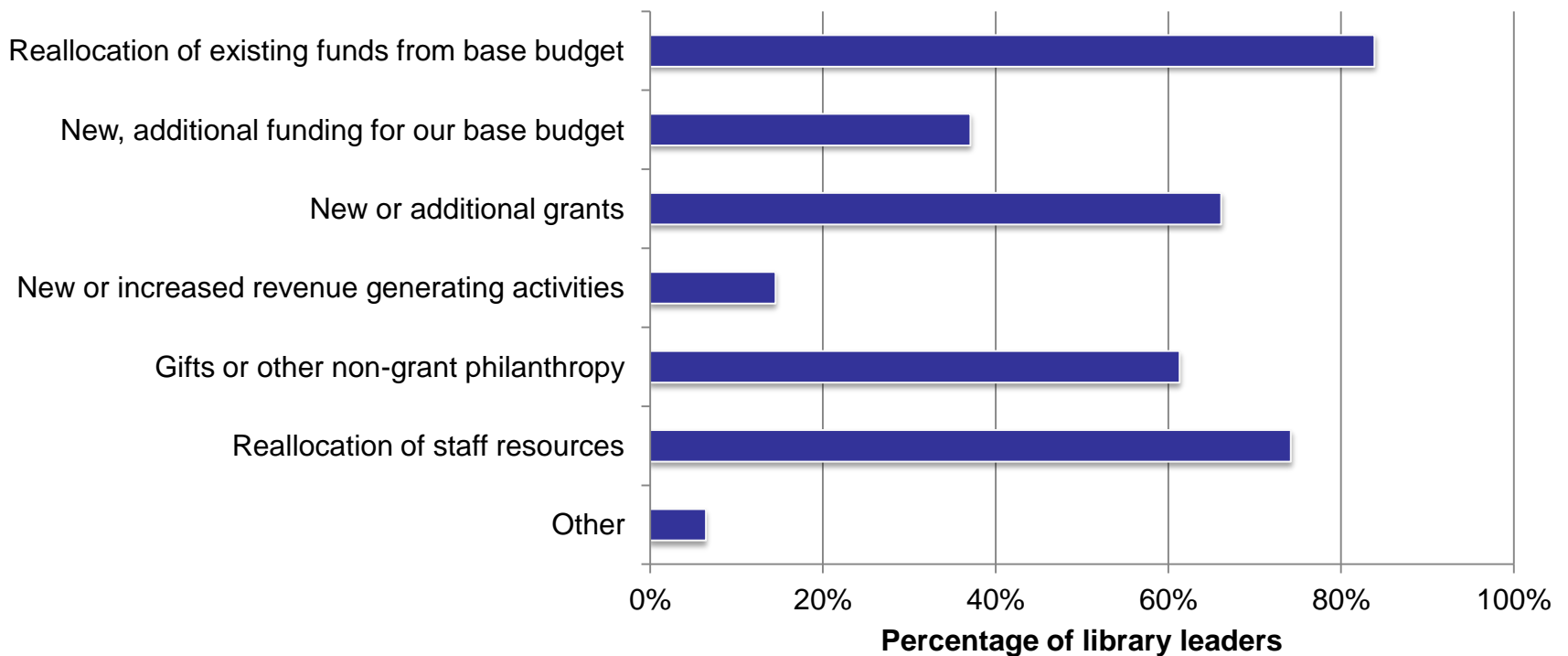
This question asks about your expenditures for the *ongoing maintenance, enhancement, and preservation* of your already digitized special collections, including the costs of staff time associated with curating and maintaining these collections, and the costs associated with acquiring and adding new digitized materials.

5a. Over the next three years, do you expect your spending for these activities to increase, decrease, or stay about the same? (n=89)



# Materials Expenditures

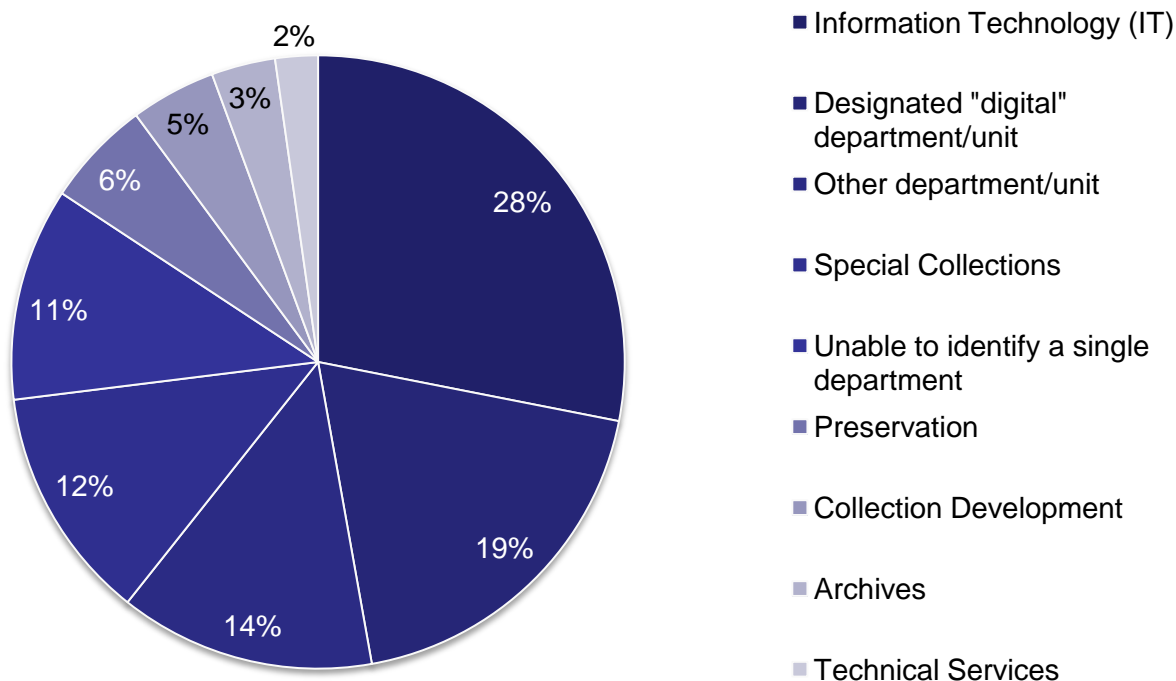
5b. From which sources are these funds and/or staff resources likely to come?  
Check all that apply. (n=62)



Other: IT department, spendable endowment income, increased strategic collaboration, state sales tax revenue dedicated to cultural heritage

# Ongoing Support for Digitized Special Collections

6a. Please indicate which department has primary responsibility for managing or coordinating the ongoing maintenance, enhancement, and preservation of your digitized special collections. (n=89)



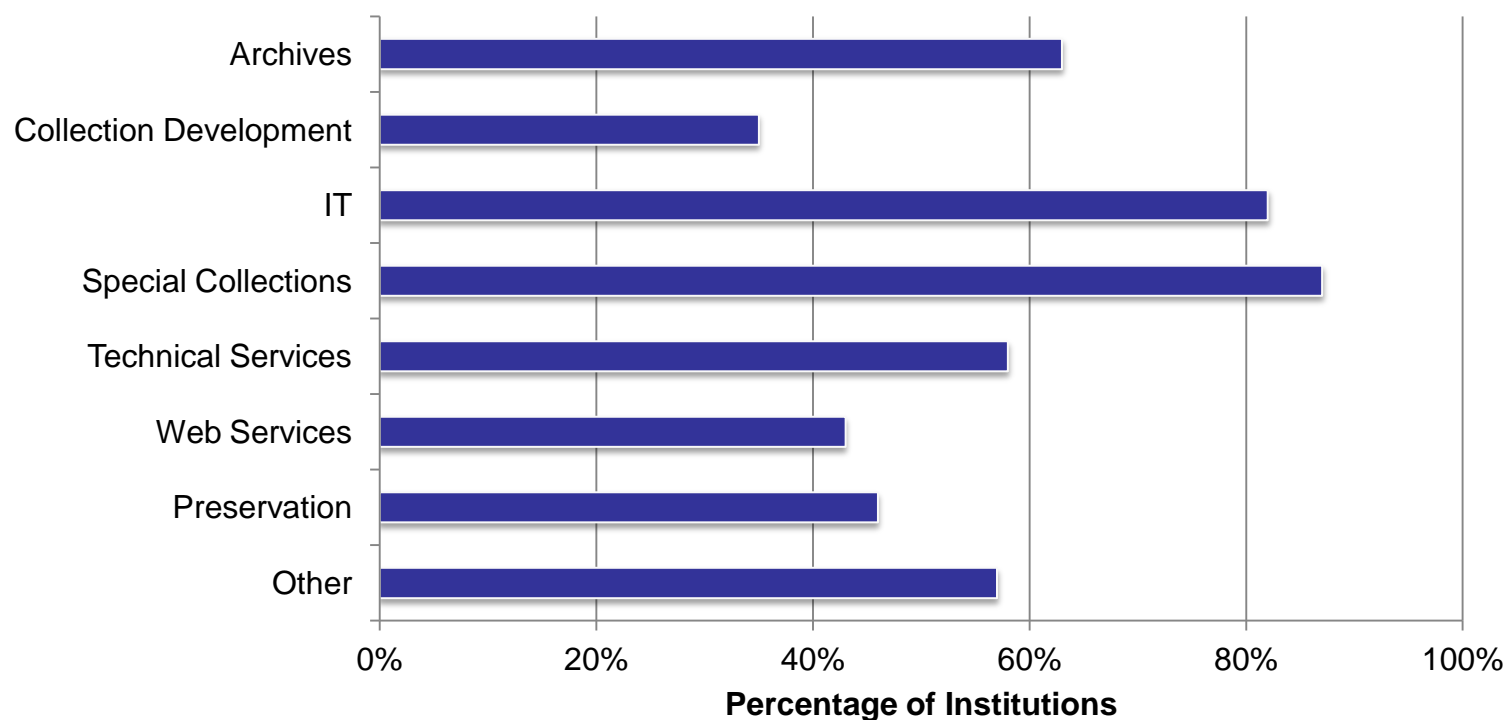
NB: Open-text responses for "other" were grouped into shared categories, where possible.

Other: Digital Services and Shared Collections, Creation and Curation Services, Digital Library Services, Digital Scholarship & Programs, Centre for Scholarly Communication, Special Collections and Archives Unit, Archival and Special Collections, Special Resources Portfolio, Special Collections and University Archives, Archives and Special Collections, Discovery and Delivery



# Ongoing Support for Digitized Special Collections

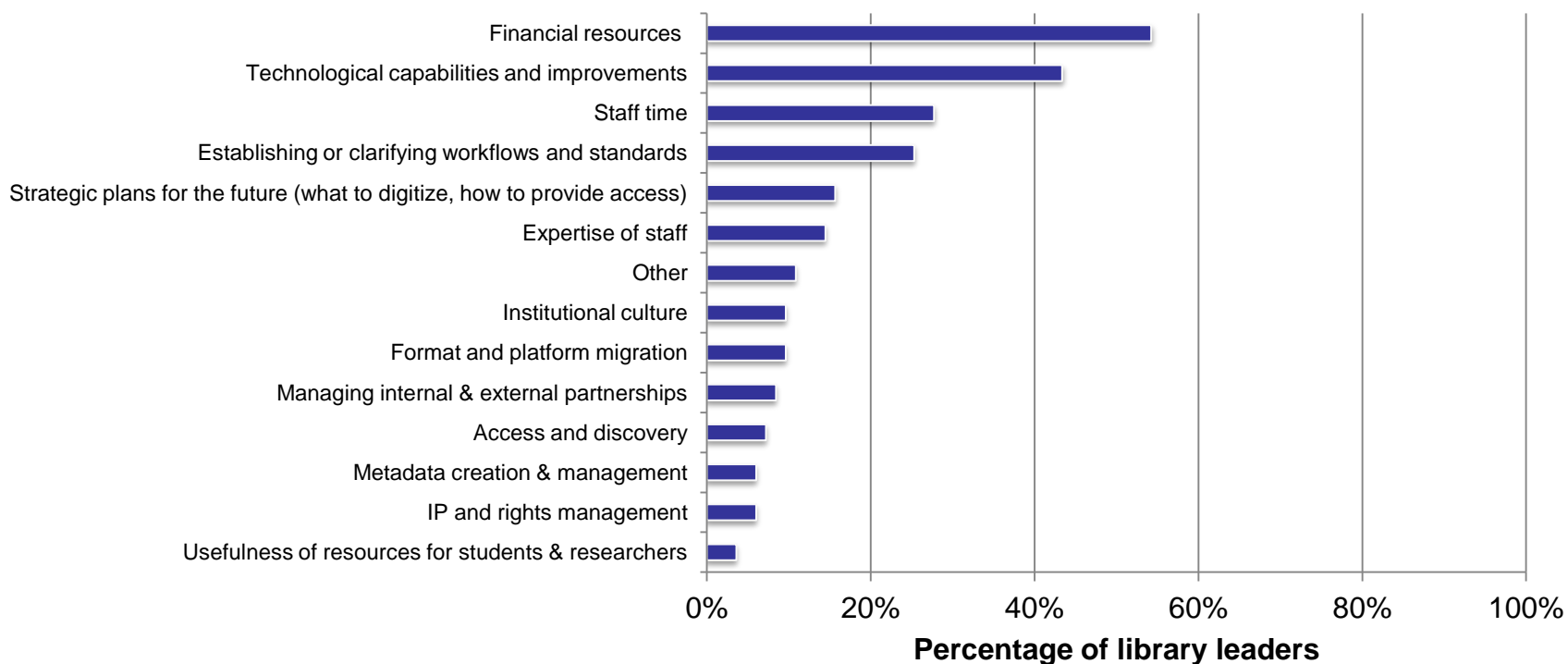
6b. Please identify any other departments or units that also participate in these activities. Check all that apply. (n=85)



Other Departments: Digital Research and Curation Center, Administration, Digital Collections, Scholarly Communications, Development, Grants Management, Digital Content Creation, Digital Services, Marketing and Advancement, Digital Initiatives, [REDACTED name of digital humanities center], preservation, technical services, [REDACTED name of other campus library]

# Long-term Challenges

7. Please briefly describe up to three of the biggest challenges to the long-term maintenance, enhancement, and preservation of your institution's digitized special collections. (n=84)



NB: Open-text responses were grouped into shared categories.

Other: big data, diversity of content types and formats, keeping up-to-date with user demands, competing institutional priorities, file checking (for redundancy, corruption), deterioration of items before they can be digitized

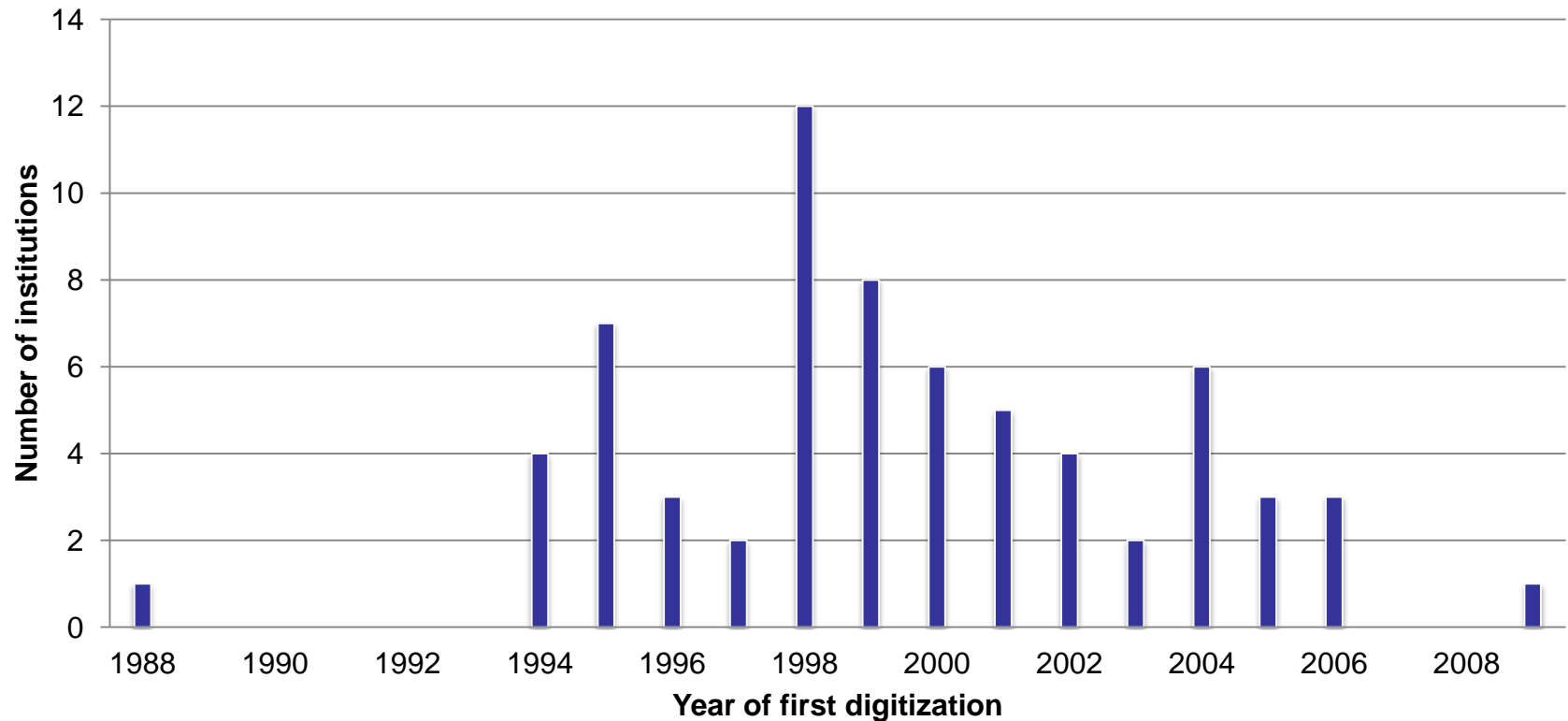
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# Part II: Collections in the Aggregate

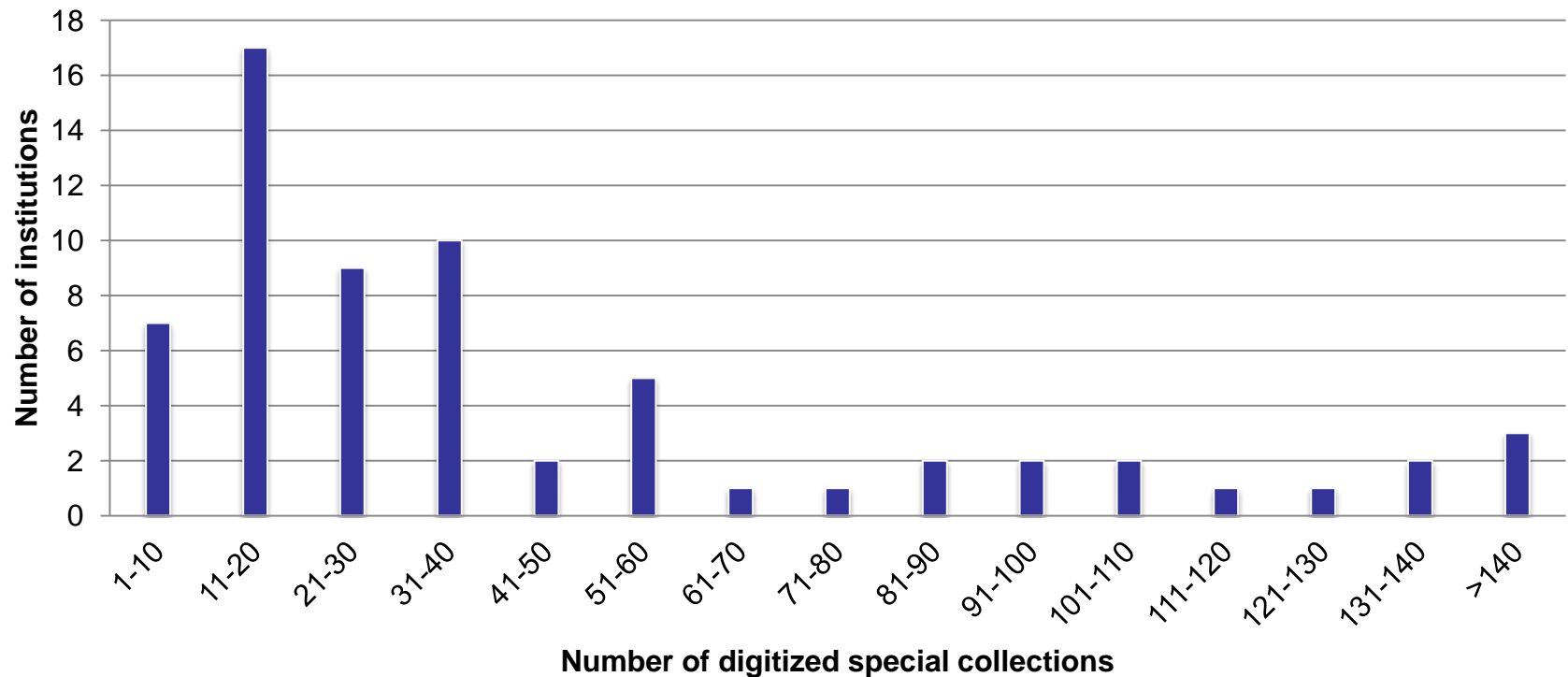
# Description of Your Digitized Special Collections

1. In what year did your institution begin creating digitized special collections? (n=67)



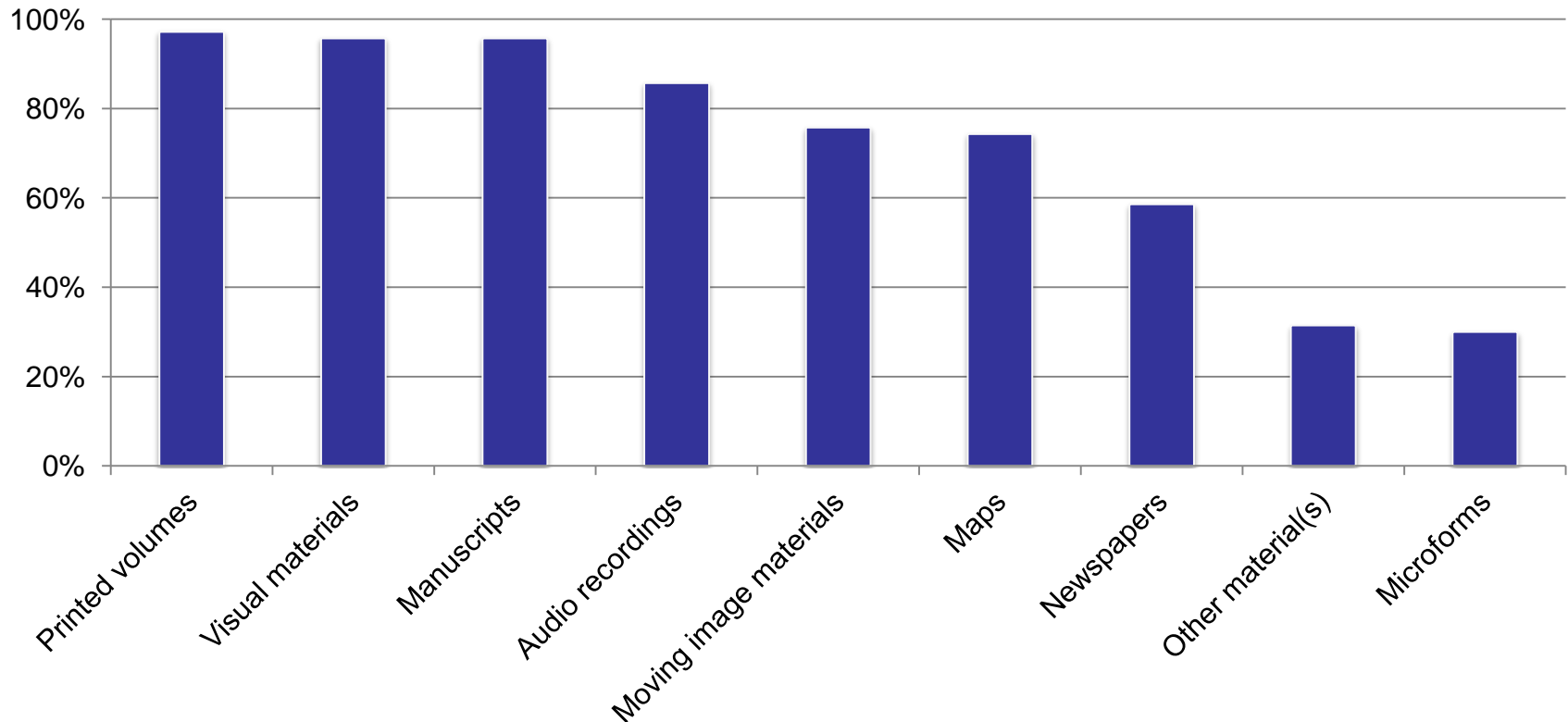
# Description of Your Digitized Special Collections

2. Approximately how many digitized special collections (as defined in the introduction) does your institution currently host or manage? (n=65)



# Description of Your Digitized Special Collections

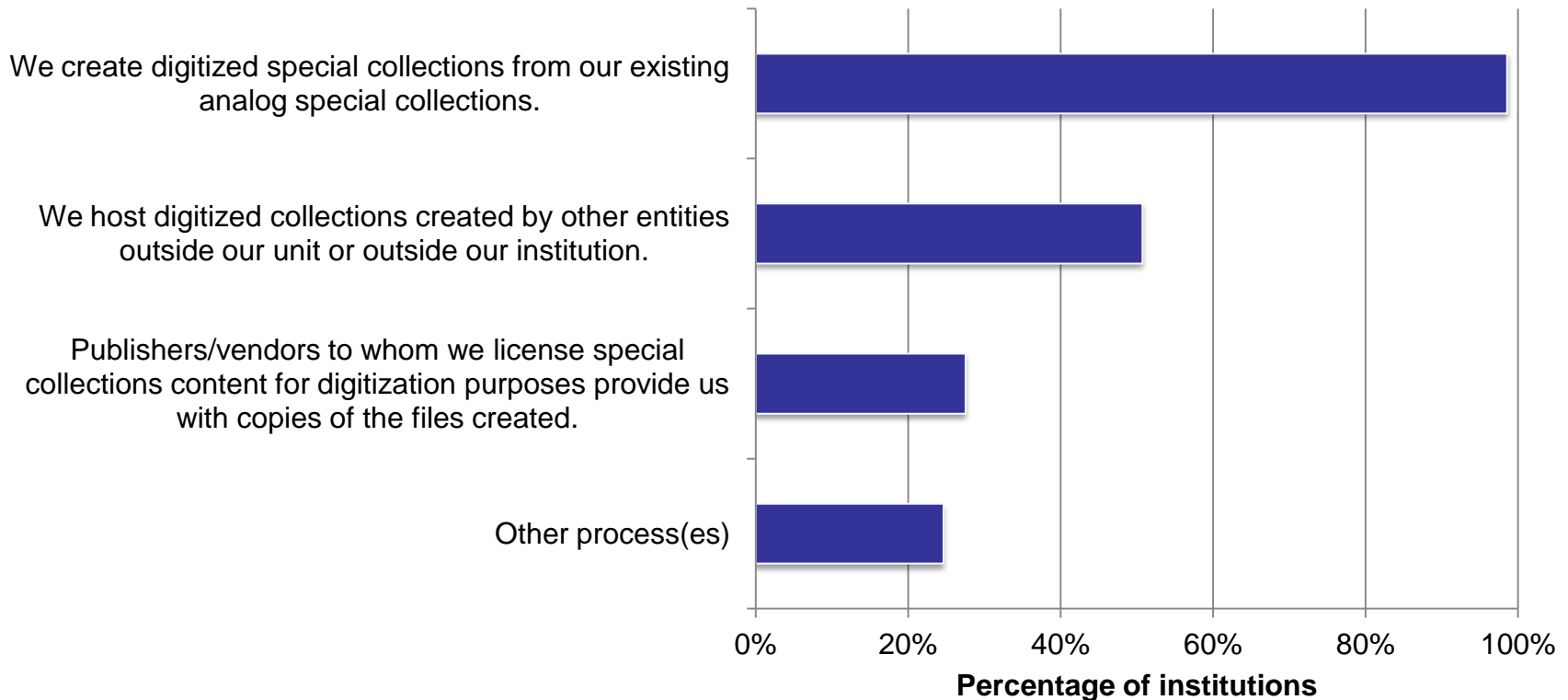
3. Which content types are represented within your digitized special collections?  
Check all that apply. (n=70)



Other: blueprints, cut-outs and puzzles, sheet music, census data, artifacts, ephemera, woodblocks, research data sets, architectural drawings, printed broadsides, specimens, microfilm, correspondence, university archives, 3-d

# Description of Your Digitized Special Collections

4. How does your institution create or acquire digitized special collections? Check all that apply. (n=69)



Other: collaborations with other institutions or with individuals, third-party vendors, born-digital materials, donated materials prepared by volunteers

# Description of Your Digitized Special Collections

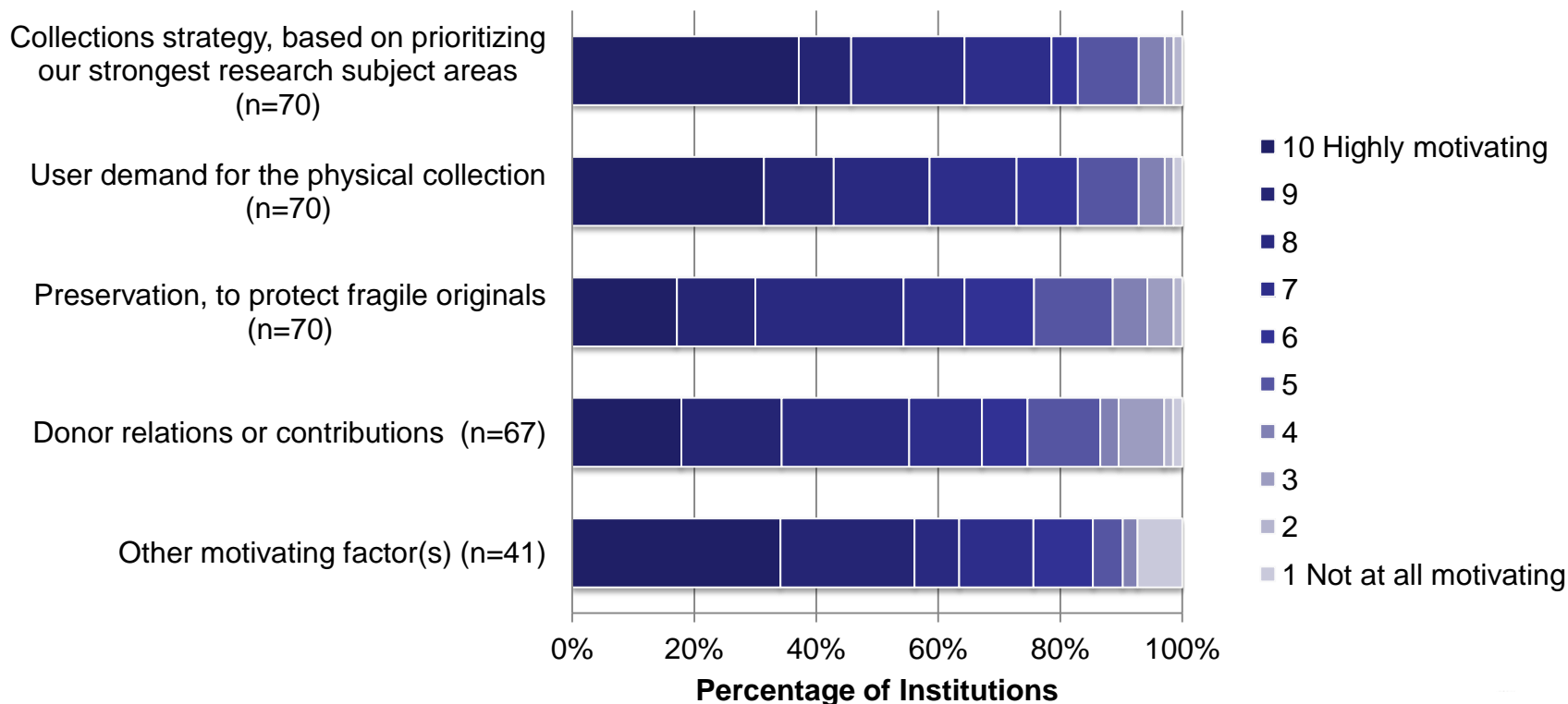
5. Of all of your institution's digitized special collections, how many collections were created or acquired through each process listed below? (n=62)

	From existing special collections	From other entities (we host)	From publishers /vendors	From other processes
Mean	40	3	7	18
Median	24	2	3	3
Minimum	3	1	1	1
Maximum	250	13	32	127



# Description of Your Digitized Special Collections

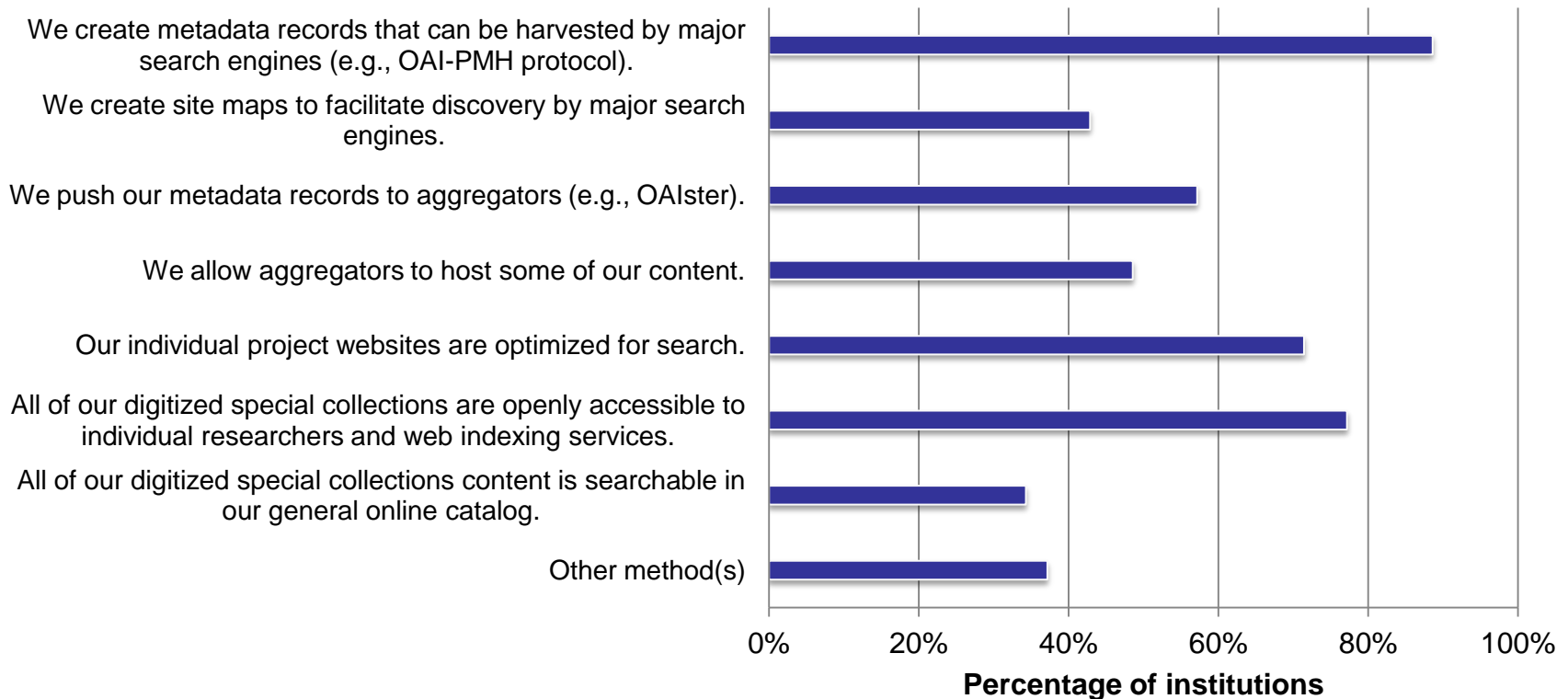
6. In general, how motivating is each of the following factors in your institution's decisions to digitized special collections? Using a scale of 1 to 10, where 1 equals "Not at all motivating" and 10 equals "Highly motivating," please select # one per row.



Other: opportunity-based (university celebrations and events, faculty/instructor interest, grant availability, vendor interest, rights known, metadata available); as an experiment to improve workflows; promoting under-utilized collections; perceived contribution to the field; "fiscal sustainability" (physical materials cost too much); collection is unique; making available physical space; documentation for security; monetary value; scalability and feasibility; university values and priorities;

# Discovery and Access

7. How do you make your digitized special collections content discoverable? Check all that apply. (n=70)



Other: Flickr, EAD finding aids, partner digital libraries, digital collections gateway on library site, library discovery tool, federated search tools, search engine optimization, ensuring other sites link to the collections, RSS feeds, contextual landing pages, research guides, subject specific marketing.

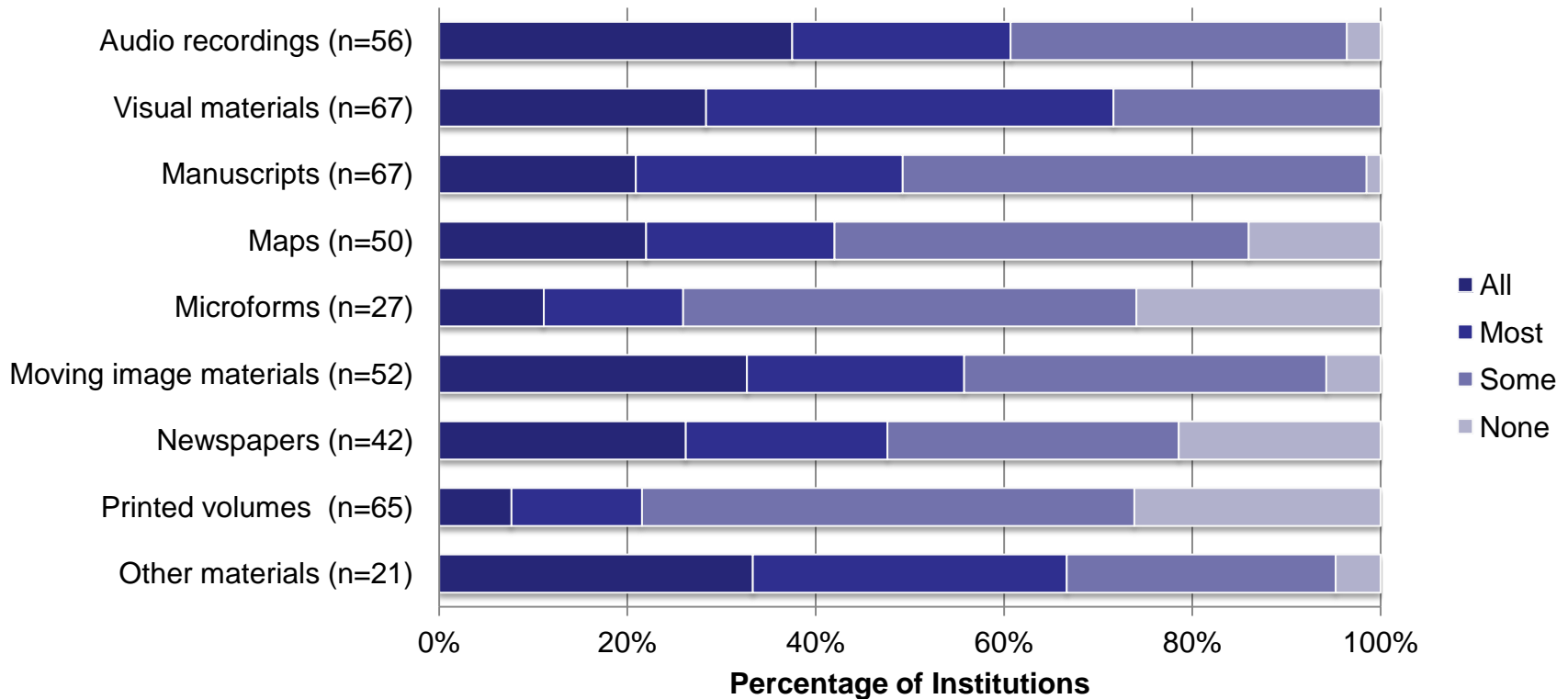
# Discovery and Access

8a. Approximately what percentage of each content type in your digitized special collections has item-level metadata? (For the purposes of this question, “item level metadata” refers to the bibliographic and descriptive metadata needed to include item level records in your online catalog.) (n=64)

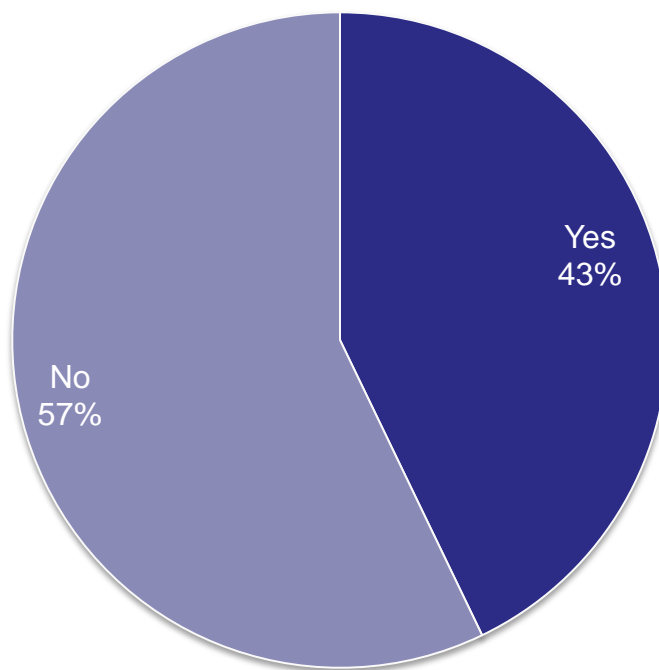
	Audio recordings	Manuscripts	Micro-forms	News-papers	Visual materials	Maps	Moving image materials	Printed volumes	Other materials
Mean	88%	85%	81%	88%	91%	90%	95%	93%	94%
Median	100%	100%	100%	100%	100%	100%	100%	100%	100%
Minimum	1%	5%	5%	2%	5%	1%	20%	5%	50%
Maximum	100%	100%	100%	100%	100%	100%	100%	100%	100%

# Discovery and Access

8b. How much of this metadata needed to be created from scratch (as opposed to being repurposed from the metadata of the physical object)?

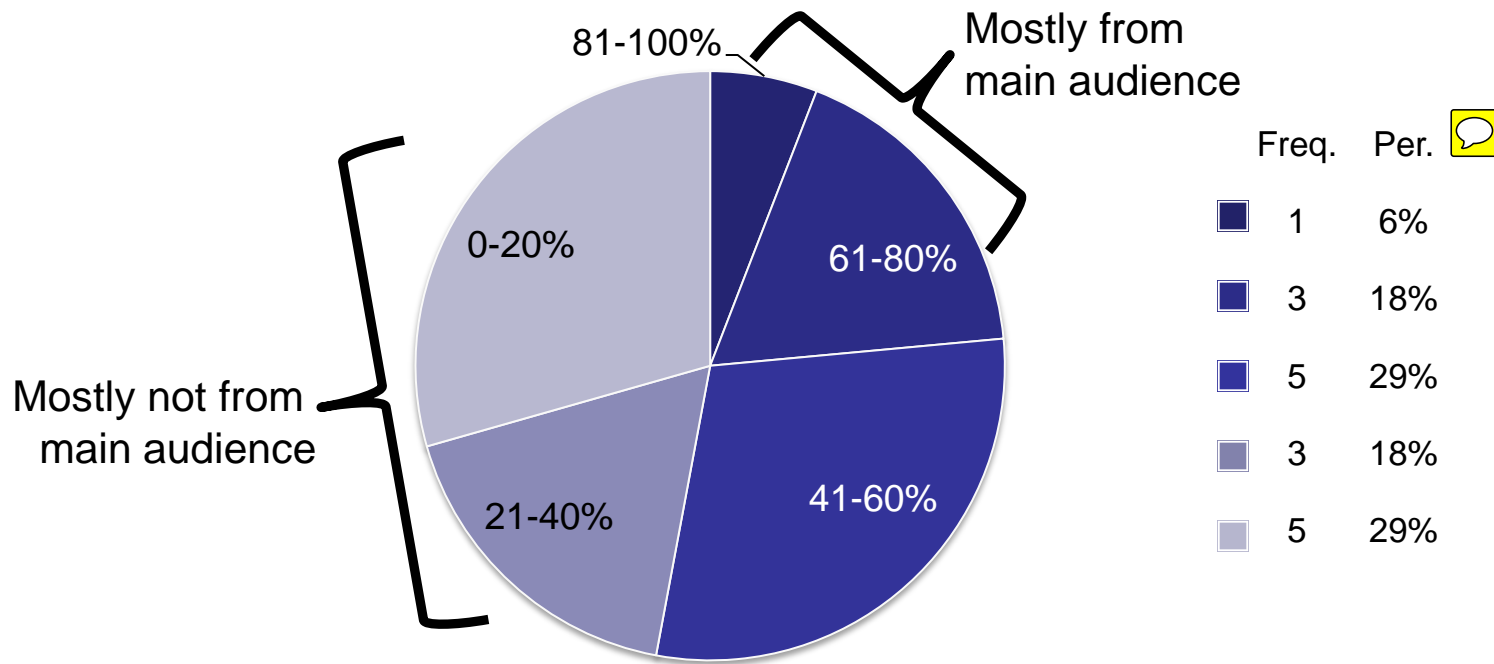


9a. Do you track or otherwise collect information about the users of your digitized special collections to determine the composition of your audience? (n=70)

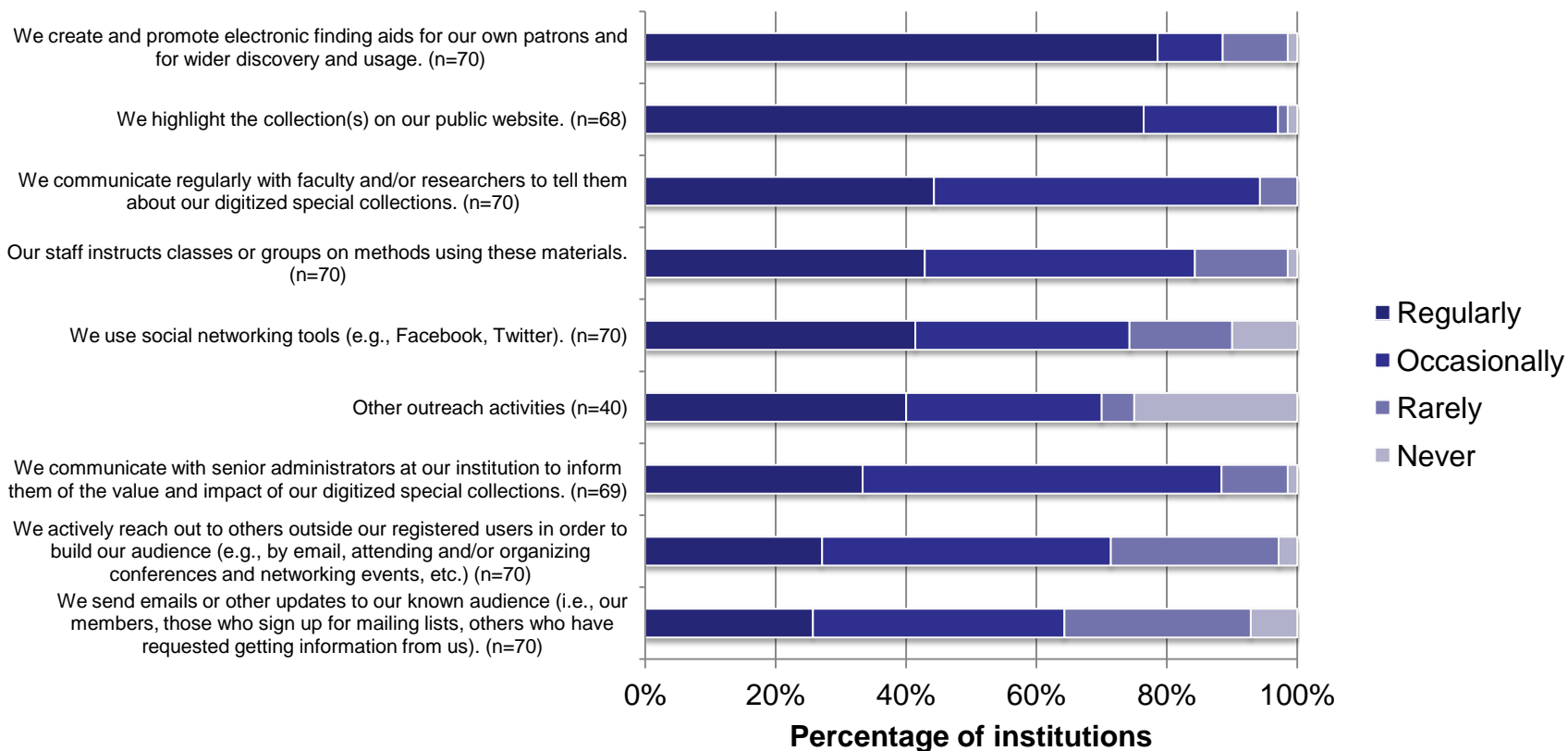


9b. Approximately what percentage of your online audience for digitized special collections comes from the main audience is it your mission to serve, versus from all others? (n=23)

**Percentage of online users from main audience**

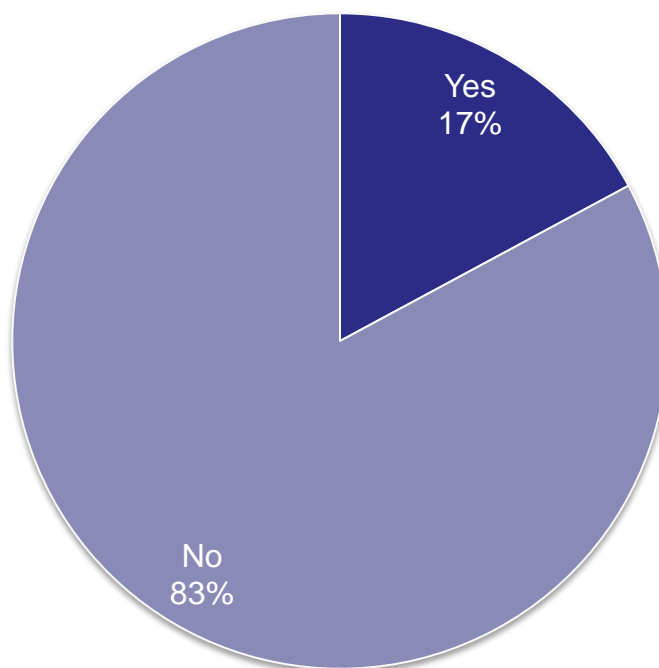


## 10. Please indicate how often you use each of the following outreach activities to raise awareness of your digitized special collections.



Other: host material on other sites, promote through departments, mention at conferences/seminars/workshops, blog, finding aids, host gatherings for potential donors, aggregators, online exhibits, press releases, articles, communications and marketing unit, Tumblr site, linked physical exhibits, campus periodicals, library events, collaborative research with faculty, promotional materials,

11a. Do you measure the effectiveness of those activities you use regularly? (n=70)

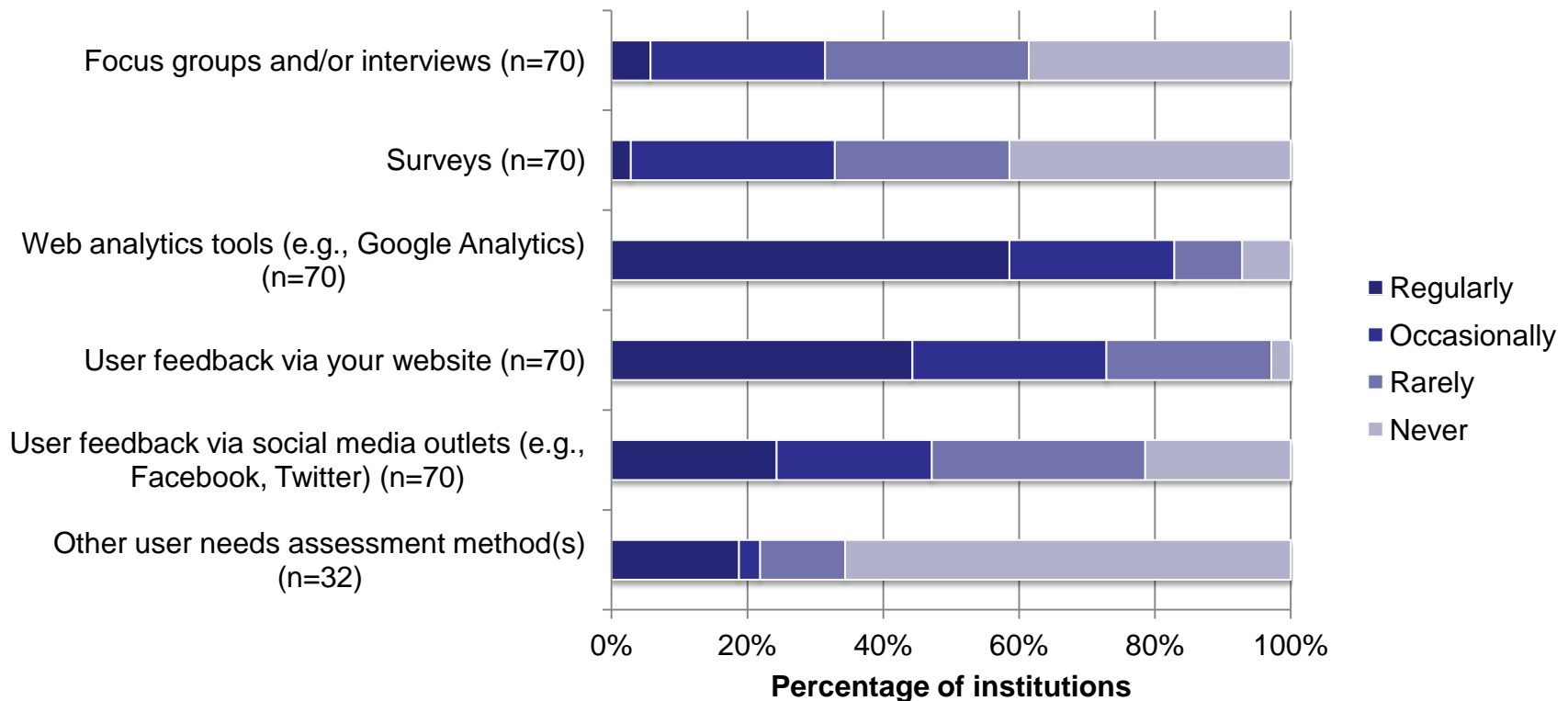


Other: feedback from presentations or reference transactions, advisory boards, requests, usability studies, advising by business school or institution's Strategy Office, in-person and online recommendations



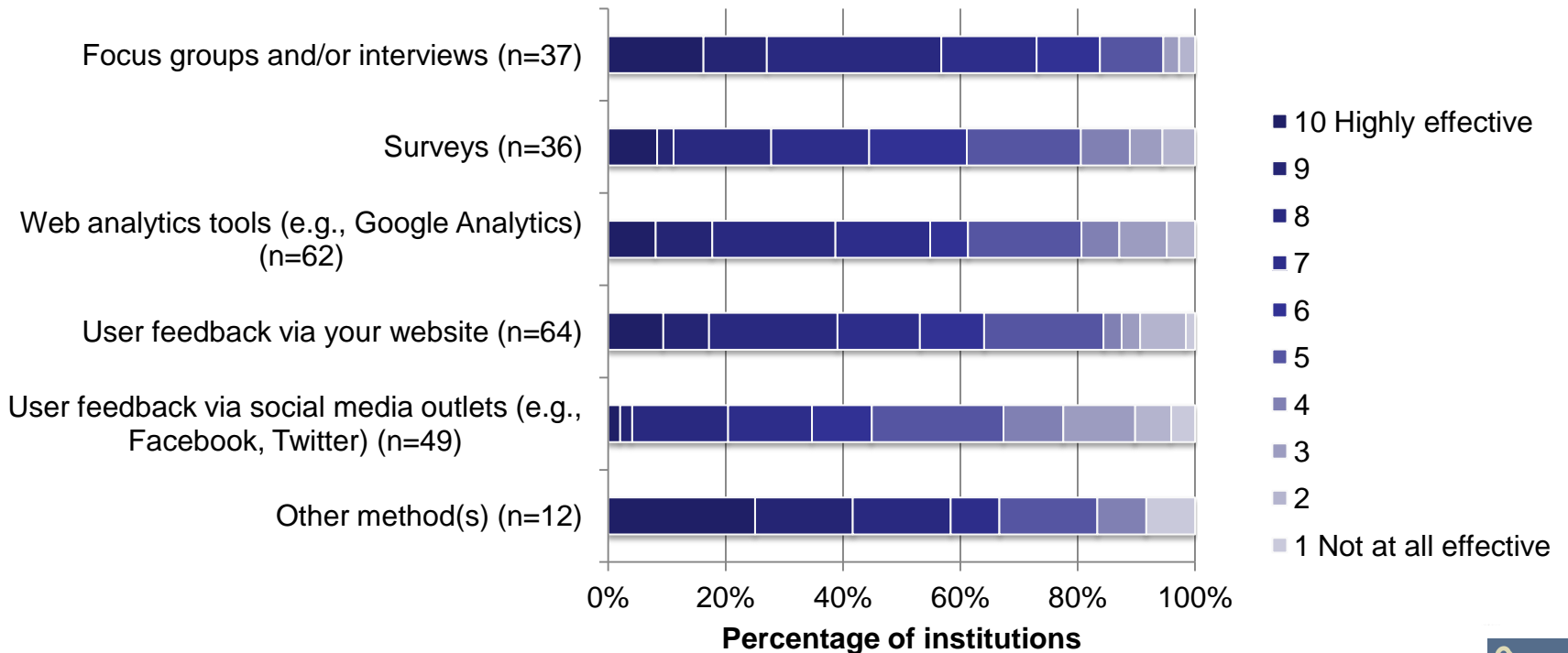
# User Needs Assessment

12. Please indicate how often you use each of the following user needs assessment methods for your digitized special collections.



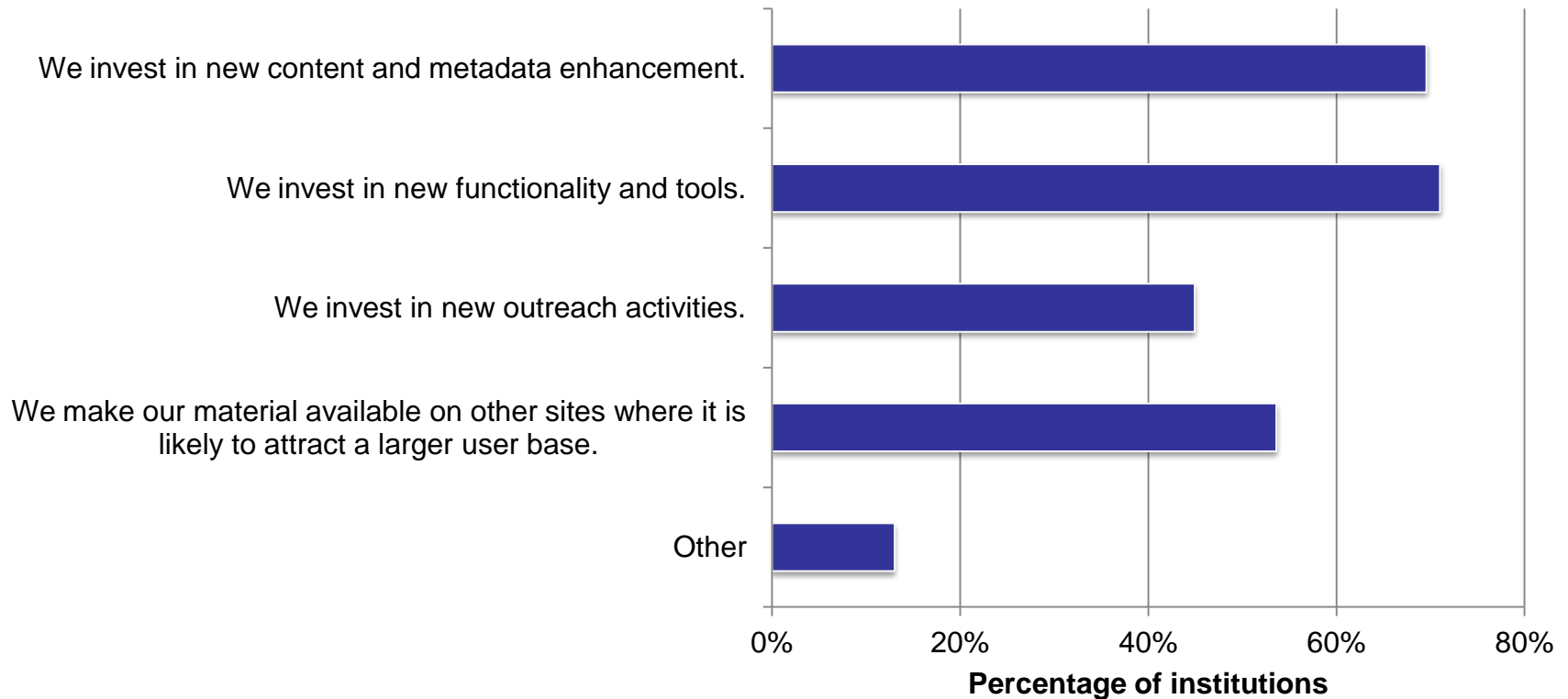
# User Needs Assessment

13. Of those methods you have used, how effective are they in helping your organization to understand the users of your digitized special collections? Using a scale of 1 to 10, where 1 equals “Not at all effective” and 10 equals “Highly effective,” please select one number per row. The higher the number the more effective you consider the method.



# User Needs Assessment

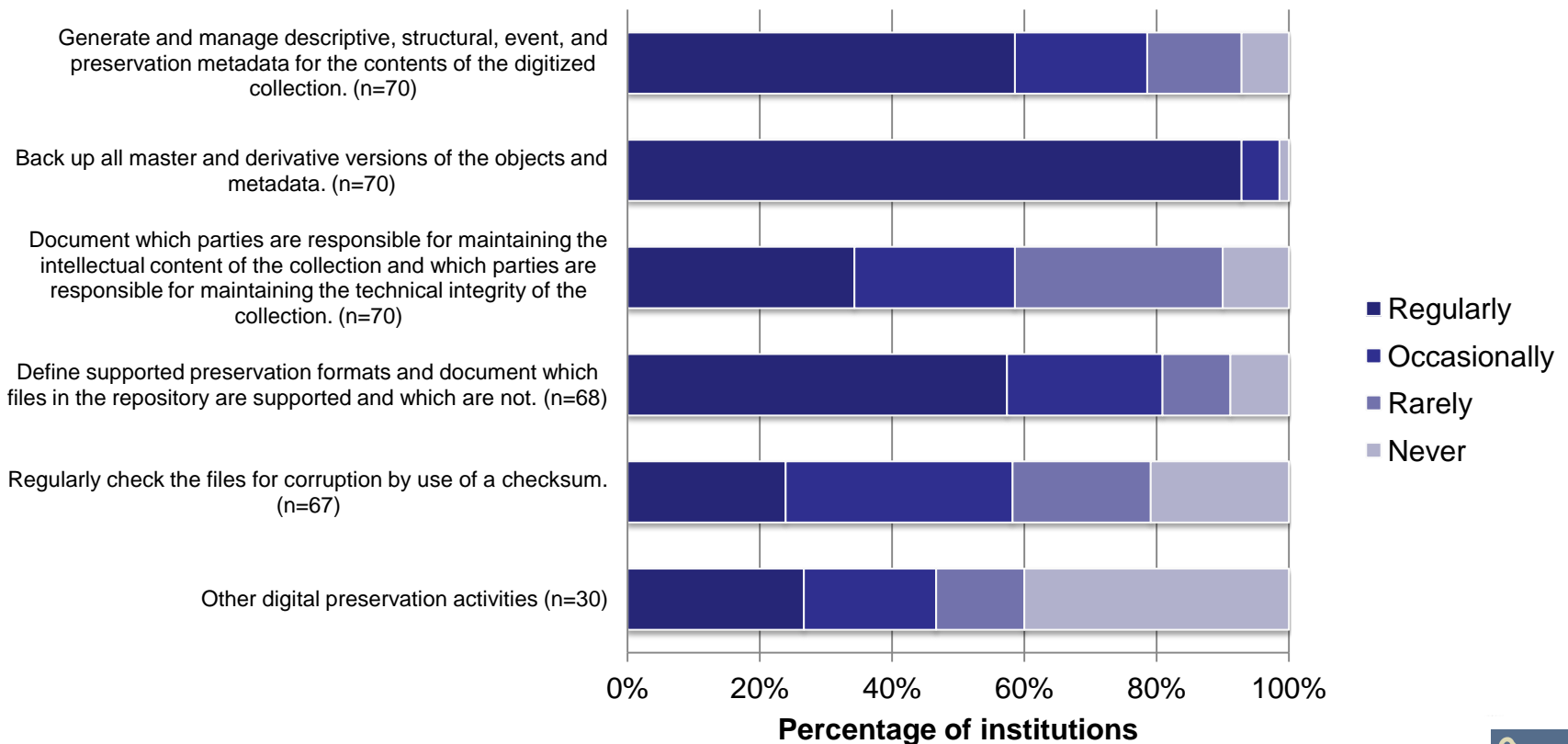
14. How do you use the information obtained from your assessments of user needs?  
Check all that apply. (n=69)



Other: make changes to existing project, apply to future projects, set digitization priorities, investments in improving functionality and tools, promote the value of the collections, investments in collaborations with scholars, "we don't"

# Digital Preservation

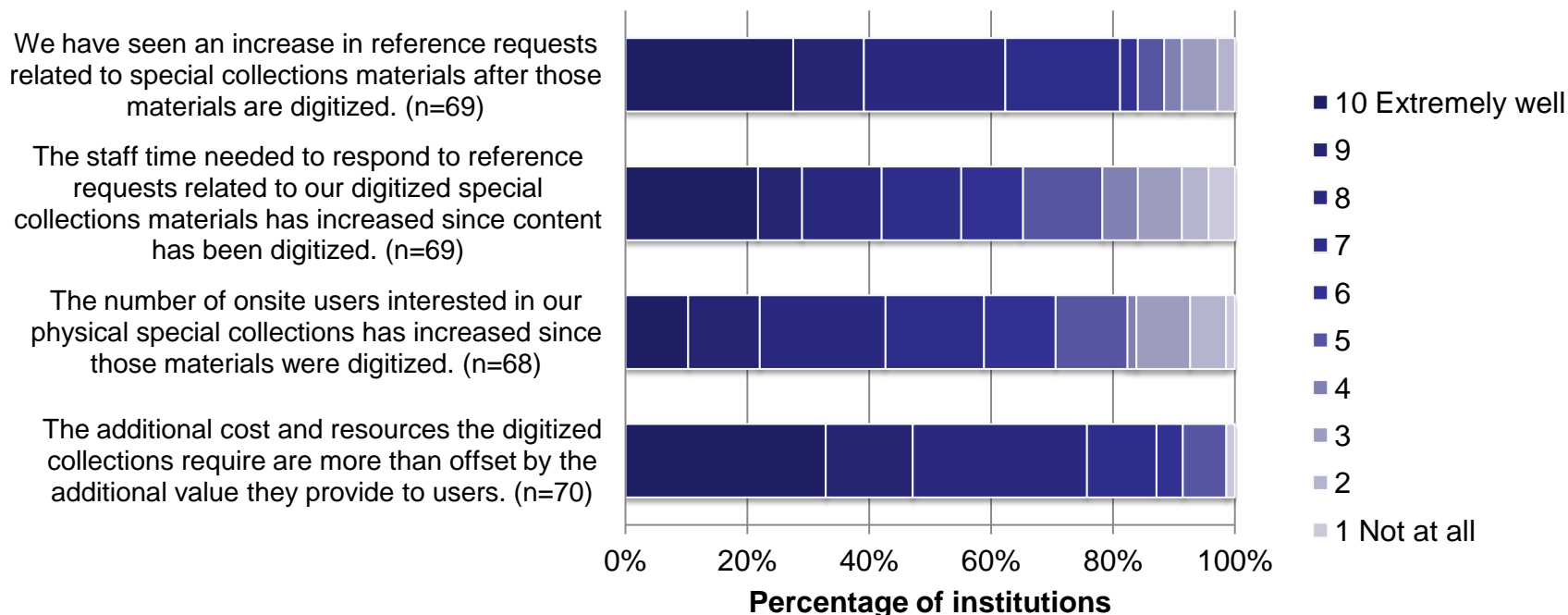
15. Please indicate how often each of the following digital preservation activities are currently being performed on the files of your digitized special collections, either by your institution or by a third party.



Other: migration to preservation formats, dark archiving, creation of digital repository, strategic thinking and planning, improved standards, back-up masters in remote location, manually inspecting files, inventory of files for obsolescence, hiring digital assets librarian, host materials on other sites,

# Experiences with Digitized Special Collections

16. How well does each of the following statements describe the experience of your institution? Using a scale of 1 to 10, where 1 equals “Does not describe our experience at all” and 10 equals “Describes our experience extremely well,” please select one number per row.



# Expenditures for Digitized Special Collections

The following questions ask about your institution's expenditures related to:

The **initial creation** of digitized special collections content, including the up-front costs for key work such as digitization, metadata creation, project management, IP rights clearance, user experience research, website design and programming, preservation, and outreach efforts,

And

The **ongoing maintenance, enhancement, and preservation** of your already digitized special collections, including, among others, the technical costs for keeping up these collections, the costs of staff time associated with curating and maintaining these collections, and the costs associated with acquiring and adding new digitized materials.

# Expenditures for Digitized Special Collections

18. For the past fiscal year, please estimate your institution's total expenditures for the *initial creation* of digitized special collections (including the cost of staff time) for each of the following activities, wherever it occurs in the institution.

	Scanning	Project management	Copyright clearance	Metadata creation	Web design/ software development	User outreach & support	Usage analysis	Preservation	Editorial
Mean	\$124,833	\$62,599	\$10,952	\$66,049	\$58,023	\$11,112	\$4,341	\$15,555	\$22,860
Median	\$48,500	\$36,768	\$3,000	\$35,000	\$30,000	\$3,000	\$4,550	\$7,510	\$8,817
Minimum	\$490	\$500	\$100	\$1,375	\$150	\$1	\$110	\$446	\$1
Maximum	\$932,000	\$452,145	\$70,000	\$425,000	\$330,000	\$50,000	\$12,000	\$100,000	\$239,000

# Expenditures for Digitized Special Collections

19. For the past fiscal year, please estimate your institution's total expenditures for *ongoing maintenance, enhancement, and preservation* of your already digitized special collections (including the cost of staff time) for each of the following activities, wherever it occurs in the institution.

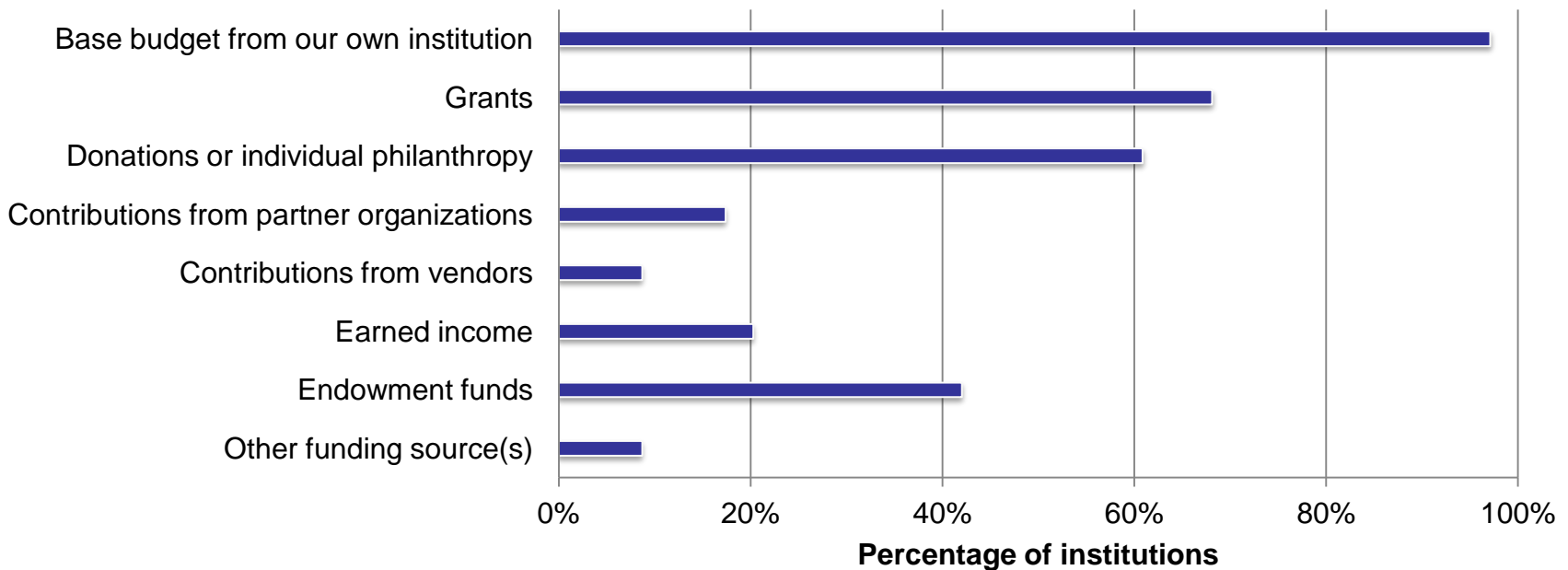
	Scanning	Project management	Copyright clearance	Metadata creation	Web design/ software development	User outreach & support	Usage analysis	Preservation	Editorial
Mean	\$34,970	\$22,608	\$7,828	\$31,017	\$48,892	\$8,101	\$7,464	\$39,090	\$12,134
Median	\$7,645	\$13,923	\$2,000	\$4,520	\$17,259	\$2,900	\$4,550	\$10,000	\$3,209
Minimum	\$1	\$1	\$200	\$105	\$500	\$1	\$130	\$1	\$200
Maximum	\$285,000	\$140,000	\$70,000	\$630,000	\$958,594	\$53,000	\$71,000	\$732,000	\$135,000



# Sources of Funding for Digitized Special Collections

The next two questions ask about sources of funding to cover the full *up-front costs associated with the initial creation of new digitized special collections* that you reported on in the previous section.

21. Please indicate the sources of funding for the up-front costs in the last fiscal year. Check all that apply. (n=69)



Other: vendor, student technology fees, federal work study, government-targeted funding, city and state operating support, distributed work throughout the system

# Sources of Funding for Digitized Special Collections

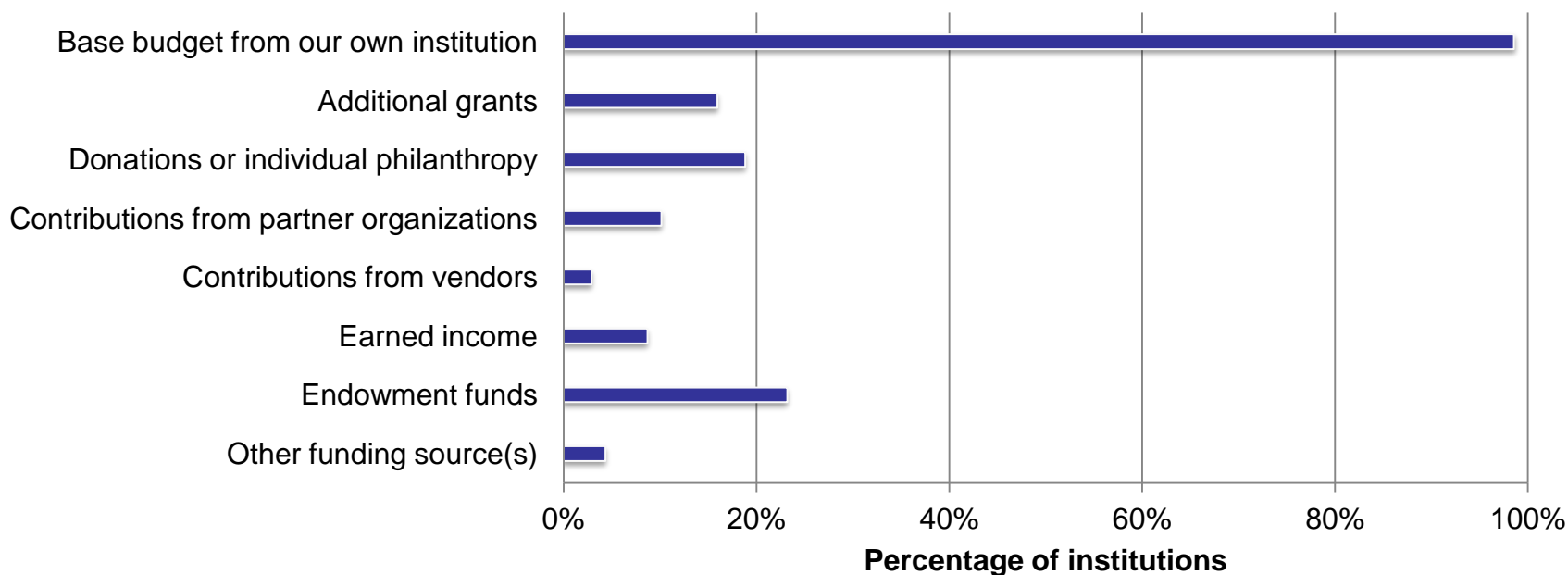
22. Approximately what percentage of the up-front expenditures in the last fiscal year was drawn from each of these funding sources? (n=66)

	Base budget of institutions	Donations /philanthropy	Vendors	Endowment funds	Grants	Partner organizations	Earned income	Other sources
Mean	71%	14%	5%	2%	1%	1%	4%	1%
Median	75%	10%	1%	0%	0%	0%	0%	0%
Minimum	0%	0%	0%	0%	0%	0%	0%	0%
Maximum	10%	90%	41%	83%	43%	20%	24%	66%

# Sources of Funding for Digitized Special Collections

The next two questions ask about the sources of funding to cover the full *ongoing cost of maintaining, enhancing, and preserving those special collections that have already been digitized* that you reported on in the previous section.

23. Please indicate the sources of funding for the ongoing costs. Check all that apply.  
(n=69)



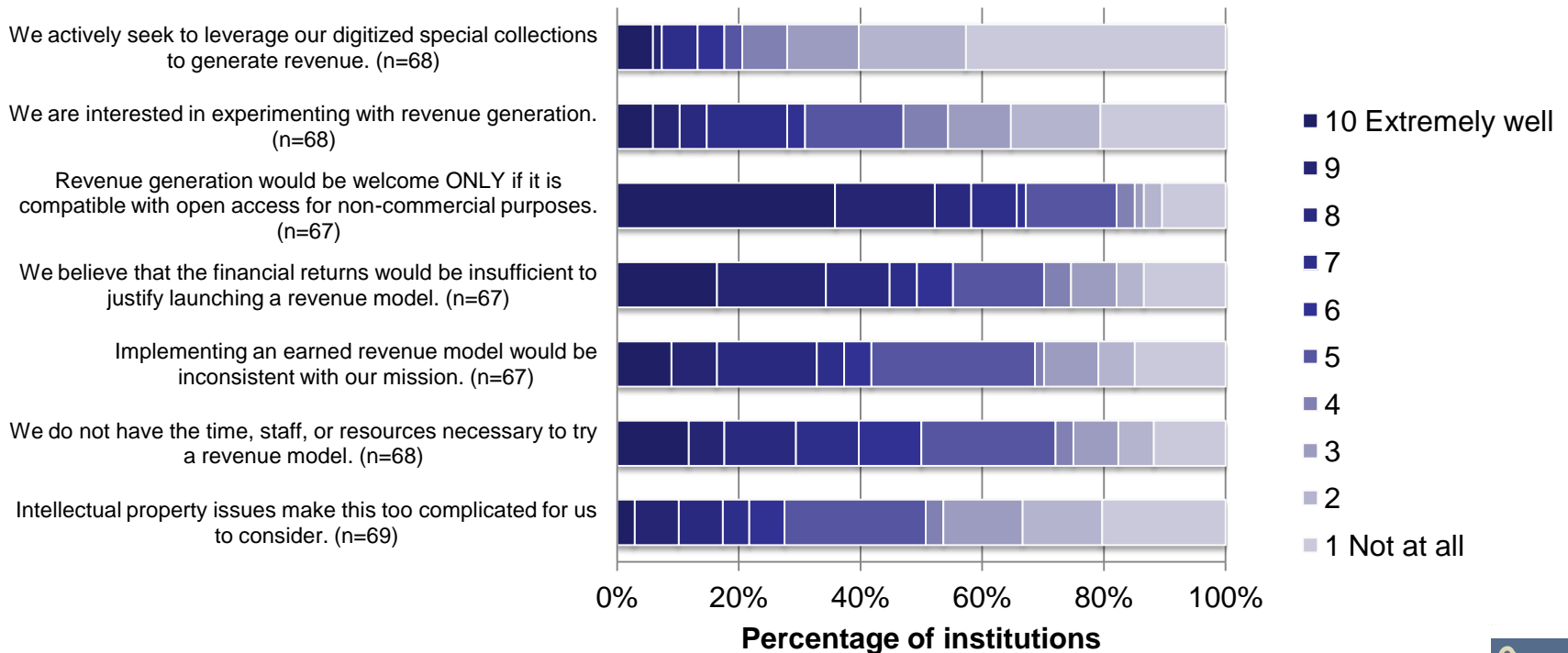
# Sources of Funding for Digitized Special Collections

24. Approximately what percentage of the ongoing expenditures is drawn from each of these funding sources? (n=67)

	Base budget of institutions	Donations /philanthropy	Vendors	Endowment funds	Grants	Partner organizations	Earned income	Other sources
Mean	90%	2%	2%	1%	0%	1%	3%	1%
Median	100%	0%	0%	0%	0%	0%	0%	0%
Minimum	0%	0%	0%	0%	0%	0%	0%	0%
Maximum	100%	30%	69%	65%	1%	20%	50%	65%

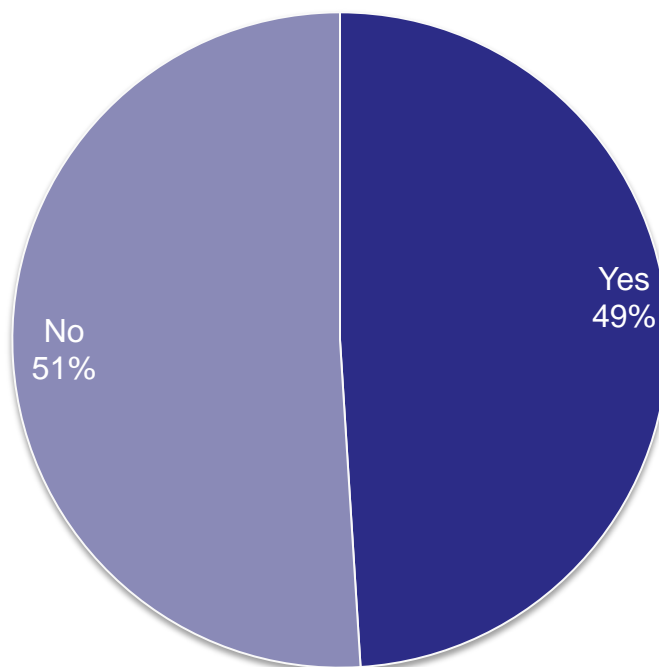
# Generating Revenue from Digitized Special Collections

25. How well does each of the following statements describe your institution's approach to the idea of generating revenue from your digitized special collections? Using a scale of 1 to 10, where 1 equals "Does not describe our approach at all" and 10 equals "Describes our approach extremely well," please select one number per row.



# Generating Revenue from Digitized Special Collections

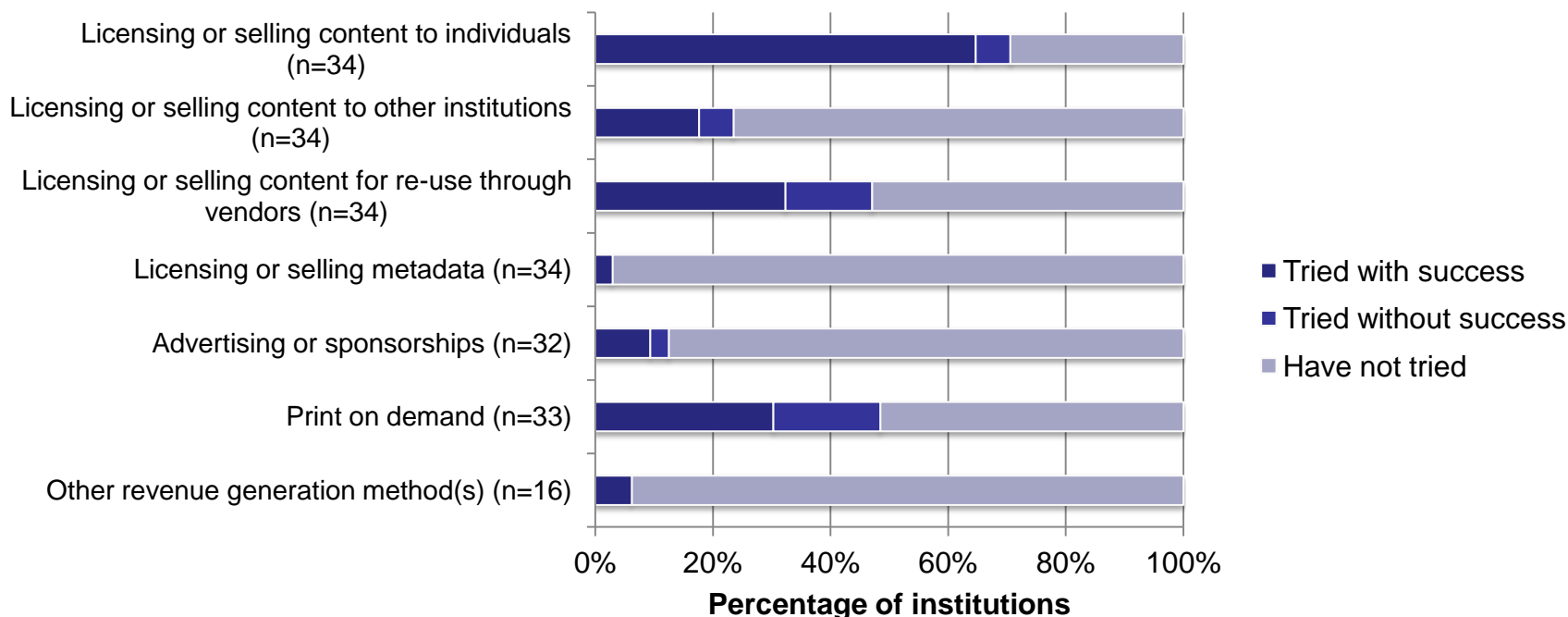
26. Has your institution ever tried to generate revenue from your digitized special collections? (n=69)



# Generating Revenue from Digitized Special Collections

(For all institutions that have attempted to generate revenue from their digitized special collections.)

## 27. Which methods of revenue generation have you tried?

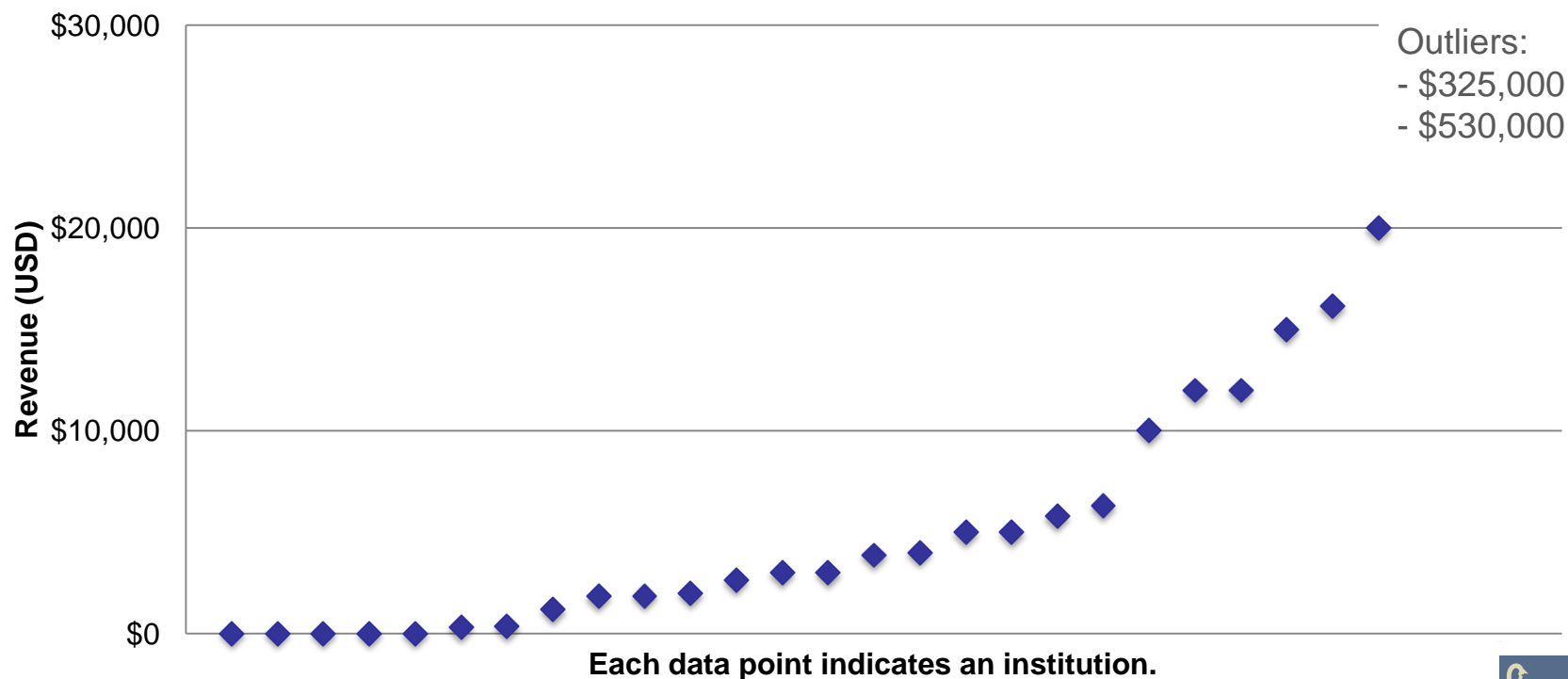


Other: charging other units at the library, partnered with university press to digitize and sell titles from collection, selling prints at annual book and print sale, testing print on demand, licensing to third party product developers

# Generating Revenue from Digitized Special Collections

(For all institutions that have attempted to generate revenue from their digitized special collections.)

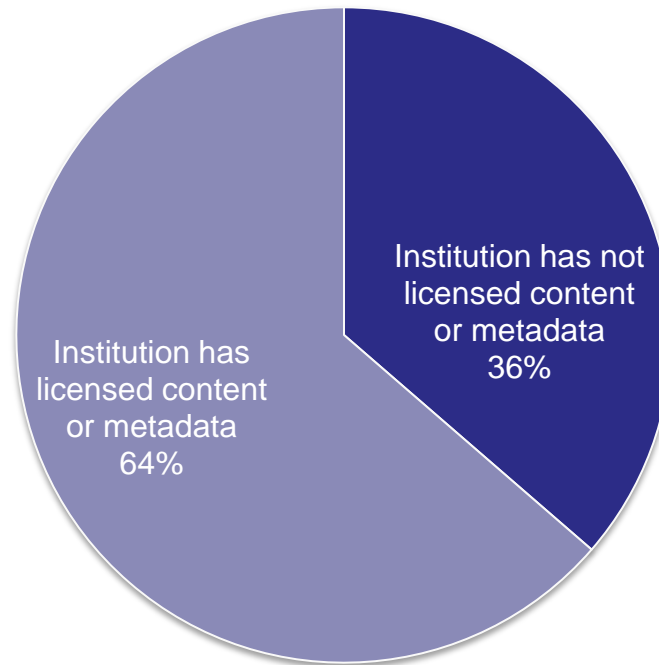
28. Approximately how much revenue did your institution generate from your digitized special collections during the last fiscal year? (n=32)





# Not generated revenue from licensing content or metadata

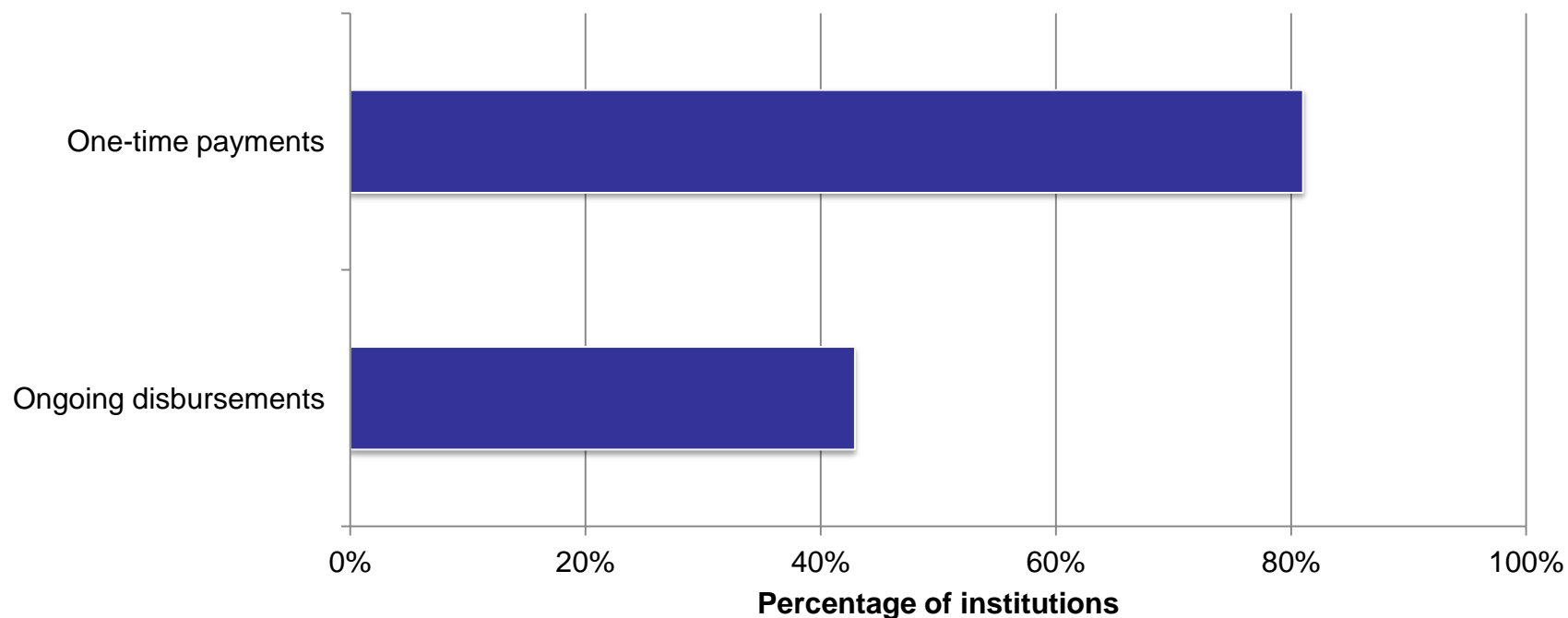
If your institution has NOT generated revenue from licensing the content or metadata of your digitized special collections, please check this box. (n=32)



# Licensing Arrangements

(For all institutions that have generated revenue from licensing the content or metadata of their digitized special collections.)

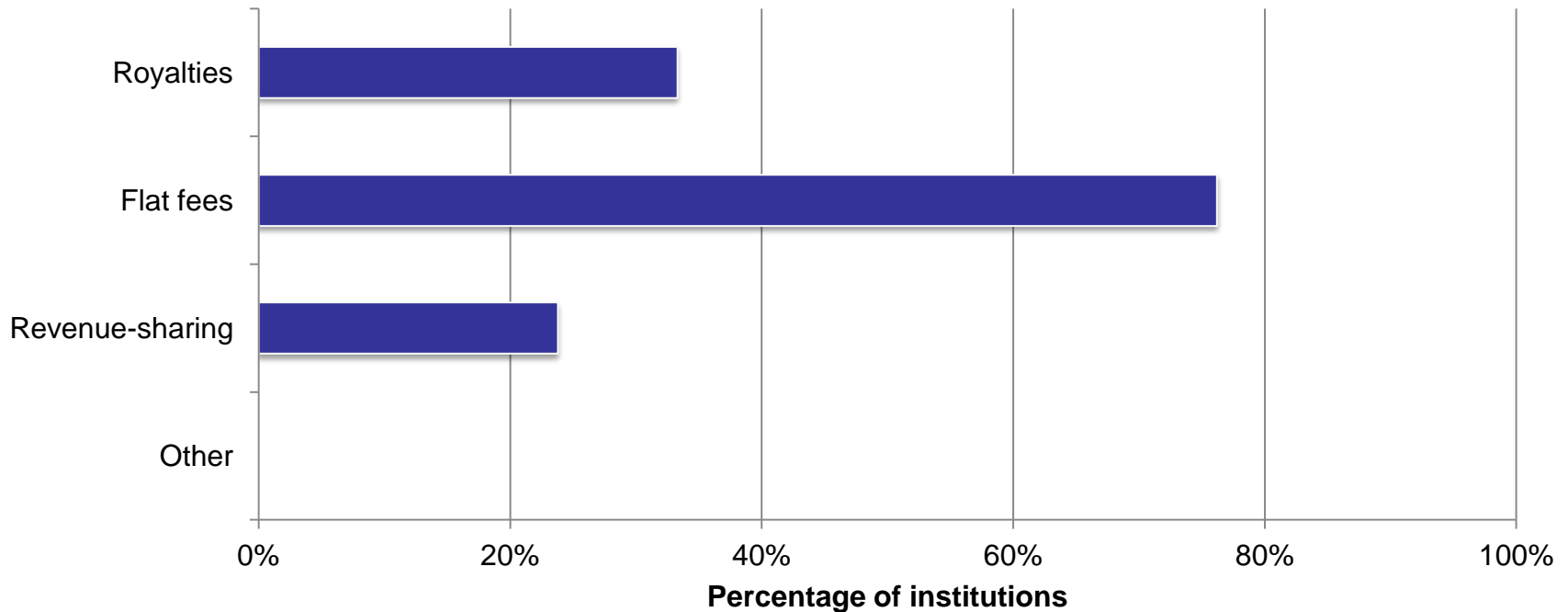
29. We receive: (n=21)



# Licensing Arrangements

(For all institutions that have generated revenue from licensing the content or metadata of their digitized special collections.)

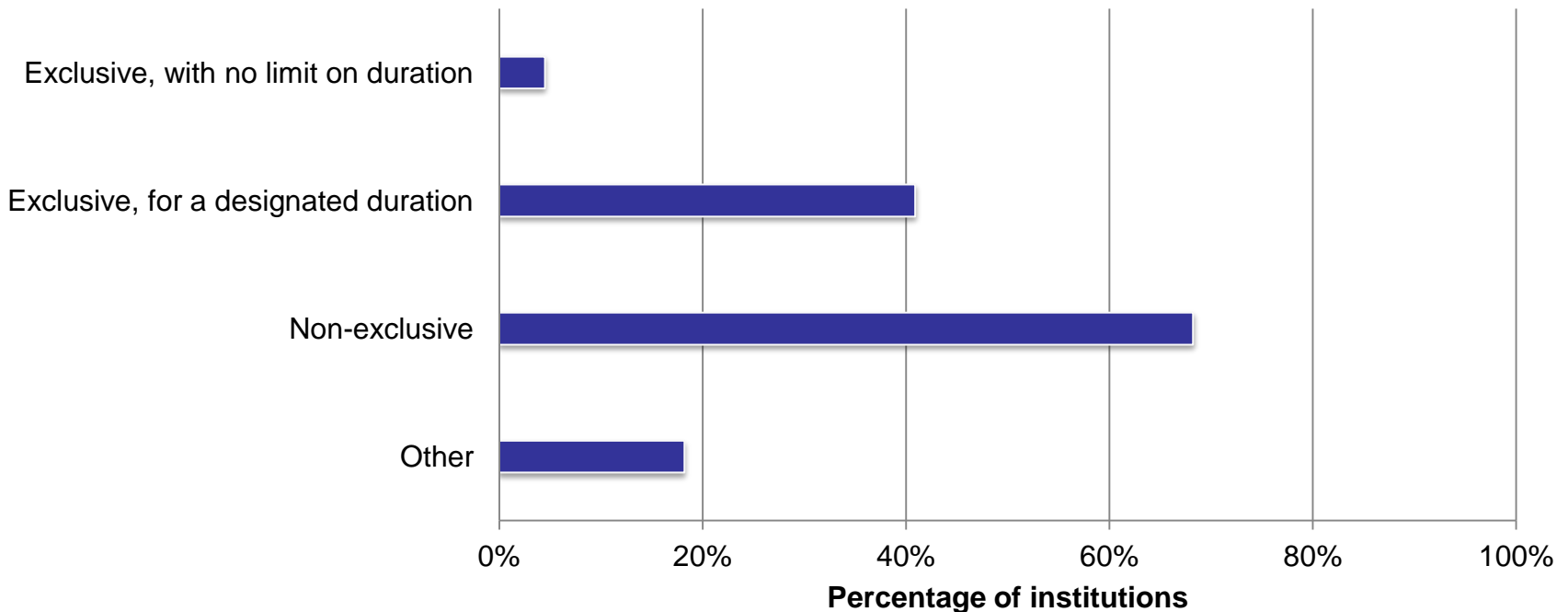
30. Payments are structured as: (n=21)



# Licensing Arrangements

(For all institutions that have generated revenue from licensing the content or metadata of their digitized special collections.)

31. We grant the rights on the following basis: (n=21)

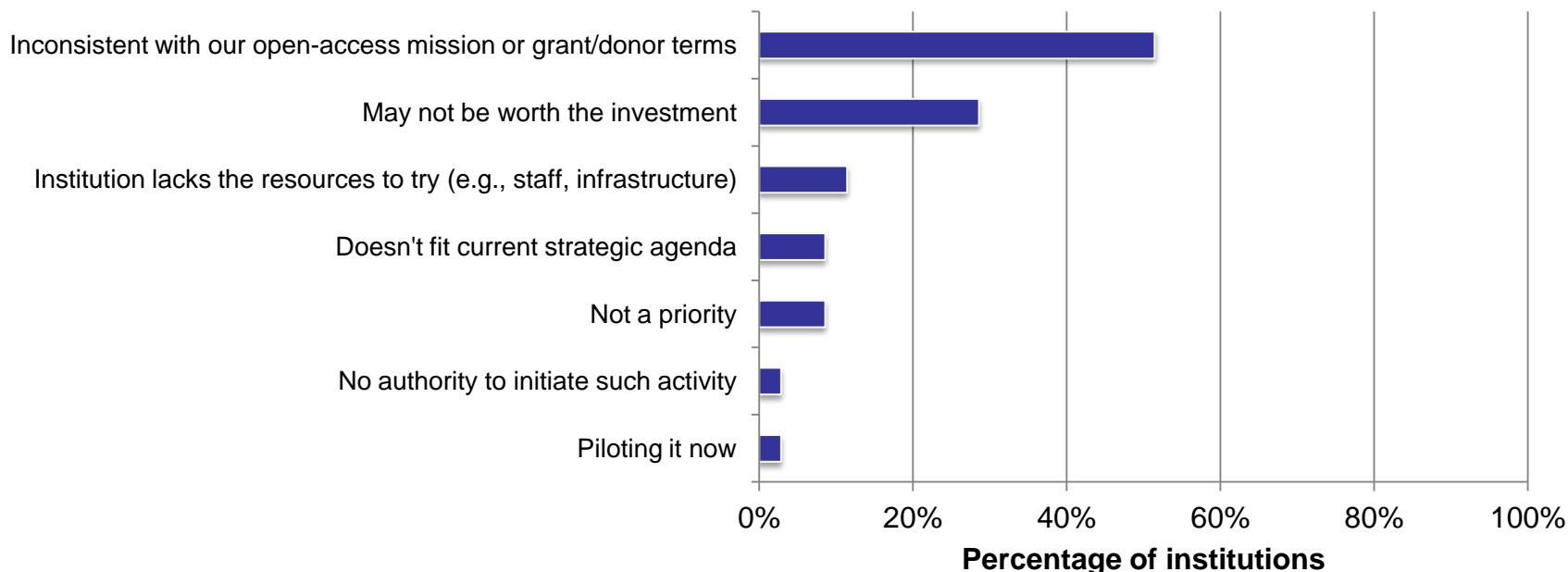


Other: "permissions" fee for items for which institution does not hold copyright, non-exclusive for a designated duration, exclusive rights granted to vendor (reserving some permissions for hosting a collection at the library), commercial rights only to a single user,

# Generating Revenue from Digitized Special Collections

(For institutions that have not attempted revenue generation from their digitized special collections.)

32. Please briefly describe why your institution has never tried to generate revenue from your digitized special collections. (n=34)



NB: Open-text responses were grouped into shared categories.

Other: "permissions" fee for items for which institution does not hold copyright, non-exclusive for a designated duration, exclusive rights granted to vendor (reserving some permissions for hosting a collection at the library), commercial rights only to a single user,

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