ANNOTATED BIBLIOGRAPHY

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Annotated Bibliography

This bibliography provides annotated resource information about the digitization of archive collection photographs. Digital conversion projects, regardless of the analog subject’s form, require planning, selection of materials for digitization processing, identification of conservation and preservation requirements for fragile or deteriorating materials, the image capture process, the creation of metadata, and storage of the captured image. Digitization of photographic collections requires additional knowledge of the physical attributes of the photograph materials, and an understanding of what conservation and preservation methods are appropriate for each type of material. In this bibliography, I have assembled materials which describe the archive digitization process (specifically as regards work with photographic collections) in terms of an overview of that activity, and identification of what current work is being done to establish its best practices and standards, and what professional issues apply to the digitization of photographic archive collections. The bibliography is organized into seven categories of resource information: access; conservation and preservation; copyright and licensing; glossary; imaging process; metadata, controlled vocabulary, and thesaurus; and project management.

Digitization of archive collections is currently being done in all types of libraries and archives throughout the world. The need for quality digitization of protected and fragile archive materials is increasing as library and archive patrons and researchers continue to press for online access to these materials (and for improved arrangement and description of these materials). All libraries that maintain archive collections are candidates to become actively engaged in collection digitization. The more we know
about what work is being done in the field, and of the standards and best practices of that work, the better prepared we are to participate in it.

My target audience is fellow SLIM students who, like myself, are interested in a professional career working with the digitization of archive photographic materials. As students, we seek out information through interviews, and through online and print sources, to increase our knowledge of a subject. Those of us who are interested in the subject of archive photograph digitization are, I believe, interested in knowing where such work is being done, the scope and issues of that work, and what aspects of the imaging process may be learned in preparation for future employment in the field upon graduation.

At the start of my research, I drafted an initial list of appropriate search terms (archive digitization, image digitization, preservation digitization, digital conversion, image preservation). I then used those terms to search through the Dialog databases (with very poor results initially, and then with some success the second time I tried). My initial search was of the Library Literature (438) database with these search terms:

![DialogWeb search results](image-url)
Although I found resources, I was unable to find full-text resources that were appropriate for this bibliography. My subsequent attempt to search through Dialog was based upon instructions received in class (first, search for the primary concept or synonym; then search for the secondary concept; then search for a combination of the first two searches). I searched through the Library Literature (438) and Arts & Humanities Search (439) databases, and this attempt was more productive. I found a number of useful full-text articles through the H.W. Wilson Company/Wilson Web, and have included the best of the articles in this bibliography.

I conducted online catalog searches (with the modified list of search terms) of the libraries at Emporia State University, Kansas University, Lawrence Public Library, Johnson County Public Library, and the Kansas City Public Library. In addition to the catalog searches, I used the search terms (modified as useful terms were discovered in successive searches) to search through the Lawrence Public Library’s OCLC First Search database, where I found a number of excellent resources.

To determine what resource information working archivists use, I interviewed archivists at the Kansas State Historical Society, the Robert J. Dole Institute of Politics,
and the Watkins Community Museum of History to ask what resources they used as reference and training for their institutions’ digitization of archive photographs. I reviewed their print collections for this bibliography, and researched the online sites they recommended. These interviews, especially those of Matt Veatch (Kansas State Archivist) at the Kansas State Historical Society, and of Jean Bischoff (Senior Archivist) at the Robert J. Dole Institute of Politics, were of significant help to me. Both archivists took the time to describe how they looked for resources (what search strategies, what determination of source authority), and identified the primary sources they used for their own digitization projects. In both cases, they relied on only a very few print materials and on several primary web sites (standards groups and digital journal sites). All of their recommended resources are present in the following bibliography.

Armed with bibliographies obtained from the books and web sites I’d located so far, I revisited the online catalogs for the five academic and public libraries previously searched, and looked for further matches. Where found, I either placed an online request for the material, or visited the library and checked it out. In one instance, I placed an online hold request for a book at the William Allen White Library at Emporia State University. When the book was available, the WAWL librarian mailed it to me.

I went to http://www.worldcatlibraries.org and looked for books in local (66046 zip code) libraries and archives for author names (e.g., Anne Kenney, Jill Marie Koelling) and subjects (e.g., digital preservation, image processing, digital standards, etc.). I was delighted with the feature that let me identify which local library or archive had the book in its collection. I checked out books located at libraries in Topeka, Lawrence, and Johnson County, and visited archives in both Topeka and Lawrence to examine those
books found that could not be checked out to me. All of these materials are present in the bibliography.

I also conducted repeated searches through Amazon.com, and Internet search engines such as Google, Yahoo, and my copy of the WebFerret Pro multi-search engine search application. Every resource found led to other resources. I finally had to stop collecting reference sources and start evaluating them for inclusion in this bibliography. I have tried to eliminate duplicate information (there are a great number of project reports and ‘best practices’ guidelines) so that only those materials I’ve found of greatest interest or usefulness are presented. I’m convinced that my next search will find even more and even better resources, but I’m content, at last, with those resources I’ve identified.

What did I learn about the organization of information for my topic? That current, authoritative, information of digitization processes is most readily found on the Internet, usually in web sites devoted to the identification of standards and best practices for digitization projects, or in those web sites created by institutions to provide access to their digital collection. A reliable secondary source of information is to look for the standards groups for that topic (e.g., the Society of American Archivists, and the Council on Library and Information Resources).

I found that the most direct way to gather information for a specific information community (e.g., practitioners of photograph digitization), is to ask members of that community what resources they use and what search strategies they used to identify those sources. That I chose to interview practitioners is a direct result of my experience as an IT technical writer. When in doubt, ask the person who uses the information. And, at the end of the day, I sit here happily, surrounded by resources about photograph digitization.
Bibliography

Access


Libraries, archives, and museums must balance their wish to increase public access to their collections with their institutional responsibilities to protect their collections (both physically and in terms of copyright permissions) and to enact sustainable collection access policies and standards. This report presents business models of Internet access to digital collections (including, most particularly, that of the George Eastman House’s International Center for Photography), and discusses those business models in terms of their relative success, failure, and sustainability. The report is included in this bibliography, primarily, because of the recommendations it makes in the areas of: business model planning, digital collection access sustainability, infrastructure and technological issues, and its call for further research into user needs, marketing, and interaction. The references section is a thorough hyperlinked guide to the many key organizations involved in creating institutional digital content standards for the Internet.


This is an excellent guide to the practices and standards of large-scale digitization projects of visual arts materials. All aspects of project processing
are addressed (copyright and rights management, digital image creation, data description and documentation, project management, resource delivery to users, storage and preservation, digital formats, and hardware/software platform recommendations) and real-life examples are provided for each. I was most impressed with its glossary of terms, and with the Primary Image Capture Workflow diagram provided as an appendix.

While I reviewed only the published print version of this guide, I have found it is also provided, in its entirety, on the Arts and Humanities Data Service (AHDS) web site: http://vads.ahds.ac.uk/guides/creating_guide/contents.html, as is a link to more current guide information developed since the guide’s 2000 publication (http://www.tasi.ac.uk/advice/advice.html). Two other useful AHDS guides are available online (http://vads.ahds.ac.uk/guides/index.html) from that site: Using Digital Information in Teaching and Learning in the Visual Arts, and Creating and using virtual reality: a guide for the arts and humanities.


One of a series of reports produced by the Council on Library and Information Resources, this focuses on the issues and problems of large-scale digital imaging projects developed to provide Internet access to archive and museum photographs. Of special value are the appendices, which include the Library of Congress (LC) National Digital Library Program (NDLP) project planning

Number 116 in Neal-Schuman’s how-to-do-it manuals for librarians series, this is a comprehensive guide to the creation and management of digital archive content on the Internet. Topics include planning the digitization project, establishing digital imaging policies and techniques, and the maintenance and preservation of digital archives. Of particular interest are Stielow’s identification of digitized and web finding aid creation guidelines, discussion of applicable language and database options, identification of leading automation systems, and identification of the requirements and display options involved in the creation of a digital collection’s web site. Dozens of on point illustrations and sample forms are provided, as is an excellent webliography.

**Conservation and Preservation**


This is a full compilation of course lectures and materials from the Society of American Archivists’ “Administration of Photographic Collections” workshop conducted in Edwardsville, Illinois, on April 29-30, 2005. Focused, in part, on the appraisal, cataloguing and description, conservation, and dating of historical photographs, the workshop also addressed the issues of copyright
and public access. Of particular interest to users of this bibliography are the sections devoted to metadata creation, physical conservation of photograph materials, and the discussion of public access to copyrighted and/or fragile original photographs.

**Building a national strategy for digital preservation: Issues in digital media archiving.**

(April, 2002). Washington, D.C.: Council on Library and Information Resources. Commissioned for the Library of Congress’ National Digital Information Infrastructure and Preservation Program, this report examines preservation issues in its digital material collections (specifically, archived e-books, e-journals, audio, video, digital TV, and web sites). Each collection type is examined in terms of the technology issues associated with its storage, technical obsolescence, storage architecture, metadata, access, and rights management. Of particular interest to this bibliography’s users is the summary of findings that identifies the digital archiving issues examined and the suggested best practices for each.


*Library Trends*, 52 (1), 133-7. Retrieved March 4, 2006, from the Library and Information Science database (The H.W. Wilson Company/Wilson Web). This article attempts to reconcile the seemingly opposing philosophies of image digitization and image conservation by focusing upon the archivist’s primary responsibility to protect fragile archive materials. To that end, model guidelines are proscribed, for each stage of a digitization process, to ensure that the original image artifact is not harmed by the digitization process, and
that it is safely treated or stored after image capture has been completed. It is
this redirection of emphasis to the conservation of the artifact that I found of
particular interest for inclusion in the bibliography. The article is also
available in .PDF format from the H.W. Wilson web site:
http://wilsontxt.hwwilson.com/pdffull/01862/m4rm7/5fr.pdf

from an RLG symposium held March 17 and 18, 1994, Cornell University, Ithaca,

This is a bound collection of the proceedings (from opening address to
concluding remarks) of the Research Libraries Group’s landmark 1994
symposium. Chaired by Anne Kenney (who wrote *Moving theory into
practice: Digital imaging for libraries and archives* in 2000), the symposium
sought to establish a shared knowledge base, within the RLG community,
about the use of digital image technology for archival preservation and access.
Five tutorials, each with extensive resource lists, provide an excellent
overview of digitization preservation subjects: standards, long-term
intellectual preservation, data conversion, quality control, and indexing
structures. The indexing structures tutorial, presented by Peter Hirtle of the
National Archives, is of particular usefulness, as it discusses indexing
methods in terms of the nature of the digitized material, type of digital file
format, and the access needs of the user.

Neal-Schuman Publishers, Inc.
Winner of the Society of American Archivists’ 2001 Preservation Publications Award, this is a practical guide to digital preservation for both native born and analog converted digital formatted files. Discusses theoretical basis for making decisions about digital media preservation, and cites recent (as of 2000) research into identification of authentic electronic records, appraisal, preservation methodologies, and developing policies and standards. Of particular interest are chapters 6 and 7, and the very extensive sources bibliography at the end of the book. Chapter 6 (“Digital Imaging and Preservation”) identifies technical considerations in implementing an imaging system, and, of particular interest to me, described the process of setting up a preservation program. Chapter 7 (“Preserving the Information System”) describes how to create and maintain the information system (procedures, materials, and equipment), examines areas of strategic decisions, and provides a seven-step approach to implementing those decisions. This is a clearly presented and easy-to-read examination of best practices recommended for digital preservation.


An important part of photograph conservation is the communication and dissemination of the material’s information. For the conservator, this often involves providing access to a replica of the fragile, original, photograph rather than to the original itself. This guide discusses the many ways by which archive photograph collections are evaluated, protected, exhibited, and
disseminated (via analog duplication, micrography, or image digitization).

Chapter 9, Digitization, is of particular interest to this bibliography’s 
audience. It discusses the conservation issues (rather than the techniques) 
involved in image digitization (both as image duplicates and as ‘born digital’
collection materials), and examines the problems of image storage and storage 
media preservation.

technical foundation for digital preservation*. Washington, D.C.: Council on 
Library and Information Resources.

This report, prepared for the Council on Library and Information Resources, 
describes the then-current environment of digital preservation efforts, and the 
suggested solutions to the problems of digital preservation. The report makes 
a strong case for development and adoption of an emulation strategy standard 
for preserving the integrity of digital collections. It is included in this 
bibliography as a cogent presentation of a strategy by which digital collection 
objects may be preserved through encapsulation of the original document (or 
image), the software/operating system applications essential to its proper 
display, and the annotated metadata which fully identifies the object and its 
environment for emulation and access.


Written before image digitization was an option for preservation of archival 
photographs, this book is included in the bibliography for its discussion of the
intellectual and historical worth of archive photographs, and for the wealth of conservation information contained in its Part Two (“How to care for historical photographs: Some techniques and procedures”). Included is an excellent technical appendix, provided by the George Eastman House of Rochester, New York, that identifies the material, technique, and period (1839-present) categories of archival photographs for the purposes of material identification and conservation.

Copyright and Licensing


This is a very straightforward, practical guide, written for librarians, to create licensing policies, negotiate contract terms and conditions, and manage licensing responsibilities for an institution’s digital materials and web sites’ digital content. It provides an overview of the subject (including defining licensing terms), detailed explanations of key digital licensing clauses, and sound advice about conducting effective negotiations. Of special value is the section with answers to frequently asked licensing questions, a glossary of IT licensing agreement terms, and an appendix of resources about licensing digital content for librarians.


A twelve step guide to the development and implementation of a plan to organize the reader’s institution’s copyright issues. The instructions are clear,
resources are identified where applicable, and the article identifies a manageable plan for identification and management of copyright issues. Although other resources in this “copyright and licensing” bibliographic category provide a much more comprehensive discussion of copyright issues, this article is particularly useful for its clear instructions and brevity (twelve steps in no particular order).


Written primarily for museum professionals, this authoritative guide provides a clear understanding of the copyright, trademark, and licensing issues relating to digital museum materials presented on the Internet. The guide specifically addresses the Copyright Act of 1909 (which applies to all materials published or registered before 1/1/78), the Copyright Act of 1978 (which applies to materials from 1978 to 1998), and the Digital Millennium Copyright Act of 1998. At issue is the determination of to what extent Internet access to a digital image of a copyrighted item is subject to that item’s copyright protection. Through careful analysis of actual and hypothetical examples of copyright application, the authors describe a legal framework for making informed decisions about copyright, trademark, and licensing of digital materials in museum web sites.

This exceptional handbook, written by an attorney and adjunct professor at San Francisco State University, is an expression of the Nolo organization’s (see http://www.nolo.com) commitment to provide legal self-help books to the general public. In this instance, the subject is how to obtain permission to use copyrighted materials on Internet web sites. Comprehensive and well-organized, the handbook includes an overview of the copyright and intellectual property laws, identification of the necessary permission licensing and release tools, and, most usefully, thirty-two legal forms by which to document licensing permissions, releases, and agreements.

**Glossary**


This delightful little dictionary provides clear definitions (and, frequently, examples of use) of digital imaging terms used by graphics designers, photographers, publishers, printers, computer programmers, and anyone else involved in image digitization. Although not a comprehensive dictionary that has been updated with imaging terminology created since its publication in 1998, it is included in this bibliography because I noticed that I’ve used it several times to clarify terminology encountered in articles and books gathered for the bibliography.
Imaging Process


This digital document (provided in seven hyperlinked sections from the document home page) is the result of study made of the current state-of-the-art practices of archive, library, and museum projects for digital imaging of visual resources. Created by the Digital Library Federation, the Council on Library and Information Resources, and the Research Libraries Group, the study group produced a set of five guides that identify objective measures for image qualities at various stages of the imaging process. The five guides are: Planning an Imaging Project; Selecting a Scanner; Imaging Systems: The Range of Factors Affecting Image Quality; Measuring Quality of Digital Masters; and File Formats for Digital Masters. Each guide is well-written, clearly organized, and has immediate usefulness for this bibliography’s target audience.


This book is the result of a project, funded by the Division of Preservation and Access of the National Endowment for the Humanities, to identify best practices and to offer guidance to libraries, archives, and museums which are engaged in the conversion of archive photographs into digital forms. Excellent processing guidelines are provided for each phase of the digital imaging process.
process. Of particular interest to me is the authors’ description of the process by which a digitization project’s desired level of image quality is determined (i.e., what level of image quality will satisfy the project’s needs?). Once an image quality framework is determined, the subsequent processing decisions are made in support of that framework.

Although I found this resource through the Lawrence Public Library’s First Search database, I subsequently found it again on the Image Permanence Institute’s web site: http://www.imagepermanenceinstitute.org/sub-pages/8page3g.htm The Image Permanence Institute’s web site contains a great deal of useful information for digitization project processes and management, and its bibliography page is an excellent resource I used for further searches: http://www.imagepermanenceinstitute.org/sub-pages/8page24.htm


This is a comprehensive guide to all aspects of digital image creation, manipulation, and online distribution. It is an excellent primer for those who are new to the field of image digitization (and, presumably, to those who wish to increase their current professional knowledge of the field). While it is not specifically directed towards its use by information professionals, it provides clear and engaging explanations of the technical and aesthetic aspects of digital image capture and online use. Of particular interest are the sections
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Describing digital file formats, image resolution, scanner use procedures, copyright issues, and publishing digital images to the Internet.


A thorough, practical guide to digitizing images for the highest-quality results. Extensively illustrated throughout, the guide focuses upon the explanation, and illustrated demonstration, of the principles of professional scanning necessary to achieve quality images. Although the book is over ten years old, and its references to state-of-the-art scanning equipment and software are no longer current, its real strength lies in its focus upon identification and use of industry standard concepts and best practice procedures for quality imaging. All scanning terms are defined, and clear illustrations and examples are provided for each step of each process. Intended for both beginners and advanced users, this is a very good explication of the technical and aesthetic aspects of image digitization.

**Metadata, Controlled Vocabulary, and Thesaurus**


This expanded and updated revision of the Getty’s 1995 *Introduction to Imaging* standard textbook is a beautifully formatted guide to the basic technology and processes involved in building a cohesive digital image collection. Beyond its description of digitization projects’ purpose and
processes, however, is its excellent discussion of metadata schemas, controlled vocabulary, and the development of security policies and procedures related to Internet access to digital collections. It is in this area that the book is of singular use for identifying what metadata schema may be most appropriate for different collections and uses. The glossary and resources sections are also particularly useful.

_Data dictionary for preservation metadata: Final report of the PREMIS Working Group._


The Preservation Metadata: Implementation Strategies (PREMIS) working group is jointly sponsored by OCLC and the Research Libraries Group (RLG). PREMIS’ purpose is to develop a data dictionary and core preservation metadata elements for description of digital preservation materials. This final report identifies the PREMIS data model and data dictionary (version 1.0), developed by the PREMIS group, and provides a thorough description of the methodology, semantic units, and implementation of the data dictionary and metadata elements. Of particular interest is an example of the metadata created for both a photographic image’s .TIFF master file and for the XML file that contains metadata about that image.

The OCLC web page from which this document was retrieved (see citation above) includes hyperlinks to two other PREMIS documents of interest: _XML Schemas for the PREMIS Data Dictionary_ (a set of XML schema containing all the semantic units defined in the PREMIS Data Dictionary), and the


This resource examines the role archivists play in the identification of value and integrity of electronic records, how digital information carries meaning (and how that meaning gains or loses value over the period of that digital information’s life cycle), and how archived digital information is judged for eventual retention or destruction. Of particular interest to users of this bibliography is the *Utility of the Archival Paradigm in the Digital Environment* section that describes the archivist’s approach to the issues of information integrity, metadata, knowledge management, risk management, and knowledge preservation in digital collections. The references section provides good resources for further research into the archival perspective of digital collections.


This resource collection of essays, written by metadata practitioners in a wide variety of institutions, examines different aspects of metadata in practice and in theory. Two essays are of particular interest for this bibliography. *Building
heritage Colorado: The Colorado digitization experience describes the landmark project’s adoption and use of Dublin Core as the metadata standard for its images database. Eye of the beholder: Challenges of image description and access at Harvard discusses Harvard’s development and use of the Visual Image Access (VIA) catalog, and the associated issues regarding metadata structure, data element list (VRA core categories), and data content.


Written as a part of a series of reports produced by the Digital Library Federation for the Council on Library and Information Resources, this report discusses various knowledge organization system options by which digital content may be organized and shared across different access platforms. Of particular interest to users of this bibliography are those sections which discuss how to make digital resources accessible to external communities (mapping to multiple indexing schemes, use of free-text search terminology, etc.), and a best practices analysis of how to plan and implement knowledge organization systems in digital libraries.


Developed by the Getty Art History Information Program, the thesaurus provides a standard, controlled vocabulary for use by indexers and catalogers of art and architecture, including digital image surrogates. The AAT
standardized vocabulary allows development of accurate and consistent index and catalogue records of collection items. Used in conjunction with the Library of Congress subject headings, and the Library of Congress controlled vocabulary for graphic materials, this thesaurus is an excellent, authoritative, source of faceted controlled vocabulary terms for indexing photographic collection materials. Of particular interest are the photograph hierarchy vocabulary terms present in the visual and verbal communication (V.VC.) facet of visual works.

Project Management


This brief article describes the process by which the staff of a small museum, the Lauren Rogers Museum of Art, conducted a survey of digitization projects being done at similarly-sized institutions to determine what equipment and processing scale were in use among their peers. The results of their survey are presented in terms of method and analysis (e.g., who of those surveyed were actually engaged in digitization projects?), hardware and software recommendations, and a description of the consensus opinions about the digitizing process. Their conclusion was that digitization is not beyond the means of medium to small libraries, and that it is feasible for even modest

This is a practical handbook which provides a framework for the strategic decisions required of library information managers when planning and implementing digitization projects. Organized in two parts, the handbook addresses strategic planning decision issues (Part 1), and provides a step-by-step examination of issues (Part 2) encountered during implementation of the digitization project. Case studies are provided as illustrations for each area of discussion. Of particular interest to the users of this bibliography are those sections which describe metadata and technical issues encountered in image collection digitization. The bibliography is exceptionally good.


This is a report of Cornell University’s six year research into the issues and processing practices of digital imaging for libraries and archives. Thorough examination is made of the technologies involved in digital capture, storage, and online access of digital materials. A hybrid solution (producing both microfilm masters and digital images) is suggested to preserve deteriorating research materials. Of particular interest to this bibliography are those sections identifying metadata creation of digital images (including OCR’s automated
creation of keyword access), and the discussion of the technical and procedural aspects of photograph scanning.


A practical guide to the application of digital imaging theory as practiced in specific projects. Imaging issues are discussed in the logical order of digitization project processing: selection, benchmarking, quality control, metadata, system building and image processing, development of image management systems and web delivery, and the establishment of digital preservation policies. Each step in the process is described in terms of best practice theory and real life project examples.


This remarkable book launched my interest in archive photograph digitization when I came upon it two years ago. Written by the woman who was instrumental in creating and managing the Nebraska State Historical Society’s image digitization projects (and who has since gone on to direct the groundbreaking Collaborative Digitization Program in Colorado), this is a very practical guide to the decisions, problems, and unexpected rewards encountered in defining and executing a digitization project for archival photographs. Processes are thoroughly described, and processing illustrations (including ‘before’ and ‘after’ images) are provided throughout. This is an
excellent introduction to the scope and process of digitizing historical photographs for research and Internet access.


Originally intended as a resource for grant applicants to the Institute of Museum and Library Services (IMLS), this guide has been endorsed by the Digital Library Federation, and is now maintained by Framework Advisory Group of the National Information Standards Organization (NISO). It is intended as a best practices guide for digital project managers, and for grant-making organizations which fund such digital projects, and provides immediate and practical information for digital project planning and management. This is also an unparalleled pathfinder guide to Internet resources (as identified in 2004) in the areas of collections, objects, metadata, and projects.


This guide to the processes, policies, and best practices (identified by current practitioners of digitization projects) provides a wealth of practical information to project managers. It discusses the need to preserve historical collections through digital replication, provides sound advice about planning
and implementing digital projects, and discusses the issues of selection, copyright, and technology. Best practices are identified from a wide variety of case studies. Of special interest to me is the section that discusses vendor relations (whether for use in-house or outsourced) and provides clear guidelines for the selection, negotiation, and contract processing involved in working with external vendors.
Wayne State University. University of Wisconsin - Milwaukee, School of Information Studies. University of Illinois at Urbana-Champaign.
Rutgers School of Communication and Information. The Ph.D. program is designed to prepare scholars for leadership in teaching, research, and administration in higher education, information organizations, and related fields. It is based on a core curriculum of four foundational courses, four research courses, and four advanced courses in a concentration (library and information management; information design technology; information systems; informatics). Concentrations: Library and Information Management, Information Systems, Instructional Design Technology, and Informatics. Hybrid. Specialty Areas of Focus. Emporia State University / School of Library and Information Management is located in Emporia, KS, in a small setting. Degrees & Awards. Degrees Offered. Update my info. Your submission to School of Library and Information Management has been sent. Larger Map. Other Schools of Interest. Emporia State University (Emporia State or ESU) is a public university in Emporia, Kansas. Established in March 1863 as the Kansas State Normal School, Emporia State is the third-oldest public university in the state of Kansas. Emporia State is one of six public universities governed by the Kansas Board of Regents. The university offers degrees in more than 80 courses of study through four colleges and/or schools: the School of Business, College of Liberal Arts and Sciences, School of Library and