STATE LIBRARY
QUEENSLAND

Digital Capture Specifications

File number	710/380/002
Maintained by	Content Management Branch
Approval date	August 2026
Next review date	August 2029

1. Authority

This specification is applied by the authority of the State Librarian and CEO (SLCEO).

2. Responsibilities

Director, Content Management is responsible for strategic direction and oversight of digital preservation and digitisation activities.

Lead, Preservation is responsible for maintaining the *Digital Capture Specifications* in consultation with Lead Digital Preservation. The Coordinator Digital Media is responsible for leading the Digital Media team to capture digital images and/or video of collections according to these specifications.

All staff are responsible for adhering to the *Digital Capture Specifications* when commissioning digital content to be acquired and preserved by State Library.

3. Purpose

This document outlines the requirements for capturing digital source files for the State Library's collections, ensuring they meet both current and future needs for access and digital preservation. It encompasses the imaging of various types of media, such as photographs, manuscripts, objects, and other original documentary heritage materials and publications. Additionally, it addresses the digitisation of audiovisual materials and specifies the appropriate file formats for each type of digital object.

The State Library acknowledges that adhering to standards and specifications aligned with international good practice is essential for the effective implementation and long-term digital preservation and sustainability of digital content. Unlike analogue or hard copy materials, digital information possesses unique fragility, presenting significant preservation challenges. It is particularly vulnerable to loss due to the rapid evolution of computer hardware, operating systems, and software, as well as the limited lifespan of most physical storage media. Furthermore, digital files are more susceptible to unnoticed corruption or unauthorised alterations.

Effective digital asset management, long-term digital preservation, and storage implications are essential considerations throughout every stage of a digital file's life cycle. Ensuring quality specifications are in place at the time of capture or creation is a key measure to safeguard the State Library's growing investment in digital content.

4. Principles Statement

- State Library digitises physical collections once, at a standard that will ensure long-term access and preservation.
- Digital archive files are created by digital capture from the original physical version, or from the highest quality digital file available, and will be exchangeable across platforms, broadly accessible, and will be digitised according to documented specifications.
- Where digital files are donated and are significant, the requirement for files to meet these specifications may be waived. However, every endeavour should be made to ensure the files being provided are at the highest quality possible.
- To ensure faithful digital capture, no correcting of imperfections to the digital item will be performed, however files may have some post-digitisation editing to improve quality.

5. Scope

The below specifications cover digital content captured for State Library from physical collections, either in-house, or from external vendors. They also cover the standards expected of born digital content received by the library from donors and vendors.

6. Definitions

Word	Definition
Analogue	Analogue video and audio is created using analogue technology where information is translated into electric pulses of varying amplitude (as opposed to digital technology, which transforms information into binary format (zeros and ones) and each bit is representative of two distinct amplitudes.
Authenticity	The quality of being reliable or trustworthy. In the case of digital materials, it refers to the fact that whatever is being cited is the same as it was when it was first created unless the accompanying metadata indicates any changes. Confidence in the authenticity of digital materials over time is crucial owing to the ease with which alterations can be made.
Authentication	A mechanism which attempts to establish the authenticity of digital materials at a particular point in time. Mechanisms to assure authentication may include digital signatures, naming schemes, watermarking and various kinds of (open) encryption techniques.
Born-digital	Digital material that was created and exists only in a digital format, for which there has never been and is never intended to be an analogue equivalent.
BWF	Broadcast WAV Format, EBU Tech 3285
CDDA	Compact Disc Digital Audio
Checksum	A small, unique digital fingerprint generated from a set of data. MD5 checksum algorithm is preferred
Codec	coder-decoder/compressor-decompressor
Digital Capture	Digital capture is the process of turning physical information, like analogue video, paper documents, or photography, into digital files also involves taking pictures directly with a digital camera (borne digital) rather than on traditional film.
Digital content	A broad term for an object of some sort (text, image, sound, and video) captured in digital format.
Digital material	A broad term encompassing both born-digital and digital surrogates created as a result of converting analogue materials to digital form (digitisation).

Digital object	Data stored as computer files and requiring applications software for viewing, including databases, spreadsheets, word processor documents, web pages, video, audio, images, maps, 2 and 3-D models etc.
Digital preservation	The series of managed activities required to maintain continued access to digital materials beyond the limits of media failure or technological change for as long as necessary
Digital preservation strategies	Technical approaches to long-term digital preservation including such strategies as data migration, normalisation, technology preservation (hardware and software) and technology (software) emulation.
Digital surrogate	A digital copy of an analogue object that has been created using digital technologies
Digitisation	The process of converting a non-digital object into a digital object. The resulting digital surrogate would then be classed as digital material and subject to the same broad challenges involved in preserving access to it as born-digital materials
DPX	Digital Moving-Picture Exchange (DPX) Format used for motion picture film scans.
Draco compression	Draco geometry compression is an open-source library developed by Google Draco designed to compress and decompress 3D geometric meshes and point clouds, making large 3D scan data practical for web and mobile use
Endian	Method used to store computer byte data.
HD	High Definition (1920x1080 pixels)
Hero image	An image file that represents the item or content digitised. It is the first image displayed when searching the catalogue and is used for multi-file (e.g. manuscripts), complex, or audiovisual content.
File fixity	Refer Checksum definition above
FCP	Final Cut Pro editing software
FFV1	FF Video Codec 1
FPS	frames per second
GLB	Is a self-contained, binary file format for 3D models that stores geometry, textures, materials, and animations in a single file.
Indigenous Cultural and Intellectual Property (ICIP)	The traditional knowledge, cultural expression, and cultural heritage of Indigenous peoples. The protocol to recognise the ICIP rights of First Nations people to be seen as primary guardians, interpreters and decision-makers of their heritage. Any item, regardless of format, that embodies, refers to, depicts or describes traditional knowledges or cultural practices is considered to contain ICIP.
JPEG	digital image format using lossy compression, balancing smaller file sizes with good visual quality.
kHz	kilohertz
LPCM	Linear Pulse-Code Modulation
Metadata	Data about data. Information which describes significant aspects of a resource such as context, content and structure of records and their management through time. Metadata supports a variety of operations on objects.
Mbps	Megabit per second
MBps	Megabyte per second (1 megabyte = 8 megabit)
MD5	Checksum value. RFC1321
MKV	Matroska wrapper/container for video (Open Source), IEFT RFC 9559
MP4	MPEG4 file/container format that can hold various encodings, e.g. MPEG-4 AVC (Part 10) (H.264)

MOV	Apple Quicktime wrapper/container for video (see QT)
Preservation Metadata	Preservation metadata is intended to store technical details on the format, structure and use of digital content, the history of all actions performed on the digital material including changes and decisions, the authenticity information such as technical features or custody history, and the responsibilities and rights information applicable to preservation actions.
Preservation	The processes and activities involved in protecting something from loss and ensuring the survival of material through time.
ProRes	Apple Quicktime video code https://www.apple.com/final-cut-pro/docs/Apple_ProRes.pdf
QT Quicktime	Apple Quick Time file/container format. https://developer.apple.com/documentation/quicktime-file-format
RAWcooked	A process to encode audiovisual image sequences to a lossless video stream, reducing file size by between one and two thirds. This process is reversible to restore to original image sequence. https://mediaarea.net/RAWcooked
Redacted Content	Content that has been edited to obscure or remove sensitive information.
RGB	Additive colour model used in digital technology
SD	Standard Definition (720 x 576 pixels)
Secure digital repository	A storage system in which digital objects are stored for subsequent access or retrieval. A secure digital repository aims to provide reliable, long-term access to managed digital resources to its designated community, now and in the future.
TIFF	Tagged Image File Format
V210	V210 Video picture encoding associated with Apple's Quicktime https://developer.apple.com/library/archive/technotes/tn2162/_index.html#//apple_ref/doc/uid/DTS40013070-CH1-TNTAG8-V210__4_2_2_COMPRESSION_TYPE
VTT (Web VTT)	Web Video Text Track Format for providing captions/subtitles for a video
WAV	Waveform Audio File Format

7. Visual works and printed content

Visual works here are defined as two-dimensional works that communicate meaning, information or an artistic experience by visual means. Works may be created using traditional analogue processes or digital technologies.

Material types within this category include:

- Photographs and items created using photographic processes, including:
  - Silver gelatine prints
  - Negative film on ester, celluloid or nitrate bases
  - Colour positive film such as 35mm slides and transparencies on ester, celluloid or nitrate bases
  - Negatives on glass base such as silver gelatine and wet plate collodion.
  - Other early photographic processes such as salted paper prints, daguerreotypes and ambrotypes
  - Digital prints created through pigment transference, ink jet, dye sublimation and other such technologies
  - Digital files created through capture devices such as cameras or scanning equipment

- Maps
- Architectural drawings and plans
- Posters
- Post cards
- Pictorial content in newspapers
- Two-dimensional works of art

Printed and written material includes both handwritten and typescript, published and nonpublished works on paper. Published works may include but are not limited to:

- Books
- Newspapers
- Street directories
- Inserts and foldouts (maps)
- Atlases
- Music scores
- Ephemera
- Journals/serials
- Non-published works such as diaries, correspondence and other manuscript material.

Recommended Primary Archive File Specifications

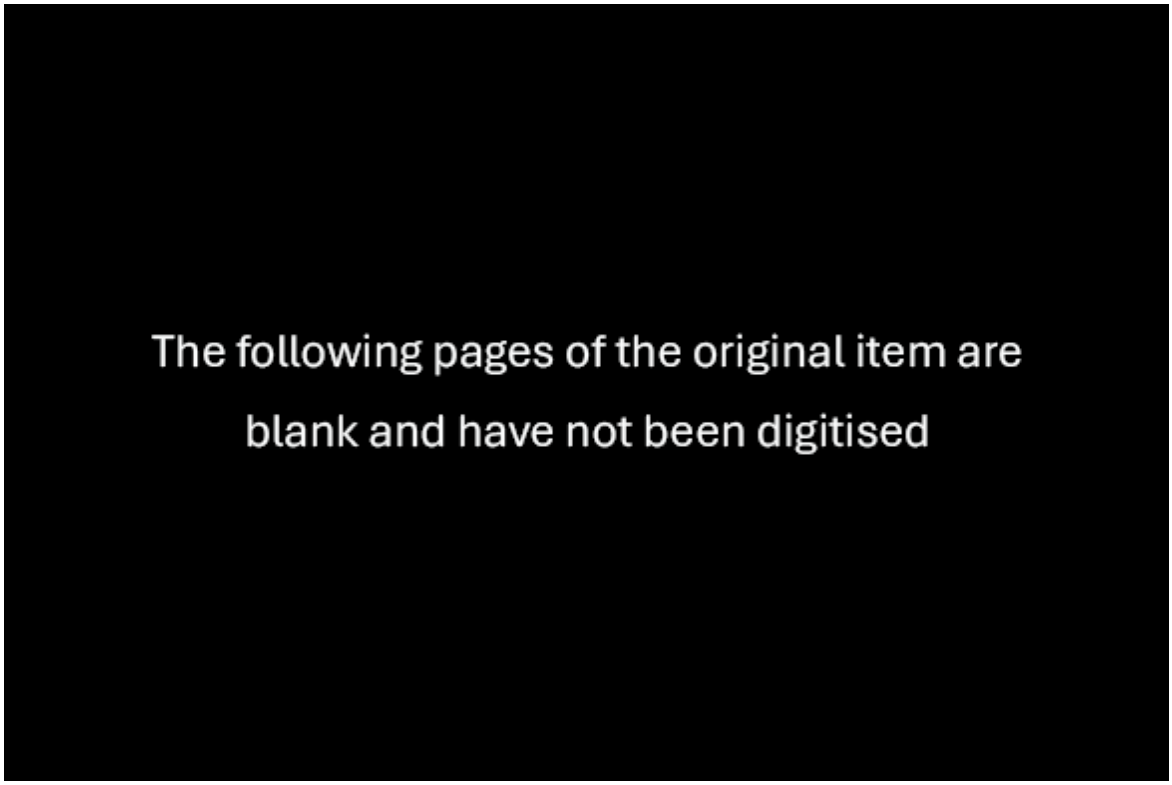
Uncompressed TIFF (Tagged Image File Format) is used by State Library as the primary archival file format.

Use	Description	Minimum Resolution	Minimum Size	Format	File extension
All Archival materials including photographs, transparencies, maps, albums, plans, artworks, published and nonpublished works on paper including manuscripts, diaries and printed text	8-bit RGB colour (24 bit), AdobeRGB colour space	600 ppi	6000 pixels (across longest dimension)	TIFF	.tif
Extraordinary and highly unusual collections including: • Significant artworks • Illuminated addresses • Items listed as Treasures in the Disaster Plan • Artist Books & Realia	8-bit RGB colour (24 bit), AdobeRGB colour space	600 ppi	6000 pixels (across longest dimension)	TIFF	.tif

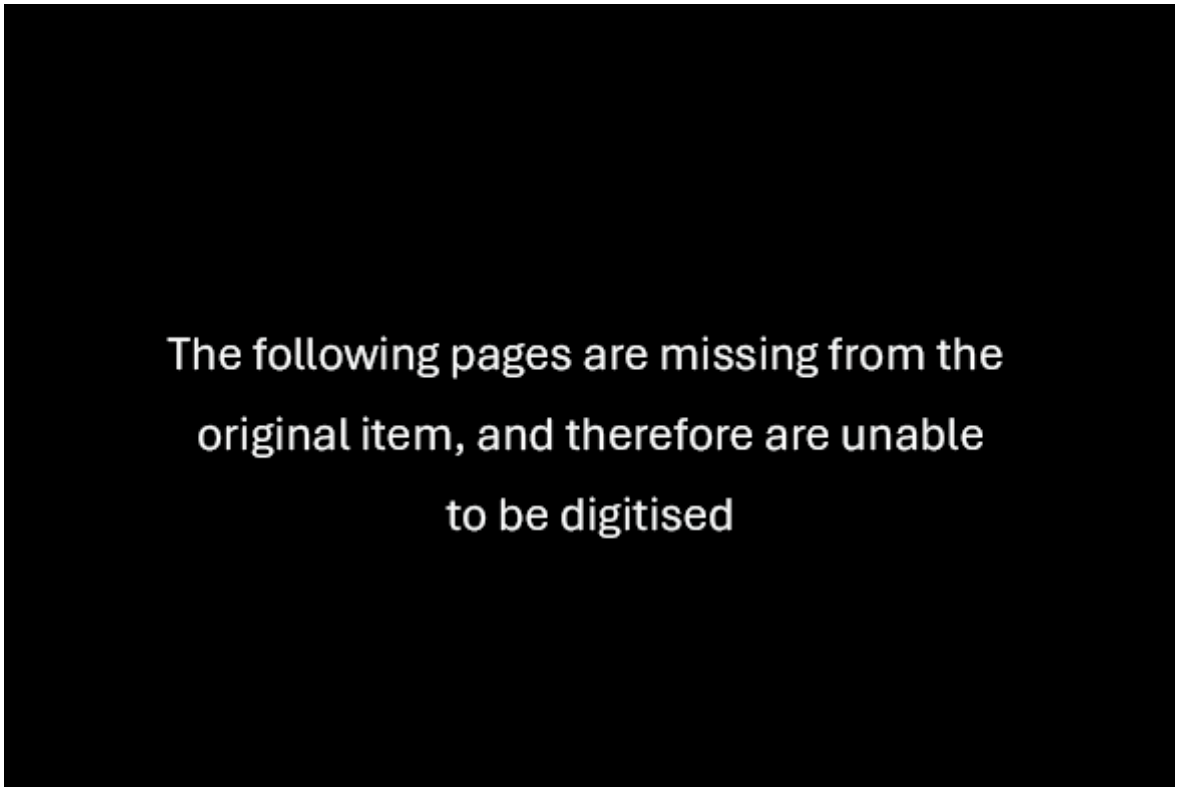
Blank pages are only captured to maintain online viewing sequence. Where an item contains 4 or fewer continuous blank pages, the pages will be digitally captured. Where an item contains more than 4 continuous blank pages, a digital insert is included to indicate 'The following pages are blank'.

'Blank' is defined as not containing any original content (eg. lined pages without text are considered 'blank').

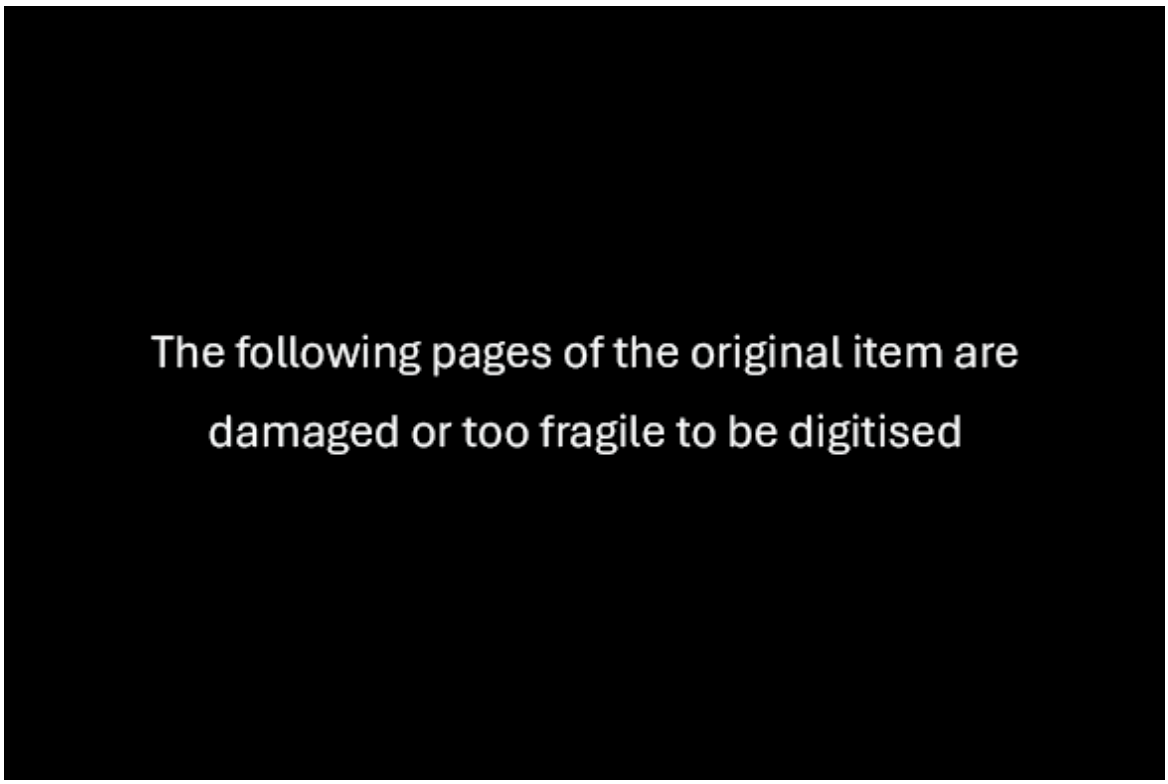
Insert for pages that are blank.



Insert for pages that are missing.



Insert for pages too fragile to be digitised, or damaged.



Double page items such as bound books, newspapers, and journals, will be captured page-by-page, rather than a double-page spread.

Digital capture of inserts and fold-out content

Bound materials may include flat paper memorabilia that has been placed, glued, or adhered to a page. These inserts may be movable or folded, allowing the original bound page underneath to be revealed. The digitisation process for such materials will follow these steps:

1. **Initial Capture**: The page will be digitised as is, with the inserted material in situ (in its original position).
2. **Individual Capture of Inserts**: Each insert will be digitised separately, with file naming that reflects its location within the original bound material.
3. **Capture of Original Page**: The original page in the bound item will be digitised without the inserts or with the inserts folded away, as practically achievable.

The following are examples of inserts that may be encountered:

Pamphlets, flyers, or other ephemera
Postcards
Photographs
Handwritten notes
Programs
Receipts
Small artworks

For inserts that are folded, the following process will apply:

Folded Capture: The page will be digitised with the folded insert in situ.

Unfolded Capture: The insert will then be unfolded and digitised separately. File naming will indicate the insert's location within the original bound material.

The following are examples of folded inserts that may require special handling:

Maps
Plans
Charts
Drawings
Architectural plans
Posters

Post digitisation editing is limited to:

- Minor changes in levels (lightness, darkness, contrast) to match the original image or to slightly enhance important detail
- Photographic print collections with a white border will be cropped to display a minimal portion of the border to just beyond the image area of the photograph
- Photographic print collections with a white border containing inscriptions will not be cropped thereby displaying the entire border
- Cropping of additional white borders or non-image components such as photo corners, mount boards, frames etc.
- Adjustments in colour balance to match the original
- Transparency collections will be cropped to the image area
- Transparency collections with original inscriptions on the borders or mountings will not be cropped

Technical metadata must include as a minimum:

File size
Pixel dimensions
Date of creation
Compression scheme

but it would also be beneficial to include:

Equipment make and model
Exposure information
Colour space
Software type used.

Recommended minimum specification for donated digital content

Where digital files are donated to State Library the preferred minimum specification is as outlined above. Where digital files do not meet the specifications but are considered significant and appropriate for donation, the requirement for these to meet the specifications may be waived. However, donated digital files should be at the highest resolution possible and all endeavours should be made to acquire with at least the following:

If supplied as JPEG files, the smallest amount of compression
For digital cameras, captured at highest quality settings
RAW files preferred if captured with a digital camera
Unedited files direct from the camera or digitisation device if RAW files are unavailable

8. Audiovisual content

Audiovisual material refers to moving image and sound collections. They can be recorded or stored on different mediums or carriers such as motion picture film; grooved and optical discs; magnetic media including videotapes, audiotapes, data-tapes and hard drives.

Audiovisual collections can be in analogue or digital format and are usually dependent on equipment and software technology to access the information. Digital in this context refers to file-based digital audiovisual content.

The file/container format is the video wrapper that encapsulates the video, audio and data essences, also known as encoding formats or codecs. Some file/container formats can only contain a specific encoding format, e.g. Windows Media file format can only contain Windows Media Video and Audio codec. Other video file/container formats such as Quicktime, MKV and MP4 can encapsulate different types of codecs such as FFV1, ProRes 422, V210 etc.

Recommended Capture/Source File Specifications:
Audio Capture

Audio Source	**Analogue Tape (turning digital)**	**Digital File (born digital)**
File format	BWF, Broadcast Wave version of the WAV file (preferred) or WAV EBU Tech 3285	Make copies of original as is; create normalised versions. For Audio Compact Disc (CDDA), create 16 bit, 44.1kHz WAV files.
Channels	Same as original	Same as original
Audio encoding	LPCM - Linear Pulse-Code Modulation	LPCM
Compression mode	No compression	No compression
Bit depth	24 bit or native	Native to source, minimum 16 bit
Sampling rate	96 kHz or native	Native to source, minimum 44.1kHz
Byte Order	Little Endian	Little Endian

Post digitisation editing such as normalisation and noise reduction can only be performed on copies of the digital primary files.

Technical metadata will include at least:

File format
Codec
Creator
Date of creation e.g. 2015-01-28 (yyyy-mm-dd)
Duration e.g. 00:01:23 (hh:mm:ss)
Bit depth
Bit rate
Audio channels

For digital primary files transferred from an analogue source, technical metadata may include:

Source material format and original identification number
Playback and digital converter equipment make, model and serial number
Analogue (format type, speed, channels) conversion to digital (bit depth, sampling rate)
Software information

Checksum file (MD5)
Software used

Motion Picture Film Capture

During digitisation the entire exposed image frame is captured, regardless of sprocket hole/perforation position on each film cell. Post digitisation editing such as cropping and colour grading can only be performed on copies of the digital primary files.

Film capture will be a two-step process of first scanning as image sequence; then RAWcooked encoding to a lossless video (together with audio component if any). This latter process is reversible and can be RAWcooked decoded back to the original image (film frame) sequence.

Film Source	**Film: 35mm/16mm/9.5mm**	**Film: 8mm/Super8**
Image sequence output from film scanner before RAWcooked encoding	DPX – Digital Moving-Picture Exchange (version 1 or 2 if available) SMPTE 268M-1994/SMPTE 268M-2003 Individual frames scanned as images and numbered sequentially. *Overscan to capture entire image content area even if extended to perforations and beyond frame lines.	DPX – Digital Moving-Picture Exchange (version 1 or 2 if available) SMPTE 268M-1994/SMPTE 268M-2003 Individual frames scanned as images and numbered sequentially. *Overscan to capture entire image content area even if extended to perforations and beyond frame lines.
Compression mode	Uncompressed	Uncompressed
Image Byte Order	Big Endian	Big Endian
Bit depth	DPX: 10 or 16 bit, linear or logarithmic TIF: 16 bit	DPX: 10 or 16 bit, linear or logarithmic TIF: 16 bit
Aspect ratio	4:3, 16:9 or native (For films, depending on film gauge, add black sections to match aspect ratio. No cropping of image)	4:3, 16:9 or native (For films, depending on film gauge, add black sections to match HD aspect ratio. No cropping of image)
Width and size	4K (4096 pixels across) or minimum 2K (2048 pixels across) - capture entire image area	2K (2048 pixels across) or minimum HD (1920 pixels across) - capture entire image area
Timing, grading	One-light transfer with best setting determined prior to scanning	One-light transfer with best setting determined prior to scanning
Colour model	RGB	RGB
Encoding from Image Sequence to RAWcooked FFV1 MKV	DPX sequence is encoded via RAWcooked process into a lossless video codec FFV1 wrapped in MKV container. The FFV1 in MKV video can subsequently be restored to the image sequence bit by bit without any changes. https://mediaarea.net/RAWcooked	DPX sequence is encoded via RAWcooked process into a lossless video codec FFV1 wrapped in MKV container. The FFV1 in MKV video can subsequently be restored to the image sequence bit by bit without any changes. https://mediaarea.net/RAWcooked

File/Container Format IEFT RFC 9559 MKV-Matroksa ver.4 IEFT RFC 9559Codec	FFV1 - FF Video Codec ver.3 IEFT RFC 9043	FFV1 - FF Video Codec ver.3 IEFT RFC 9043
Film Audio		
File Format	BWF, Broadcast Wave File or WAV file	BWF, Broadcast Wave File or WAV file
Channels	Same as original or dual mono	Same as original or dual mono
Compression mode	No compression	No compression
Channels Audio encoding	LPCM	LPCM
Bit depth	24 bit	24 bit
Sampling rate	48 kHz	48 kHz

For each representation of a motion picture film as a RAWcooked FFV1 MKV file, checksums must be provided for:

- FFV1 MKV (container level) as a MD5 file
- Individual MD5 checksums for the DPX image sequence within a single MD5 file
- If audio is available, MD5 file for WAV audio file before RAWcooked encoding to MKV

Both DPX and MKV files will have embedded technical metadata such as file format, codec, date of creation; duration; colour space; bit depth; frame rate and audio channel.

Video Capture

Video Source	**Turned digital**	**Born digital**
File/Container format	MKV - Matroska ver.4 IEFT RFC 9559 or QT Quicktime MOV	Native For DVD videos make a copy of directory and contents. Select Quicktime MOV if exporting from video editing program if MKV Matroska unavailable.
Video encoding	FF Video Codec (FFV1) ver.3 IEFT RFC 9043 Or V210 for Quicktime MOV	Native If exporting from video editing program in Quicktime MOV container, encode as ProRes 422 HQ/ 4444 (if using alpha channel). If exporting in Matroska (.mkv) container, FF Video Codec (FFV1)
Compression mode	Lossless FFV1; Uncompressed for V210	Native No further compression selected for FFV1 or ProRes 422 HQ/ 4444.
Video definition	SD 720x576, HD 1920x1080 or native	Native Export video definition settings in video editing program to be as per camera or HD 1920 x 1080
Aspect ratio	SD 4:3, HD 16:9 or native	Native

Bit depth	10 bit or 8 bit (minimum)	Native If exporting from video editing program, 10 bit
Colour space	Y:Cb:Cr	Y:Cb:Cr
Chroma subsampling	Native, 4:2:2	Native Export from video editing software to 4:2:2
Frame rate	25 fps (minimum) or native e.g. 24 fps, 50fps	Native or 25 fps
Audio (within container)	**Turned digital**	**Born digital**
Channels	Native or 2 channels	Native or 2 channels
Compression mode	No compression	No compression
Audio encoding	LPCM	Native or export in LPCM
Bit depth	24 bit	Native or 24 bit
Sampling rate	48 kHz	Native or 48 kHz

Specifications for commissioned born digital video for the library's collections is a separate document attached as Appendix 1.

Normalised primary video files (for non-archival video formats e.g. donated videos that get normalised for preservation and access)

Source	**Turned digital** film and video	Digital video
File/Container format	MKV - Matroska ver.4 IEFT RFC 9559	MKV - Matroska ver.4 EFT RFC 9559
Video encoding	FF Video Codec (FFV1) ver.3 IEFT RFC 9043	FF Video Codec (FFV1) ver.3 IEFT RFC 9043
Compression mode	Lossless	Lossless
Video definition	Native	SD 720x576, HD 1920x1080 or native
Aspect ratio	Native	SD 4:3, HD 16:9 or native
Bit depth	Native	10 bit or 8 bit (minimum) or native
Colour space	Native	Y:Cb:Cr or native
Chroma subsampling	Native	Native, 4:2:2 (minimum) or 4:4:4
Frame rate	Same as film speed	25 fps (minimum) or native e.g. 24 fps, 50fps
Audio (within container)		
Channels	Native	Native or 2 channels
Compression mode	No compression	No compression
Audio encoding	Native or LPCM	LPCM
Bit depth	Native or 24 bit	24 bit
Sampling rate	Native or 48 kHz	48 kHz

When creating FFV1 in MKV container with FFMPEG software, the following switches are used:

c:v ffv1
level 3
coder 1
context 1
g 1
slices 24
slicecrc 1
c:a copy

FFV1 in MKV are designated archival digital video formats. Analogue videotape will be captured to digital preservation primary format, FFV1 in MKV; and non-archival digital video will be converted to modified primary file, FFV1 in MKV.

Video producers are expected to export their project at the highest quality uncompressed e.g. V210 in MOV. They should not export as a compressed file before converting it to uncompressed. Alternatively, the producer can export a lossless compression FFV1 in MKV as specified in the switches mentioned when creating FFV1 MKV with FFMPEG software.

Technical metadata will include at least:

File format
Compression format
Creator
Curation e.g. 2015-01-28 (yyyy-mm-dd)
Date of creation
Sampling rate
Bit depth
Bit rate
Chroma-subsampling
Colour space
Audio channels
Video signal- PAL/NTSC/SECAM

For primary digital files transferred from an analogue source, technical metadata may include:

Source material format and original identification number.
Playback and digital converter equipment make, model and serial number.
Analogue (format type, speed, channels) conversion to digital (bit depth, sampling rate).
Software information
Time code

Post digitisation editing such as removing commercials or copyright music can only be performed on copies of the digital primary files.

9. Born Digital video content

Audio files (within video container)

Audio files should be created to the following specifications:

Bit depth	24 bit
Sampling rate	48 kHz
Format	PCM
Compression	None
Channels	2

Additional derivative files

In addition to the video primary files, all of the below derivatives must be provided, to the following requirements:

Subtitle file

Separate Web VTT (Web Video Text Tracks) for subtitles in hh:mm:ss,mss. Also, MOV and MP4 video files should have subtitles as default (not burnt in). VTT timecode must correspond to the video start time of 00:00:00:00

Video derivative

MP4 (MPEG-4 Part 14) with H.264/MPEG-4 Part 10, Advanced Video Coding (MPEG-4 AVC High@3.2) - Compressed video file format - 1920x1080, 8 bit, 5mbit/s, 4:2:0 chroma-subsampling with AAC audio.

Transcripts

MS Word

Checksum (hash) files

ALL files (primary files and derivatives) must be accompanied with an MD5 checksum file with the individual file extension. e.g. xxxx-0001.mov has xxxx-0001.mov.md5 (or .hash).

Representative image

A single TIF uncompressed image to represent the video

Capture quality and compression

Devices used for video capture should generate files of a high quality - either equal to, or greater than the specifications listed above. Files should not be upscaled after capture to meet required specifications. Similarly, the primary files exported from editing programs such as Final Cut Pro, should be exported as ProRes 422 HQ and not upscaled after exporting. Files which have been upscaled after project export will be rejected.

10. Three-dimensional (3D) content

Collection items in this category include three-dimensional objects such as realia, works of art, and artists' books. Three-dimensional objects from the collection will be selected for digital capture and rendering (either in 3D digital depictions, and/or via the production of 3D print files) dependent on the suitability of the object for this type of capture.

Three-dimensional capture includes scanning of the object shape, and photogrammetry capturing the surface level appearance of the object.

Source	Description	Size	Format	File extension
3D archive object file	This is an ASCII file format that allows the surface geometry of an item to be recorded as vertices making up complex poloygons.	around 600,000 polygons	OBJ	.obj
Material Template Library file	This is an ASCII companion file for the OBJ and defines such things as colour, texture and lighting properties. File may require editing to point to the archive texture TIFF file	N/A	MTL	.mtl
Archive texture file	Stored as a 8-bit RGB colour (24 bit), uncompressed TIFF image file. The image texture of the item is recorded as a 2-dimensional image file. When rendering the 3D model, every surface point is assigned a coordinate in this 2dimensional image which is applied to the 3D surface.	Variable depending on size and complexity of original	TIFF	.tif
3D uncompressed download format	Uncompressed 3D download format	Same poloygon count as OBJ but compressed file	GLB	.glb
3D Delivery format	This file combines all the elements from a 3D model (see above), including materials, node hierarchy and cameras, in a single compressed file. This is used for online viewing of 3D scans through the Collection Viewer. Deliver with Draco Compression.	Same poloygon count as OBJ but compressed file	GLB	.glb

11. Hero Images

For content listed in the table below, a 'hero' image will be automatically generated from the file, page, or frame. Should a different page or image be required to better represent the item, then a separate file will be created at the time of digitisation. 3D files will require either a screen grab or photograph of the 3-dimensional object.

Content Type	Description	Size	Format	File extension
Pubs	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file. Either the first page or a selected page to represent the content	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
Manuscripts	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file. Either the first page or a selected page to represent the content	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
Correspondence	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file. Either the first page or a selected page to represent the content	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
Artist Books	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file. Either the first page or a selected page to represent the content	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
3D Objects	Stored as a 8 bit RGB colour (24 bit)uncompressed TIFF image file. Either a photograph of the original item or a screen grab of the 3D digital model to represent the file.	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
Albums	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file. Either the first page or a selected page to represent the content	600 ppi, 6000 pixels (across longest dimension)	TIFF	.tif
Audio	If provided, stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file.	Native as provided	TIFF	.tif
Video	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file.	Native as provided	TIFF	.tif
Film	Stored as a 8 bit RGB colour (24 bit), uncompressed TIFF image file.	Native as provided	TIFF	.tif

12. Redacted Content

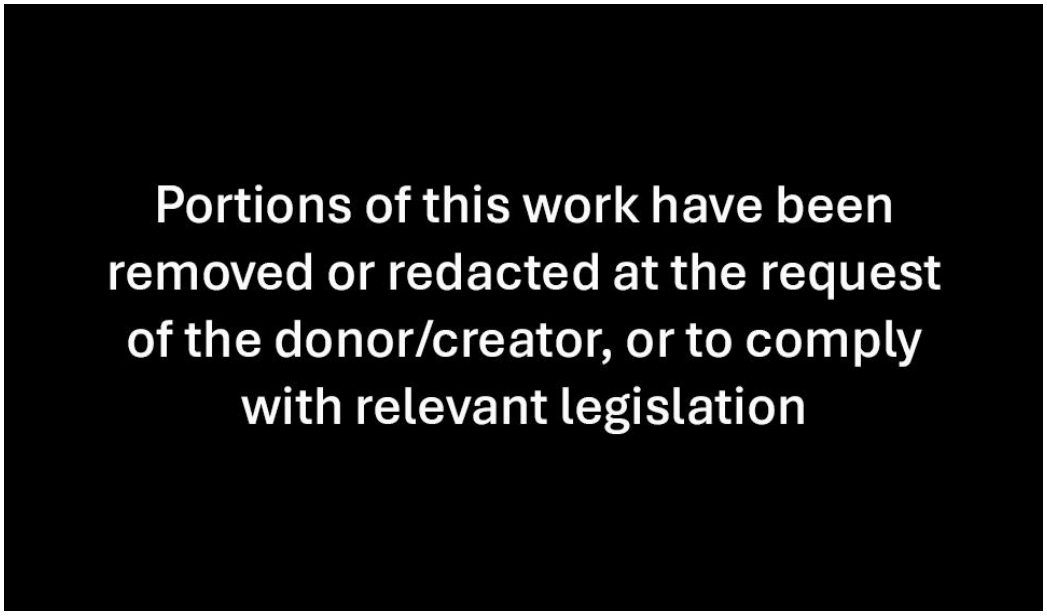
Occasionally, there may be a need to remove a section of a written work, video or audio recording, due to cultural sensitivities or at the request of the donor/creator. In these instances, a statement will be included in the redacted section to alert the viewer/reader of the exclusion.

Culturally sensitive material (film/video):

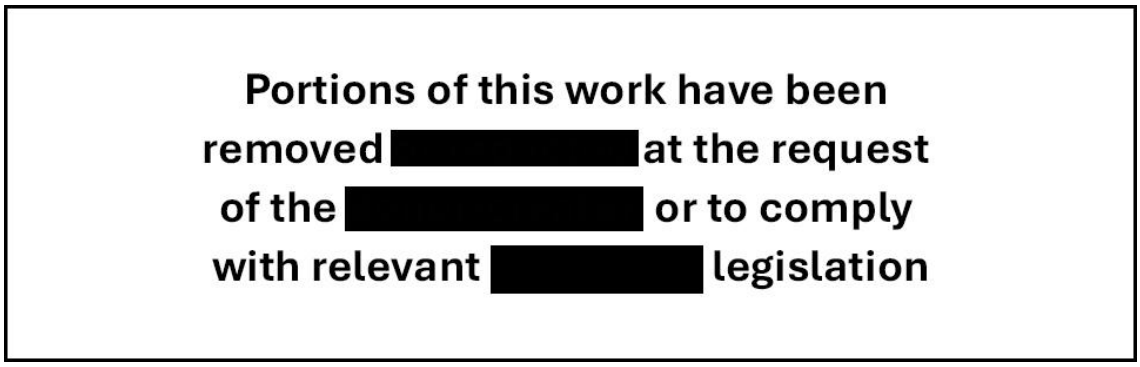


Personal information (printed materials):

If sections of printed or handwritten digital works are redacted to exclude private information (names, addresses, financial details, etc.), or at the request of the creator/donor, a statement will be inserted at the beginning of the file



Details within an item that need to be redacted will appear as a black box across the relevant text or information.



13. Aboriginal and Torres Strait Islander content

Before undertaking the digital capture of First Nations content, Indigenous Cultural and Intellectual Property (ICIP) principles and guidelines must be identified and applied.

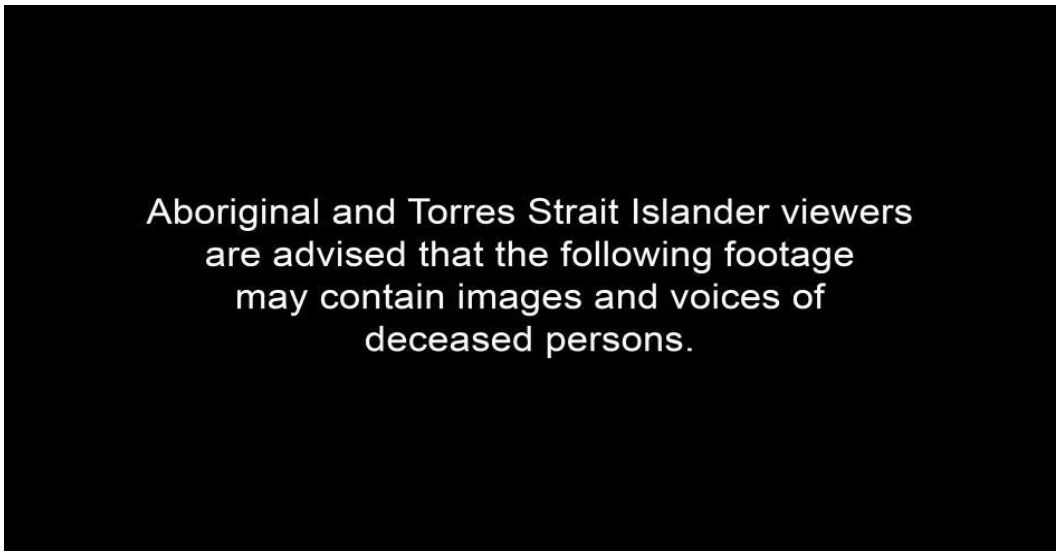
Where material contains Aboriginal and Torres Strait Islander content, including culturally sensitive material, appropriate cultural notices, warnings or statements must be included in access copies, and edited derivatives, as required. These notices must also be reflected in the relevant catalogue record, rights statement and collection viewer, where applicable.

Copyright and legal rights management must be documented separately from ICIP and cultural protocol requirements. The existence of copyright permission does not remove the need to consider cultural authority, culturally appropriate access and conditions of reuse.

Descriptive practices must use respectful and culturally appropriate language. Legacy descriptions that are inaccurate, outdated or offensive should be reviewed and amended where possible, with appropriate documentation of changes.

Material identified as restricted, secret/sacred, or otherwise culturally sensitive may be subject to limitations on digitisation, access, reproduction, publication, or reuse.

Cultural Statement for content including imagery and/or sound of deceased persons



Cultural Statement for content that is culturally sensitive or distressing



14. Human rights

Section 28 of the *Human Rights Act 2019* (Qld) states that Aboriginal peoples and Torres Strait Islander peoples must not be denied the right to enjoy, maintain, control, protect and develop their identity and cultural heritage, including their traditional knowledge, distinctive spiritual practices, observances, beliefs and teachings; and to enjoy, maintain, control, protect, develop, and use their language, including traditional cultural expressions.

When applying these principles, State Library will act and make decisions in a way that is compatible with human rights and consider all human rights, as required by the *Human Rights Act 2019* (Qld), and our commitments with respect to Aboriginal and Torres Strait Islander collections in our *Content Strategy* and *Indigenous Cultural and Intellectual Property (ICIP) Principles*

15. References

These specifications are supported by

Queensland Government

Human Rights Act 2019

State Library of Queensland

Aboriginal and Torres Strait Islander Collections Commitments
Content Strategy
Content Description Principles
Digital Technology Strategy
Digitisation Policy
Directory Naming Conventions (Internal document)
File Naming Conventions (Internal document)
ICIP Principles (Internal document)
Preservation Policy
Transcript standard

16. Approval

14/10/2026

Acting State Librarian and CEO

Document control

Version	Approved by	Approval date	Revisions
1.0	Content Steering Group	10 April 2019	Final review of specifications by Preservation
1.1		April 2020	Updated to include greater clarity around AV file naming
1.2	Content Steering Group	July 2021	Updated commissioned video to ProRes 422HQ/4444
2.0	Executive Director, Content	August 2024	Reviewed AV capture specifications. Added of 3D capture specifications. Added text statements for redacted content, and cultural sensitivity warnings.
2.1	Strategy and Policy Committee	August 2026	Section 4 - statement added regarding image editing. Section 7 - addition of procedures regarding inserts and fold outs in collection items. Section 8 - motion picture film files will now be received in file format (RAWCooked). Section 10 - addition of hero image specifications. Section 11 - statement added about redacted content and its appearance on images. Section 12 - added statement regarding ICIP considerations. Appendix 1 – Borne Digital Video Specifications - add time code at beginning of film. Updates to reflect new branding and policy template. Updates to file format terminology; clarifying size and resolution requirements.

Creative Commons

© State Library of Queensland 2026

This policy is licensed under a Creative Commons Attribution 4.0 International (CC BY 4.0). You are free to copy, communicate and adapt this work, so long as you attribute State Library of Queensland.

For more information see http://creativecommons.org/licenses/by/4.0