REPRESENTATIVE DOCUMENTS
Mission/Purpose
The University Libraries are pleased to announce the creation of the Alabama Digital Humanities Center, located in Gorgas Library, Room 109A. In consultation with faculty from the College of Arts and Sciences and with support from the Office of Information Technology and a generous gift from the recent Capital Campaign, this space is designed to support research in the digital arts and humanities.

Please join our conversation in the ADHC Blog.
Our mission is to:

- Encourage and engage faculty and graduate students in art, humanities, and performing arts digital research.
- Support exploration and application of technology to arts and humanities research and teaching.
- Provide a venue for collaborative development and hosting of research projects.
- Foster interdisciplinary approaches to digital research questions.
- Feature prominent digital scholars in colloquia.
- Facilitate new research agendas.
- Participate in international standards and best practices.
- Conduct research on digital humanities research.
- Enhance collaboration among library faculty and scholars.
- Provide opportunities to collaborate on grant funding or seeking other sources of financial support.

A pictorial history of Gorgas Room 109A

In the beginning...

...there was a room, and it was unused, having served as office space and storage.
A Cyberinfrastructure for Research and Learning in a Digital Culture

Researchers today require environments in which capabilities of the highest level of computing tools are available in an interoperable network. More than just bigger and faster hardware and software, researchers need access to resources, expertise, and support. A cyberinfrastructure allows scholars to focus their intellectual and scholarly energies on the issues that engage them, and to be effective users of new media and new technologies, rather than having to invent them.

The infrastructure of scholarship was built over centuries. It includes diverse collections of primary sources in libraries, archives, and museums; the bibliographies, searching aids, citation systems, and concordances that make that information retrievable; the standards that are embodied in cataloging and classification systems, the journals and university presses that distribute the information; and the editors, librarians, archivists, and curators who link the operation of this structure to the scholars who use it. All of these elements have extensions or analogues in cyberinfrastructure, at least in the cyberinfrastructure that is required for humanities and social sciences. (Our Cultural Commonwealth)

The BU libraries are engaged in building collections, technologies and services to enable and support digital scholarship. As members of the Open Content Alliance the Libraries continue to digitize major portions of its print collection. Boston University’s Digital Common serves as a primary site for collecting and disseminating the intellectual output of the University.
Freedman Center

The Samuel B. & Marian K. Freedman Digital Library, Language Learning, and Multimedia Services Center

The Freedman Center is a partnership between the College of Arts and Sciences and the Kelvin Smith Library. Established in 2005, with over 2,700 square feet of highly functional workspace and state-of-the-art equipment, the Freedman Center harnesses the power of modern technology and combines it with the driver of academic creativity.

The Freedman Center consists primarily of three service areas, but also offers special programs:

- Digital Library Services
- Language Learning Services
- Multimedia Services
- Special Programs

For the College of Arts and Sciences the Freedman Center is evidence of the College's commitment to the evolution of education and the integration of information technologies in its curriculum and research practices. For the Kelvin Smith Library, the Freedman Center is the culmination of a ten-year vision for a center that provides faculty, students, and staff with the ability to utilize both analog and hardcopy information sources in digital works, presentations, and research.

Helpful staff is on hand to guide you through your project and teach you how to use the latest technology whether you are creating a PowerPoint presentation or full media CD-ROMs and interactive DVDs. You will not only walk away with a completed project, but with the skills to do it again.

The Freedman Center also houses workstations with language learning capabilities. Users have access to region-free technology that allows them to view any foreign language DVD, VHS tape, and television broadcast. The Freedman Center offers many tools to support classroom learning. Modern Language faculty can post assignments for their students and can track both student usage and attendance. The Center also offers the Pimsleur Comprehensive Series for language learning, a world-renowned instructional program that features fourteen languages including Japanese, Russian, and Portuguese.

To learn more about the capabilities of the Freedman Center, please continue.
Mission and Vision

The Mission of the Samuel B. and Marian K. Freedman Digital Library, Language Learning, and Multimedia Services Center is to bring together in one place a variety of technological resources in order to support and sustain learners and create new ways of teaching and learning. The Freedman Center is an innovative partner with faculty, students, and staff in providing full-service digital library, language learning, and multimedia services so that members of the Case community can achieve/achieve their research, scholarly, and artistic goals.

The Freedman Center sees itself as the crossroads of physical and virtual space, where information from a multitude of disciplines across time, in a variety of languages and formats, is available to faculty, students, and staff, and can be moved seamlessly from one format to another, for purposes of teaching, research, and learning.

The Freedman Center supports an innovative research library system and a dynamic Case community and strives to be the world’s most cutting-edge center for the generation of new materials and methods of teaching and learning. This goal is accomplished by:

- Serving as a model information service provider committed to excellence;
- Providing collections of physical, virtual, and technological resources, and using them to maximum advantage;
- Leveraging resources to make available high quality technology services and to support the Case community in their effective use;
- Serving as a laboratory with its own research agenda;
- Developing innovative ways of creating, managing, using, sharing and preserving information in response to a changing information environment;
- Developing opportunities and forming partnerships for the purposes of exploring new ways to use technology to support teaching, research and learning;
- Educating the Case community about Copyright;
- Becoming a center and resource on campus for electronic publication.
The Digital Humanities Center (DHC; formerly the Electronic Text Service) in 305 Butler Library provides extensive services to support researchers in the humanities working with digital texts, still and moving images, and other materials. We are in the midst of a project to expand this facility to better meet the technology needs of our users, and welcome your thoughts and suggestions.
The Digital Humanities Center in Butler, a part of the Humanities and History Division, is one of three divisional or subject-oriented “info commons” at Columbia Libraries.

- The DHC brings together and extend the Electronic Text Service and the digital video editing services of the Butler Media Center to serve Columbia students, faculty, and staff working in the humanities and history. Users can come, individually or in groups, to identify, learn, and use the latest digital resources and technologies, often in combination with resources they create themselves or with resources and technologies acquired from other sites. The services, tools, and collections of the ETS and BMC are key elements of this new unit.

- The DHC aims to provide at least basic support for all digital formats of relevance to a given user (and in the case of the video collection, analog formats as well), full support for those materials collected by H&H, and referrals to other library or campus departments for training on or more expert assistance with specific tools. It will also strives for compatibility with the basic CUIT lab facilities in Butler, so that the two may increasingly function together as a broader Butler Information Commons.

- The DHC serves as a space in which H&H librarians can provide their digitally-based reference, consultative, and instructional services in conjunction with print collections. The DHC aims to integrate its work closely with that of the general public service efforts of the Humanities and History Division. It increasingly functions as an integrated H&H reference, research, and technology center.

- It is also a site for formalized close collaboration and interaction among the players on the University’s information team—especially the Libraries’ Digital Program, the Library Systems Office, CCNMTL, CUIT, EPIC, and DKV—as well as other departmental computing units on campus. The DHC will act as a point of first contact with the Columbia information system, drawing upon the respective expertise of each of those groups or providing referrals to them, and providing a venue for the demonstration, implementation, and evaluation of their digital products as well as a space in which staff of those groups can also work as needed. Two of these groups in particular, CCNMTL and CUIT, will be important new partners in crafting the program and supporting the operations of the DHC.

- Overall, the DHC serves as a point of interchange among:
  - students, faculty, and library services
  - allied components of Columbia University’s information services
  - all three of the divisional library centers
  - formats of material
  - traditional library services and experimental initiatives
  - library digital collections and individually owned and/or created assets
  - basic and specialized digital services
  - individual and group work
  - parties bonded in ways not predicted by course, department, or rank
Our Mission

- To equip Georgia Tech (GT) faculty and students with the information and tools they need to fully engage in today’s evolving scholarly communication landscape.
- To create educational opportunities and develop public programming to raise awareness among faculty and students of author rights, open access, and of options and requirements for ensuring the widest possible access to research.
- To offer a suite of digital services that support GT faculty and students in creating, communicating, and maintaining their intellectual output. The current suite of digital services includes electronic publishing (journals and conference proceedings), lecture recording, SMARTech preservation repository, copyright assistance, and metadata creation.

Endorsement:

"ITID is the first and only MIT Press journal to be published as Open Access and our collaboration with the Georgia Tech Library has been critical to the journal successfully managing this new publication model. The Library’s support and leadership is ensuring that ITID will have more impact, a richer and more collaborative online environment, and will be better able to serve a world-wide epistemic community. The entire ITID team - including the editorial office, the MIT Press, and the Georgia Tech Library - will together help define the future of scholarly publication."

Dr. Michael Best
Sam Nunn School of International Affairs and the College of Computing
Co-founder and Co-Editor-in-Chief, Information Technologies and International Development
The Scholarly Commons, a unit of the University of Illinois Library, opened in August 2010 to serve the emerging needs of faculty, researchers and graduate students pursuing in-depth research and scholarly inquiry. We are...

... a consultation space in the Main Library where experts are available to support exploration of new models for teaching, learning, and research in the contemporary academic environment.

... a sandbox to try advanced software and specialized hardware for tasks such as text-encoding, digitization, qualitative data analysis, geospatial, textual, and numeric data analysis, OCR, and Web usability.

... a virtual learning environment here on our website highlighting workshops, tips, tools, and recently published articles.

We invite you to explore with us.
Welcome

The Institute for Digital Arts and Humanities (IDAH) is a center under the Office of the Vice Provost for Research. IDAH links a network of disciplinary experts, faculty, and support staff who work in interdisciplinary teams on collection-building, tool-building, and the development of appropriate methods for study and analysis of collections. The expertise of the Faculty from the School of Informatics and Computer Science, School of Library and Information Science, and highly qualified professional staff at the Digital Library Program and University Information Technology Services work together with the disciplinary expertise of the arts and humanities faculty to redefine research and scholarship in the arts and humanities on the IU Bloomington campus.

- The public presentations that IDAH organizes bring together scholars, librarians, publishers, information technology experts, and academic administrators to build a dialogue about academic culture and the role of information technology in the future of scholarship and creative activity.
- The Institute for Digital Arts and Humanities helps Indiana University faculty members expand digital arts and humanities research and creative activity through a faculty fellowship period and with the assistance of a team of specialists.
- IDAH's team of experienced software developers collaborates with units throughout IU to build open source tools and applications that help faculty create methods to analyze, preserve, and access digital arts and humanities materials.

Decoding Digital Humanities

Last Updated on Tuesday, 06 September 2011 16:49

DDH is back for the 2011-2012 Academic Year!

Come to the IUB chapter of Decoding Digital Humanities! All are welcome. Decoding Digital Humanities is an informal gathering for those who are interested in all things digital, providing an opportunity to mingle, share ideas, discuss readings and raise questions surrounding the field of digital humanities. Decoding Digital Humanities chapters are active in the U.K. and Australia and provide opportunities to engage in international discussion forums.

The September meeting will take place on Friday, September 30th, from 4–6 PM at the IU Memorial Union Starbucks. The theme for September is, "Issues of Representation in Digital Imaging." For the meeting please read Melissa Terras' "Artefacts and Errors: Acknowledging Issues of Representation in the Digital Imaging of Ancient Texts."

As digital images of primary sources become more accessible, many scholars tend to interact with images of sources rather than with the sources themselves. What are the scholarly implications of this move? Can we trust our digital surrogates, and if not how can we trust our readings of them? Although Terras' article focuses on sources used for study in the Classics, the issue will be of interest to any scholar who uses primary sources, no matter the discipline or time period.

For more information about this meeting and other past meetings click the Read More tab below.
The Institute for Digital Research in the Humanities provides resources and training in the practices and tools of the digital humanities, facilitating interdisciplinary academic collaborations and innovative externally-funded research.

The Institute is supported through a partnership of the University of Kansas Libraries, the Hall Center for the Humanities and the College of Liberal Arts and Sciences.

**Goals**

The goal of the Institute for Digital Research in the Humanities is to prepare and support faculty and graduate students as they explore and use computing technology to advance humanistic scholarship across disciplines. The IDRH will enhance the possibilities that digital technologies present to humanities research by:

1. Providing opportunities for faculty and graduate students to learn about the use of technology for humanistic inquiry, and stimulating ongoing discussions about relationships between technologies and human experience;
2. Supporting the development or novel use of digital tools and practices for innovative humanities research, including collaborative and interdisciplinary research;
3. Assisting scholars to explore new and emerging models of digital research, publishing, and peer-review;
4. Providing a knowledge base and the training for faculty to successfully pursue external grant awards, particularly in computationally-assisted research;
5. Working with faculty, departmental leadership, promotion and tenure committees, and KU administration to generate a series of dialogues about the transformation occurring in humanities scholarship, and the implications for digital research contributions and their evaluation; and
6. Providing a forum for scholarly innovation, as well as for discussions between faculty, departmental leadership, promotion and tenure committees, and KU administration about the implications of the transformations in digital scholarship on their evaluation.

**IDRH Co-Directors**

**Arienne Dwyer**
Co-director, Institute for Digital Research in the Humanities
Associate Professor, Anthropology
785-864-2649
e-mail: anthlinguist@ku.edu

**Brian Rosenblum**
Co-director, Institute for Digital Research in the Humanities
Associate Librarian, KU Libraries
785-864-8883
brianlee@ku.edu
University of Miami Digital Scholarship and Programs: Overview

In the University of Miami Libraries’ Department of Digital Scholarship and Programs, scholars, technologists, librarians, and archivists collaboratively explore creative applications of digital media and web technology to the future of research, teaching, and learning. The department leads initiatives that result in sustainable creative tools for digital scholarship, make unique materials available on the web, and facilitate the meaningful use of new media in scholarly research.

Digital Scholarship

In 2010, the University of Miami Libraries and the College of Arts and Sciences received a grant from the Andrew W. Mellon Foundation to rebuild the technical and organizational infrastructure for the Cuban Theater Digital Archive (CTDA, http://scholar.library.miami.edu/archivoteatral/), a unique digital collection of Cuban theater materials. The CTDA is a resource for teaching, learning, and research in Cuban theater and performance as well as in related fields; a community repository for important Cuban theatrical materials; and a forum to foster scholarly communication in this field. The department of Digital Scholarship and Programs is leading the development of a technical platform to support the CTDA for scholars and students in the College of Arts and Sciences, and is interested in similar strategic partnerships across the university community and beyond to expand the impact of contemporary scholarship on the web. A beta version of the new system will be made available on the web in late 2011.

Digital Reproduction

The department of Digital Scholarship and Programs houses a Digital Production Lab specializing in the conversion of unique materials held in the university’s archives and special collections to digital format. Trained in digital imaging and audio and video conversion, the lab’s technicians reproduce print and visual materials, audio recordings, and videos, in digital format for purposes of long-term preservation and accessibility on the web. Many of these unique materials can be browsed and searched online in the University of Miami Libraries’ Digital Collections (http://merrick.library.miami.edu/).

New Media

To support the use of new media by scholars, librarians, and archivists, the Department of Digital Scholarship and Programs provides extensive outreach in its areas of expertise. This includes consultations to faculty on using new media in teaching and research, workshops, and the development of open source software for program needs.
The goals of the Carolina Digital Library and Archives are to:

- Develop strategies to improve Web access to informational, intellectual, and cultural resources in all formats.
- Create or assume responsibility for the Library's digital assets that support instruction and research at UNC and those of the University's institutional repository.
- Devise sustainable operations for programs and projects that can accommodate large-scale digitization as well as long-term management and preservation of digital resources.
- Investigate, recommend, and implement technologies to advance innovations in research and scholarship within a networked environment.
- Provide scholars, students, librarians, and interested members of the general public with new Web-based technological resources, services, and tools.
- Increase the role of the CDLA as a center of advice and consultancy to faculty on the development and management of digital projects and programs.
- Support other libraries, archives, and related cultural institutions, especially in North Carolina, with digital technologies and services.
- Collaborate with other institutions, programs, and projects—both at UNC and elsewhere—to advance these goals.

Activities and Services

**Digital Publishing**

- Project Management and Consulting
- Copyright and Permissions
- Education
- Field Experience and Hands-on Experience for UNC SILS Students

Please visit the Digital Publishing group's section of this site for more information.

**Digital Production Center**

- Image Capture from Analog Source Materials
- Digital Surrogate Delivery
- Data Conversion and Management

Please visit the Digital Production Center's section of this site for more information.

**Carolina Digital Repository**

- Preservation Services for UNC Digital Scholarly Output
- Access to Selected Digital Objects
- Consultation on Open Access Publication

Please visit the Carolina Digital Repository's section of this site for more information.
Digital Collections Department advances the University's teaching and research mission by providing digitization services and support to Northwestern faculty and graduate students. We partner with other Library and University departments to provide these services and to undertake special digitization projects that bring Northwestern's unique and rare collections to researchers around the world. While digital content production is at the heart of the Digital Collections Department, we are also firmly committed to instruction, training and user support.

Within the Marjorie I. Mitchell Digital Media Center, Digital Collections-2E Production provides digitization services, including audio and video streaming, slide scanning, audio production and special projects, for Northwestern faculty, staff and graduate students. In addition, the Kirtas scanning initiative digitizes out-of-copyright books from the Library's collections, including brittle books, ensuring broad access to their contents.

The Digital Collections-2E Digital Media Lab provides production equipment and instruction on various hardware and software applications. Though it is primarily a Mac lab, the Library's only public optical character recognition text scanner (running on a Windows PC) is also available here. The most common training and production requests in the lab are for video editing, audio editing, DVD burning, text scanning and slide scanning. Instruction is available to faculty, staff and graduate students who wish to explore new modes of research and presentation.

Digital Collections Department staff also works with the Digital Library Committee to identify and manage digital library projects. Eighteen digital library projects are currently available through the [Digitized Collections page](http://www.library.northwestern.edu/about/library-administration/departments-offices/digital-collections).

**HOURS**

Digital Collections Fall Quarter
Mon-Fri: 8:30 AM - 5:00 PM
Thanksgiving Break Hours:
11/23 8:30 AM to 5:00 PM,
11/24 to 11/25 Closed,
11/26 10:00 AM to 2:00 PM,
11/27 10:00 AM to Midnight.
Click here for future dates

**LOCATION**

Level 2, East Tower
Main Library
1970 N. Campus Drive
Evanston, Illinois 60208

**CONTACTS**

Digital Collections
+1 (847) 467 1080
digitalcollections@northwestern.edu

**COLLECTIONS & EXHIBITS**

ARTstor
Digital Image Library (MDID)
Digitized Collections
Northwestern BOOKS

**QUICKLINKS**

Guide to Streaming Media
Image Request Form
RealPlayer Troubleshooting
Scholarly Resources and Technology Series
Special Libraries Division
Streaming Request Form
Overview
Rice University’s Center for Digital Scholarship (CDS, formerly the Digital Library Initiative, DLI) provides the Rice community with services to support the creation and use of digital scholarship. Working with faculty, students, staff and members of the Houston community, the CDS has developed a number of innovative digital collections that include digitized holdings from the Woodson Research Center, digitized private collections supporting faculty research, faculty publications, preservation copies of subscription journals (with publisher permissions), and resources in support of teaching and learning. The CDS is actively engaged in a number of digital library research projects and collaborates nationally and internationally to enable open access to digital scholarship for all users worldwide.

Preservation of digital resources is an additional concern within the CDS, with efforts underway to preserve Rice’s digital holdings. Rice is an active member of both the LOCKSS and CLOCKSS consortia, actively addressing the need to ensure long term access to published serials content into the future.

CDS Mission and Goals
Rice’s Center for Digital Scholarship (CDS) provides a critical backbone in support of the research, teaching, and outreach mission of Rice University. As the Web and other digital resources increasingly become core components for communication and dissemination of teaching and research, it is important that Rice provide long term access to these materials, along with the tools and services needed to work effectively and collaboratively with these assets. The CDS of Fondren Library is dedicated to this end.

The CDS goals are:
1. Provide research and information support through specialized staff and services, thus helping the University raise its research and scholarship profile.
2. Bring to the University community access to the resources needed to further its scholarly activity.
3. Actively foster collaborative relationships with other organizations in order to broaden the range of resources we can bring to the University community.
4. Provide leadership for the University in engaging the Houston community.
5. Embark on a diligent and sustained research initiative that will identify both needs and possibilities for the library of the future.
6. Energetically promote information fluency and participate in the integration of information resources with pedagogy.
7. Create and creatively use inviting community spaces, both physical and virtual, that will represent the library to the University community, to Houston, and to the international community.
8. Heighten awareness of and strengthen support for Fondren’s special collections in the Woodson Research Center (WRC).

You can download the full description of the CDS mission and goals statement [here](#).
The following are a few of the digital collections that are part of the Digital Library Initiative:

- Rice Digital Scholarship Archive (RDSA) for housing several digital collections
- TIMEA (Travelers in the Middle East Archive)
- Our Americas Archive Partnership (OAAP)
- The Connexions project
- The Shoah Archive at Rice
- Advanced Placement Digital Library (APDL)
- Learning Science and Technology Repository (LESTER)
- Rice University Theses and Dissertations
- The Rice Institute Pamphlets
- Digital Research Tools (DiRT) wiki

Our Team

- Geneva Henry
- Sid Byrd
- Ying Jin
- Nadalia Liu
- Monica Rivero
- Lisa Spiro
- Jane Zhao
Welcome to the Scholarly Communication Center in the Rutgers University Libraries.

The SCC, a department of Technical and Automated Services, supports the development and integration of scholarly / scientific / educational information into the mainstream through a wide range of innovative digital services:

- State-of-the-art conference, teaching, and training facilities
- Digital project research and development
- Humanities and Social Science Data Services
- Digital information services
- Hosted Digital Projects

For additional information about using SCC facilities or developing digital content, contact Rhonda Marker, Head, SCC.

Digital Projects Highlights

- **RUcore** - the Rutgers Community Repository is a digital repository for the significant intellectual property of Rutgers University-its libraries, faculty and their collaborators.

New Jersey Digital Highway
A portal to information about New Jersey from the collections of public information providers in New Jersey: libraries, museums, archives, historical societies, public broadcasting, schools, and more.

New Jersey Environmental Digital Library
The NJEDL is an online library of environmental literature and multimedia related to New Jersey. The collection includes documents and reports, scientific studies, photographs, videos, maps, and more.

Medieval and Early Modern Databank
The MEMDB provides an expanding library of information on European History circa 800-1815 C.E.

Eagleton Public Opinion Polls
Providing access to survey data from Eagleton’s quarterly statewide polls on matters of political and social interest.
Overview

The Scholarly Communication Center (SCC) represents a major commitment of the Rutgers University Libraries to the publishing and integration of electronic resources into the mainstream of intellectual activity at Rutgers University. Networked access to scholarly information and computer-based methods for research and teaching are central to all activities in the modern university. The Scholarly Communication Center plays a major role in providing the tools and platforms for digital libraries and publishing unique materials that are important for the Libraries and the Rutgers community as a whole. The SCC seeks to establish collaborative efforts with academic departments and other institutions to deliver electronic information to all the communities served by Rutgers University.

Mission

The mission of the Scholarly Communication Center (SCC) is to promote access to scholarly and scientific information by:

- developing and providing open access to digital content and services;
- deploying digital technology to identify, collect and preserve the intellectual assets of Rutgers University, its scholars, and the State of New Jersey;
- facilitating and supporting teaching and training by creating and maintaining a technology-rich learning environment.

The SCC mission is developed in accordance with the Rutgers University Libraries' Digital Library Initiative.

Frequently Asked Questions

Q. How do I book the SCC facilities?
A. To book the SCC facilities call Bill Puglisi, Program Coordinator (732-932-7129, x174).

Before contacting the program coordinator, please do the following:

- Visit the Event Facilities web page to see which of our facilities best meet your events needs.
- Visit the New Brunswick Libraries Room Use Schedule web site to see if the facilities that determine if the room(s) that meet(s) your need(s) is / are available on the day of your event.
- Please be explicit when stating the needs of your event. If you know that you need a certain software title or browser plugin and you do not see it listed on the event facilities web page, please state that you need it on this form.
The Margery Somers Foster Center of Rutgers University Libraries strives to enable Rutgers students to build their leadership skills. Through the Foster Center’s creative programs, students have the opportunity to engage in critical analysis and innovative research that enhances their academic experience. The programs also explore concepts for better understanding into alternative accounts of race, gender and sexuality, and power dynamics. Additionally, the Foster Center cultivates students’ multimedia skills by utilizing the library resources, in particular the media resources at the Media Center and the capabilities of the Sharon Fordham Multimedia Laboratory, and exploring the dimensions of new media, and media technologies and cultures, as they interact with gender.

Since the fall of 2010, the Foster Center is offering two pilot workshops to Rutgers undergraduate students, one in multimedia skills, and one in interview practices. The Center will also sponsor two Undergraduate Multimedia Awards. The center’s past projects are available here.

Kayo Denda
Head, Margery Somers Foster Center & Women’s Studies Librarian
Email: kdenda@rci.rutgers.edu
tel: 848/932-5023
fax: 732-932-6777

Mabel Smith Douglass Library
8 Chapel Drive
Statement of Purpose and General Terms of Use

The Sharon A. Fordham Multimedia Lab, based at the Douglass Library, has twelve computers intended for both the creation and manipulation of multimedia projects. It is a library resource, intended for use by members of the Rutgers University Community including students, faculty, administrators and staff. The lab is not an instructional space, cannot be reserved for ongoing classes, and is not configured to support instruction sessions for classes. It is a lab for individual users to create multimedia projects and materials in support of the academic programs at Rutgers University.

Recognizing that the lab is a shared resource for the Rutgers community, and that working with digital multimedia materials requires extraordinary computing and time resources, Rutgers University Libraries has developed specific policies and guidelines to help ensure access to these resources to the broader community as necessary. These specific guidelines include the Sharon A. Fordham Multimedia Lab User Responsibilities [PDF], and the Rutgers University Libraries Copyright and Fair Use Statement [PDF] which are available for review at the lab, upon request and online.

For more information, please contact Jane Sloan, jsloan@rci.rutgers.edu
Welcome

Welcome to the Virtual Center for Digital Humanities, your online portal to a range of projects that use new forms of technology to support research, education, preservation, and public programs at the University of South Carolina.

The Center for Digital Humanities was established in 2008 by a group of scholars who believe that the future of research and teaching in the humanities is bound to digital methodologies, pedagogies, and media. We believe that the brilliance of humanistic inquiry across many fields—history, literature, art, science, and information science—lies in its increasingly interdisciplinary nature, and that creating a Center, both physically and virtually, will transform research and teaching by fostering new models of inquiry.

Our pilot effort, the Digital Humanities Initiative, demonstrated the importance of the Center's mission. We have developed projects that feature a range of technical challenges, fostered innovative uses of technology in the classroom, and helped faculty, staff, and students across the campus explore possibilities created by digital technologies. The Center is proud to acknowledge the support and collaboration that made this pilot phase possible, including crucial contributions from the College of Arts and Sciences, the Office of Information Technology, the Office of the Vice President for Research, the School of Library and Information Science, the Departments of Art, Computer Science, English, History, and Philosophy, the Institute for Southern Studies, and the program for Women's and Gender Studies.

Formally recognized in June of 2010 by the University of South Carolina Board of Trustees, The Center for Digital Humanities has now moved into its next stage of development, offering new opportunities in the research and teaching of digital humanities to an expanding circle of partners on the Columbia campus and throughout the University system.

Please feel free to explore the virtual Center and to contact me should you have any questions.

Sincerely,
David Lee Miller  
Founding Member and Director, Center for Digital Humanities  
Carolina Distinguished Professor of English and Comparative Literature

Mission

The Center for Digital Humanities at South Carolina supports innovations in the use of digital technology for research, teaching, and public outreach in the Humanities and related disciplines. Our primary mission is to collaborate with faculty in developing research proposals for external funding, but we supplement this core objective with efforts to promote awareness of digital technologies among humanities faculty, to initiate courses and curricula in the digital humanities, and to provide students with opportunities for hands-on experience working with sponsored projects.

Goals

The Center’s goals stem directly from its mission. We believe that the Humanities are entering a period of major innovation, and our goal is to help place faculty at South Carolina in the forefront of disciplinary change. We seek as well to provide graduate and undergraduate students in a wide range of fields with skills they will need in an era of rapid technological growth. To achieve these goals, the Center is dedicated to supporting interdisciplinary collaboration on digital research projects.
Digital Research & Scholarship in Alderman Library

The Scholars’ Lab caters to the digital research and scholarly analysis needs of faculty and advanced students in the humanities and social sciences. Staffed with friendly, expert consultants from the U.Va. Library’s Digital Research and Scholarship unit, the Scholars’ Lab is the perfect place to take your work to the next level.

Collaborate, Iterate, Discuss

Check out our works in progress or come and visit our bright, airy space on the 4th floor of Alderman Library! We regularly host exciting events: talks, workshops, and luncheon discussions on topics of interest in humanities computing and social science research. We sponsor graduate fellowships in the digital humanities. And we’re eager to consult with you on projects large and small.

NOV. 1
GIS Workshop: Georeferencing

NOV. 4
Visiting Scholar: Johannes Kepper

NOV. 8
GIS Workshop: Creating/Editing Data

See all events

Facing the Demon

I mentioned in my last blog post that many of our recent debates have been about how to productively limit Prism, but I don’t think I realized how difficult that would be until I had the transparencies and highlighters in front of me last Tuesday. We started the exercise with Alex’s selection from Plato’s Allegory [...]
About Us

Searching for the real Scholars' Lab home page, with info about our digital resources, rooms and equipment, and consultative services? Find it on the UVA Library website.

About this Blog

The Scholars’ Lab was established in 2006 at UVA Library as a site for innovation in the humanities and social sciences. The idea was to combine the resources and expertise of the Library’s successful Electronic Text (Etext) and Geospatial and Statistical Data (GeoStat) centers with that of UVA’s Research Computing Support Group in a physical space that promotes collaboration and experimentation. Now we’re extending the conversations that happen in our offices and in the Lab to a wider forum.

This blog will trace the activities of our Graduate Fellows in Digital Humanities and staff, in collaboration with scholars from a variety of disciplines and fields. Over the coming months, we’ll be inviting our Fellows, grad student consultants, Scholars’ Lab faculty and staff, visiting scholars, and UVA collaborators to share this blog and make it their own.

Digital Research and Scholarship at UVA Library

The Scholars’ Lab caters to the research, digitization, and online editing needs of faculty and students in the humanities and social sciences. Staffed with friendly, expert consultants from UVA Library’s Digital Research and Scholarship department and ITC’s Research Computing Support Group, the Scholars’ Lab is the perfect place to take your digital humanities scholarship and social science research to the next level. UVA Library also plays host to IATH, VCDH, and SHANTI.

The Scholars’ Lab has two sister spaces which together with the Digital Curation Services department make up the Library’s network of support for digital research, scholarship, and production. These are the Research Computing Lab in Brown Science and Engineering Library and the Digital Media Lab in the Robertson Media Center of Clemons Library.

Collaborate, Iterate, Discuss

If you just can't get enough of the SLab, please come and visit our bright, airy space on the 4th floor of Alderman Library! The Scholars' Lab was designed for both collaborative and solo work, with room for small, collaborative groups and larger classes. We regularly host events such as talks, workshops, and brown-bag lunches on topics of interest in humanities computing and social science research. Our regular “Digital Therapy” luncheons are a fun opportunity to meet like-minded folks and hear more about our graduate fellowships in digital humanities. Drop by or us send us a message! We're eager to partner with you on projects large and small.
About the Washington University Digital Gateway

The Washington University Digital Gateway serves two primary purposes:

- to serve as a single point of entry for discovery of all digital collections available at Washington University, especially locally-created digital resources
- to provide a similar single point of entry for anyone in the Washington University community interested in developing digital projects.

This web site is maintained by Digital Library Services (DLS), a unit of the Washington University Libraries created in 2006 to serve the entire Washington University community in these capacities, in collaboration with key units from within the Library and across the University, including the Digital Library Team (DLT), The Digital Implementation Group (DIG), Arts & Sciences Computing and the Humanities Digital Workshop.

Most digital projects from the collections page of this site currently are links to separate sites. Increasingly, digital projects listed on this site will be part of digital library, which represents an architecture currently in development, dedicated to the production, duration and delivery of digital resources. Resources in the digital library meet minimum requirements for file formats and metadata, and will be aggregated where possible to facilitate cross-database searching.

Digital Library Services is located in A32 of the John M. Olin Library, and is regularly open 8:30-5:00. We are in the process of articulating the different levels of support we can provide to different kinds of projects. Details on these levels of support will be available on the support page. Digital Library Services is available for initial consultation on any project, and we encourage you to contact us with your questions.

Washington University Libraries
Campus Box 1061
1 Brookings Drive
St. Louis, MO 63130-4862

TEL: (314) 935-8329
EMAIL: digital@wumail.wustl.edu

DLS Staff
Director: Andrew Rouner
Digital Projects Librarian: Shannon Showers
Metadata Librarian: Tim Lepczyk
Digital Access Librarian: Erika Cohn
Emory University’s Digital Scholarship Commons (DiSC) offers faculty members and graduate students the space, expertise, and project management assistance they need to develop innovative multidisciplinary projects. Located in the Research Commons of the Robert W. Woodruff Library, DiSC will be formally launched in October 2011 with funding from the Andrew W. Mellon Foundation.

Whether working solo or as part of a group, DiSC patrons can:

- Build projects using the latest digital scholarship tools and software
- Partner with DiSC staff to add depth and insight to works of scholarship
- Connect with a community of scholars
- Reflect on the possibilities and challenges of these new technologies

DiSC employees hold advanced degrees in a variety of disciplines, and Emory Libraries’ subject liaisons are available to assist DiSC patrons with their projects.

Among the help available to faculty and graduate students at the Digital Scholarship Commons is assistance with:

- Electronic text encoding
- Geographic information systems (GIS)
- Statistical analysis
- Scanning and graphics
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- Geographic information systems (GIS)
- Statistical analysis
- Scanning and graphics
Digital Collection Services

The DLC provides a variety of services for developing, managing, and promoting archival and scholarly assets.

Digital Collection Support: Hosting & Customization

- Creation, hosting, support, and stewardship of digital objects and collections within the UF Digital Collections
- All collections are:
  - Full text searchable
  - Browseable - with browse views by title and thumbnail, and by new items
  - Serve text, image, multimedia, audio, video files, data sets, and more within the same collection
  - Support for multiple file types (text, image, oversized images, video, audio)
  - Powered by rich metadata support, with automatic transformations for maximum interoperability
- Customization of collections
  - Customized collection pages and supplemental pages
  - Customized interfaces (e.g.; dLOC and Matheson Historical Museum)
- Collections benefit from central infrastructure - new technologies are added for all (e.g.; map search using the Google Maps API)
- Internationalized/localized interfaces in English, Spanish, and French

Sharing/Access

All records are open and fully available for download and use under the terms of Creative Commons CC0.

- Open Archives Initiative (OAI) compliant
- UFDC supports the OAI protocol for metadata harvesting (OAI-PMH). OAI allows anyone to obtain records from UFDC for inclusion in their collections. The base URL is: http://ufdc.ufl.edu/sobekcm_oai.aspx?
- Using the base URL, you can add OAI verbs and other commands. For example:
  - Verb: Identify:
  - Verb: ListMetadataFormats:
  - Verb: ListSets:
- URI's provide unique and constant links ready for bibliographic citation
- Records for all collections and items:
  - available as METS/MODS, MARCXML, and qualified Dublin Core
  - all formats are accessible online
  - a batch record feed in MARCXML is available here
  - all records and feeds include thumbnail icons. Catalogs can show the thumbnails along with records to greatly assist patrons in browsing and reviewing materials
  - RSS feeds for all items and all new items
- Worldwide reach via Google, Google Scholar, and other search engines
- Rooted in providing Open Access to archival and scholarly assets
- Notification tools for new content alerts via RSS
- Increase archival and scholarly assets’ audience and access
- Image zoom and pan viewing capabilities
Ability to serve a variety of organizational options for objects including:
- hierarchical groupings allowing collocation by Area, topic, and geographical hierarchies for College, Department
- monographic, page-turning functionality
- multiple files connected to one descriptive record
- one item, one record
- mapping between various versions of a single work
- journal volume, issue, title organization
- Broad, internationally applied description methods using METS/MODS Metadata
- Ability to apply controlled vocabularies and name headings

Scholarly Publications & Rights management
- Journal hosting with Open Journal System (OJS) at FCLA with all journals digitally preserved in FDA
- Authors remain the copyright holders
- Library requests right to distribute content
- Assist with understanding copyright status of work
- Creative Commons licensing capabilities
- Assist with mandatory deposit of electronic-only publications to the Library of Congress

Digitization of materials held by the Libraries
- Digitization equipment operated within a color managed environment for artifactual fidelity:
  - large format scanner for maps
  - slide scanner
  - open book scanner for fragile objects
  - high speed sheet feed scanner
  - flat bed scanners
  - digital photography studio for large or 3-D objects
- Digitization experts
- Software Suite - the Digitization Toolkit
  - Customizable Software Toolkit for contributing digitized materials
  - Digitization manual
  - Presentation about the Toolkit
- Publishing
  - Convert traditional publications into digital publications
  - Provide a means for born digital publication
- For other materials: CITT Faculty Media Lab (price list)

Digital Curation & Stewardship
- Internships (internship policy; available internships; internships with partners: Samuel Proctor Oral History Program)
- Content Knowledge & Outreach
- Collection Support & Processing
- Metadata Coordination
- Preservation & Archiving
  - Bit level archiving
  - Multiple redundant data back-ups provided
  - Migration of various formats supported
  - Ability to archive all format types
  - System interoperability
- Training on technologies for digital stewardship
- Digital curation for data sets
- Digital curation for digital scholarly works (following established guidelines to support evaluation)
- Digital humanities (speculative computing) project collaboration and supports; see example projects:
  - Curated online exhibits: by scholars and students with scholarly review
  - Digital Library of the Caribbean: Teaching Materials Collection: graduate humanities students developed materials as part of coursework
  - Arts of Africa: curated online collection from library and museum materials, with related physical exhibit
  - Digital Vodou: curated scholarly archive of primary and research materials
  - Collaborative support on projects (speculative; reflective; interpretive; analytical) and to support existing research enhanced with technology

Authors and Patrons
- myUFDC
  - self-submittal system for the UF Institutional Repository
  - user tools for saving searches, creating and sharing collections, and many others
  - reference support by email, phone, and mail for all collections

Standards Compliant
• METS Metadata
• Digitization standards followed:
  • High resolution TIFFs or AV for archiving
  • JPEG2000 format for viewing

Digital Collection Development, Project Management, and Post-Development Tools & Services

• Funding: Grants and assistance locating other funding opportunities
• Project Development Resources
  • Copyright and permissions
  • Digital Collection development template
  • Sample Operational Workflow for digitization (draft)
  • Information for potential partners
• Evaluation:
  • Online usage statistics provide usage counts overall, by collection, and by item
  • Annual usability studies
  • User feedback
• Promotion:
  • Collection Findable through main UFDC site, which is already optimized for search engines;
    through the UF Catalog; through WorldCat
  • Promoted through the UFDC Blog; through RSS feeds; through press releases and training classes
  • Development of promotional materials (brochures, exhibits, slideshows)
• Additional
  • Assistance available for loading to external sites (YouTube, Flickr) for promotion
  • New technologies benefit all when implemented

Last modified: Thursday September 22 2011

Faculty and graduate students embarking on a digital humanities project can use the resources in the Scholarly Commons to make connections, explore tools and obtain data.

A digital humanities project — one that applies computing tools to humanities research — encompasses a wide range of work, research methods, and tasks such as:

- Building an image archive and annotating the images with metadata.
- Transcribing manuscripts and marking them up in TEI for text encoding and text mining.
- Creating a map with linked data and annotations.

English and Digital Humanities Librarian Harriett Green can assist researchers at any stage of a project, as well as connect researchers with other colleagues at Illinois working in the digital humanities, including scholars at the Institute for Computing in Humanities, Arts, and Social Science (I-CHASS), Illinois Informatics Institute (I3 or “I-cubed”) and Illinois Program for Research in the Humanities (IPRH).

Tools with Illinois origins include:

- **SEASR**: A research and development environment at NCSA that creates cutting-edge digital humanities and data mining tools such as the Meandre environment.
- **MONK**: A text mining tool designed to help humanities scholars discover and analyze patterns in the texts they study.

Resources in the Scholarly Commons

**Experts**: Harriett Green, JoAnn Jacoby, Betsy Kruger

**Software**: ABBYY Fine Reader, ATLAS.ti, MONK, NVivo, oXygen

**Hardware**: Please see the Digitization page for more information about scanning text for analysis.

**Bookmarks**: Digital humanities resources on our delicious.com bookmarks
Digital Content Creation Services

Digital Content Creation offers the following services in support of the digitization of Library holdings:

- Project planning and consultation
- Full-book digitization
- Digitization of maps, images, letters, archival material, slides, microfiche, microfilm, filmstrips, and three dimensional objects
- Optical character recognition (OCR)
- OCR correction
- Color managed workflow
- Image processing
- PDF creation

Our partners include Digital Library Initiatives and Content Access Management.

Digital Content Creation also offers digital consulting and production services to campus faculty, staff, and graduate students through the Library's Scholarly Commons.

Equipment

- Digital cameras and copystands
- Large format Grahtec CS610 Pro scanner (for originals up to 42" wide)
- Epson GT 15000 flat bed scanner 11 x 17 with sheet feeder
- Plustek OptiBook A300 flat bed scanner 11 x 17 (book friendly)
- Wilkes & Wilson ScanStation FS300 microfiche scanner
- Nikon SuperCool Scan 4000 microfilm and slide scanner

Contact Us

For comments on this page contact: Digital Content Creation
The Carolina Digital Library and Archives serves UNC Library staff, UNC faculty and other faculty affiliates, as well as other organizations by way of formal partnerships. Many of our services can be provided at no cost to you, but others require external support. Please contact us to discuss your ideas and needs. We look forward to working with you!

Services by Function

DIGITIZATION

The CDLA's Digital Production Center maintains a wide range of equipment for the conversion of analog paper and photographic media to digital form. In this facility, we produce more than 1.5 million image files per year. We also provide knowledgeable referrals to other services for formats we do not have the ability to convert (such as microfilm, audio, and video), and for collections of material that would benefit from outsourcing of digitization.

DIGITAL PROJECT PLANNING AND MANAGEMENT

We offer a wide range of digital project planning and management services for placing library collections online and facilitating UNC faculty's digital research. CDLA staff will work with you to refine your ideas, explore technical and funding possibilities, and facilitate UNC Library collaboration on initiatives when appropriate. We can consult on rights issues and technology selection, as well as the formal articulation of functional requirements. For projects that are seeking grant funding, we can provide assistance with the writing of a proposal, helping to ensure the proposal document has the best chance of funding success. Once in-house, grant, or private support is obtained in support of a digital project, we can oversee or assist with the management of the many tasks necessary to produce high-quality digital resources. We can provide web and user experience design, workflow management, quality control, and general project management services, including day to day oversight of work done in support of a particular digital initiative.

DIGITAL COLLECTION DEVELOPMENT

CDLA staff use our expertise in digital data and online user experience to assist UNC affiliates with the collecting of digital resources in support of your collection, research, or instruction goals. Our current focus in this area is on the archiving of faculty research output into the Carolina Digital Repository.

CONSULTING

Even if the CDLA or the UNC Library isn’t a partner on your digital initiative, we're happy to provide consulting in our areas of expertise, to help you ensure your work is as productive as it can be. We're here to provide feedback on your plans and documentation, point you to helpful resources, or simply bounce ideas off of.

PROFESSIONAL TRAINING

The CDLA is committed to increasing knowledge of digital library practice within UNC and the profession as a whole. We provide formal and informal support to those who aspire to work in this field, or who wish to become more involved in digital library efforts. We maintain a close relationship with the UNC School of Information and Library Science to help train the next generation of librarians, archivists, and information professionals.

Services by Technology

CAROLINA DIGITAL REPOSITORY

The Carolina Digital Repository is a repository for material in electronic formats produced by members of the University of North Carolina at Chapel Hill community. Its chief purpose is to provide for the long-term preservation of these materials. More information about CDR services can be found [here](http://cdla.unc.edu/index.html?page=services).
CDLA staff provide assistance with creating and maintaining digital collections in the UNC Library's CONTENTdm digital asset management system. We can offer you support at all steps of this workflow, from the first project idea, to public launch, to ongoing additions to an online collection over time.

**SCRIBE**

We run 3 Scribe digitization stations provided by the Internet Archive for the mass digitization of bound paper materials. Digitized materials quickly appear online at the Internet Archive Ebook and Texts Archive.
What is the Scholars' Lab?

The Scholars' Lab is a place where faculty and advanced students in the humanities and social sciences can explore digital resources, find expert help, and collaborate on innovative research projects. We also host exciting events, such as workshops, talks, and roundtables, and we sponsor a graduate student fellowship in the digital humanities.

Expertise:

The faculty and staff of the Scholars' Lab can assist you in:

- project development and digital research;
- electronic text encoding and qualitative analysis;
- digitization of texts and images, including OCR; and
- your research computing needs in the humanities and social sciences.

Environment:

- an open, inviting space with seating areas specially designed for collaborative and solo work
- 31 high-end PC workstations with widescreen, high-resolution monitors
- complete suite of peripheral equipment (including printers, CD/DVD burners, and flat-bed, sheet-feed, duplex, and large format model scanners)
- enhanced software and digital resources for statistical and spatial analysis, text and image manipulation and visualization
- all areas well-configured for personal laptop use (wired or wireless)
- small wired conference room with flat panel monitor, PC, DVD, VCR, audio, projection and a white board
- a fully-furnished 12-seat computer classroom with Smart™ technology

Software:

In addition to the software available on all ITC-maintained machines at UVA (listed here), the Scholars' Lab features specialized software in the following categories:

- GIS Utilities
- Graphics & Presentations
- Network Utilities
- Statistical Utilities
- Text Encoding, Scanning, and Word Processing
GIS Utilities
- ERDAS IMAGINE
- ArcView GIS
- Street Map
- Image Analyst
- 3D Analyst
- Spatial Analyst
- ArcGIS
- ArcCatalog
- ArcMap
- ArcScene
- ArcToolbox
- Spatial Analyst
- Geostatistical Analyst
- 3D Analyst

Graphics and Presentations
- Adobe Photoshop
- Adobe ImageReady
- Microsoft PowerPoint
- GeoExpress View (Mr. SID viewer)
- Dreamweaver

Network Utilities (E-Mail, HomeDir, etc.)
- Corporate Time for the Web
- Exceed
- Home Directory
- Internet Explorer
- Mulberry
- Mozilla
- Secure CRT
- Secure FX
- WinZip

Statistical Utilities
- Access XP
- Amos
- Excel XP
- Intercooled Stata
- Linsel/Prelis
What is the Scholars' Lab?
http://www2.lib.virginia.edu/scholarslab/about/

Maple
Minitab
R
SAS
S-Plus
SPSS
Stat Transfer
Stata

Text Encoding, Scanning, and Word Processing

ABBYY FineReader OCR
Adobe Acrobat Professional
Acrobat Distiller
Microsoft Word
NoteTab
OmniPage Professional OCR
oXygen XML Editor
Support

In recent years, a number of scholarly digital projects were developed on the Washington University campus. These have ranged from small student projects to larger projects such as American Lives. Many of these projects were developed by individual organizations on campus concurrently, such as the School of Arts & Sciences and the Humanities Digital Workshop (HDW). A number of issues emerged from these experiences, such as:

- Long-term maintenance of digital projects.
- Short-term support for digital projects and content development.
- Role of University Libraries.
- Importance of standards and a central digital project repository.

Digital Library Services (DLS) was created in 2006 as a unit of the Washington University Libraries to support the entire Washington University community. DLS is committed to providing support for the development of digital projects, encouraging development of digital projects as a scholarly activity, and promoting this development in a disciplined way that will help to ensure the successful execution of digital projects and to most effectively leverage digital resources.

DLS is in the process of articulating the different levels of support we will provide to different kinds of projects. In the meantime, we are available for initial consultation on any project, by working with you to give you a better understanding of the standards, metadata, intellectual property, and other digital library topics described here and elsewhere. We also encourage you to contact us with your questions. In addition to DLS, support for the development of digital projects is also available from Arts & Sciences Computing, the Humanities Digital Workshop, and from computing within other schools and departments at the University.

If you anticipate hosting your project with the University Libraries, please review the Digital Asset Agreement form and Inventory. These forms specify the items to be donated to the library, as well as the associated rights granted to the libraries to preserve and make accessible your digital items or projects.
Policies and Procedures
The operation and use of the Alabama Digital Humanities Center is governed by the following policies. They may be amended at any time.

1. The facility is intended to support the activities outlined in the mission statement.
2. The facility is intended to support research activities in the arts and humanities, and as such is not scheduled or used as a classroom or for instructional purposes other than those related directly to supporting research.
3. Access to the facility is controlled by the ActionCard system; in order to gain access, you must be registered with the Libraries. See Registration page.
4. The primary focus of the ADHC is on faculty and graduate student arts and humanities research.
5. The ADHC is a multi-person/use space--there may be multiple small groups in the room at the same time; thus, all participants must be aware of and sensitive to each other.
### Specific Project Tracks

<table>
<thead>
<tr>
<th>Track Description</th>
<th>Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. &quot;Digital Project&quot; Track.</strong> For projects that</td>
<td></td>
</tr>
<tr>
<td>1. typically involve a complete collection or a significant part of a collection</td>
<td>Digital Project Track</td>
</tr>
<tr>
<td>2. involve more than ca. 150 simple images</td>
<td>• Project proposal form: doc / pdf</td>
</tr>
<tr>
<td>3. will be of significant research or curricular value</td>
<td>• Project proposal procedures</td>
</tr>
<tr>
<td>4. will require and interface with more than simple browse functionality</td>
<td>• Examples</td>
</tr>
<tr>
<td>(e.g., specialized searching, browsable indexes)</td>
<td>• CUL Digitization Program Wiki</td>
</tr>
<tr>
<td>5. involve content with complex relationships, (e.g., multipage documents, an</td>
<td>• Bunraku Collection</td>
</tr>
<tr>
<td>image of a puppet linked to information about plays, productions, character</td>
<td>• NY Real Estate Brochures</td>
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<tr>
<td>types, and specific actors).</td>
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<tr>
<td><strong>(See section E below for audio-video preservation and access projects)</strong></td>
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<tr>
<td><strong>B. &quot;Brick &amp; Mortar + Online Exhibition&quot; Track.</strong> For projects that</td>
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<tr>
<td>1. will be a physical exhibition accompanied by a simultaneous online version;</td>
<td>Online Exhibition Track</td>
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<tr>
<td>or if</td>
<td>• Exhibition planning form: doc / pdf</td>
</tr>
<tr>
<td>2. will be an online version of a past physical exhibition</td>
<td>• Exhibition planning checklist</td>
</tr>
<tr>
<td><strong>C. &quot;Brick &amp; Mortar Only&quot; Track.</strong> For projects that</td>
<td>• Example</td>
</tr>
<tr>
<td>1. will make use of the Exhibition Support Software’s features for</td>
<td>• Plimpton Exhibition</td>
</tr>
<tr>
<td>organizing &amp; planning the exhibition, generating pick lists, labels, etc.</td>
<td></td>
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<tr>
<td><strong>D. &quot;Online (E-Only) Gallery&quot; Track.</strong> For projects that</td>
<td>Brick &amp; Mortar Only Exhibition Track</td>
</tr>
<tr>
<td>1. typically will involve 150 or fewer simple images</td>
<td>• Exhibition planning form: doc / pdf</td>
</tr>
<tr>
<td>2. is a sample or selection from one or more collections</td>
<td>• Exhibition planning checklist</td>
</tr>
<tr>
<td>3. no complex searching or browsing is required</td>
<td>** Examples</td>
</tr>
<tr>
<td>4. involves chiefly objects that are simple, single part items **</td>
<td>• Ambedkar</td>
</tr>
<tr>
<td>5. has an unexpected, near-term deadline for presenting the content on the Web</td>
<td>• Melting Pot</td>
</tr>
<tr>
<td>6. will be adequately-served by Omeka software features and functionality</td>
<td>• Dramatic Museum Realia</td>
</tr>
<tr>
<td><strong>Textual / manuscript works:</strong> If an otherwise gallery-oriented project also</td>
<td>• Butler 75</td>
</tr>
<tr>
<td>include one or more complete textual or manuscript works (e.g., the Korean</td>
<td>• Burroughs</td>
</tr>
<tr>
<td>Independence Outbreak Movement), the textual works should be digitized</td>
<td>• Wilbert Webster White</td>
</tr>
<tr>
<td>separately, presented in our ebook reader, and linked to from the exhibition</td>
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<tr>
<td>display.</td>
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<tr>
<td><strong>E. Audio-Video Digitization Project</strong></td>
<td>Online Gallery Track</td>
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<td></td>
<td>• Gallery planning form: doc / pdf</td>
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<td>• Gallery planning checklist</td>
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<td>• Wilbert Webster White</td>
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</table>
Project Planning Resources for Library Faculty and Staff

A number of variables impact the actual time it takes to complete a project; on average:

- One third of the effort will be project planning, preservation preparation, management, and oversight
- One third of the effort will be archival description and indexing
- One third of the effort will be the actual digitization

New Projects

- New digital project/collection proposal template
- For only one or two items, contact us to see if the digitize on demand process can meet the request
- Information for potential partners

Last modified: Thursday September 08 2011
# Proposal Template for New Digital Collections & Projects

## Subject Specialist/PI and Digital Services

<table>
<thead>
<tr>
<th>Title:</th>
<th>Project Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date needed by &amp; reason:</td>
<td>Class, exhibit, donor request, no deadline</td>
</tr>
<tr>
<td>Source of funds:</td>
<td>Departmental endowments, donor, grant, etc.</td>
</tr>
<tr>
<td>Holding Institution:</td>
<td>UF Materials, digital acquisition/archiving</td>
</tr>
<tr>
<td>Departmental priority:</td>
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</tr>
<tr>
<td>Project abstract:</td>
<td>250-500 words covering the theme/subject area and purpose.</td>
</tr>
</tbody>
</table>

## Quantity / Scope of the project:

- Size and scope of what is being proposed for digitization.
- Type of material: photos, books, audio, video, etc
- Type of content: color pages, black and white, audio interviews, music
- Media Format: reel to reel, from microfilm, from slides, etc.
- Size: in inches for page size to determine if large format equipment is needed; and/or length in minutes for audio/video
- Uniqueness
- Condition: brittleness, preservation needs
- Copyright status
- Metadata available (catalog record, spreadsheet, none, etc.). Is there a title, author, and date for each item? If not, is there a finding guide with this information?

## Journals/Serials:

Included in the exchange program?

## Copyright status:

Public domain, permissions on file, etc.

## Connection to Existing Collections:

How does this collection enhance existing library collections, departments or research at UF?

## Audience for the digital project:

Which departments, colleges, and particular researchers at UF and in the state of Florida, in the region, worldwide?

## Possible partners:

What other libraries or groups may be digitizing it or in partnering (local museums, public libraries, publishers, community groups)?
<table>
<thead>
<tr>
<th><strong>Workload impact for your and other departments:</strong></th>
<th>Is any of the material already digitized and online from potential partners?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will Special Collections need to create a finding aid?</td>
<td>Will Cataloging need to catalog materials? If so, how much will be original cataloging?</td>
</tr>
<tr>
<td>Will the materials need Conservation work?</td>
<td>What will the impact be for your department?</td>
</tr>
<tr>
<td><strong>How will users interact with the collection?</strong></td>
<td>Will Cataloging need to catalog materials? If so, how much will be original cataloging?</td>
</tr>
<tr>
<td>In answering this, please explain any special needs for this project that are not supported by the current UF Digital Collections System. Please also explain any desires related to additional functionality. How would the project being proposed benefit from being mapped, in motion, data mined, etc?</td>
<td></td>
</tr>
<tr>
<td><strong>Resource commitment; initial and ongoing:</strong></td>
<td>Digital collection management requires collection creation, ongoing curation, and patron and partner assistance.</td>
</tr>
</tbody>
</table>

**Digital Services**

<table>
<thead>
<tr>
<th><strong>Processing resources required:</strong></th>
<th>If internal, staff impact and OPS costs. Estimated processing timeline.</th>
</tr>
</thead>
<tbody>
<tr>
<td>If external, staff impact, OPS costs, vended costs, and shipping. Estimated processing timeline.</td>
<td></td>
</tr>
<tr>
<td><strong>Digital storage costs:</strong></td>
<td>Ongoing storage costs using the DataSpace model (2x the first year’s costs to cover perpetual storage).</td>
</tr>
<tr>
<td><strong>Other requirements and impacts:</strong></td>
<td>Other requirements in terms of digital collection functionality (programming and web support), development scheduling changes, production scheduling changes, etc.</td>
</tr>
<tr>
<td><strong>New non-MARC collections</strong></td>
<td>Estimated requirements developed in collaboration with Cataloging for all records to be included in record feed to MANGO.</td>
</tr>
</tbody>
</table>
How to Collaborate with IDAH

http://www.indiana.edu/~idah/index.php?option=com_content&view=section&layout=blog&id=10&Itemid=63

How to collaborate with IDAH

IDAH partners with faculty and other IUB units in developing and supporting arts and humanities projects that include digital components.

Through consultation, IDAH’s experienced program administrators and technology developers can help translate your idea into a structured project. If you plan to submit a proposal for support from a granting agency, IDAH staff can help you analyze the grant announcement, determine project activities, staffing, equipment and space needs, and budget; and review the application. IDAH will also write letters of support confirming its participation in the project.

SOME POINTS TO KEEP IN MIND

IDAH expects to be compensated for such work – through payment by the unit, payment through a grant, or indirect costs.

IDAH allocates its staff time and resources carefully to accommodate the various projects for which it provides support. Since it cannot support all projects, it must evaluate them to determine which will be the best fit for IDAH.

IDAH staff begin their evaluation of projects by reviewing short proposals. All IUB faculty and units are encouraged to propose digital arts and humanities projects to IDAH. The following steps will be taken in determining whether IDAH will take on a project:

- Individuals or units that would like IDAH to collaborate on a project or provide support in some other way should contact the Co-Director, Suzanne Lodato (smlodato at indiana.edu). They should send a short (2-4 page) description of their project and the role they propose IDAH would play. Initial contact should be made no later than two months before a grant proposal deadline.
- The Co-Director will discuss the project with the applicant and determine whether to forward the project description to IDAH staff for further consideration.
- If the IDAH staff committee receives the proposal, committee members will discuss the project and determine whether it will be appropriate to participate in the project as described. Staff will determine the cost of IDAH’s participation and might propose revisions to the workplan.
The Co-Director will contact the applicant regarding the committee's decision. 

- If IDAH and the applicant agree to work together, the applicant will work regularly with IDAH staff on iterations of the grant proposal or, if the project does not involve a grant application, on the workplan.
- IDAH staff will determine the costs to be charged for its work based on the finalized workplan, and these costs will be reflected in the proposal budget if the project is to be grant-supported.
- If the project is to be grant-supported and IDAH is not the unit submitting the proposal, the Co-Director must sign off on the proposal and budget before the applicant routes the budget and submits the proposal to the Office of Research Administration. If the Co-Director does not sign off on the final proposal and budget, IDAH cannot guarantee its participation if the applicant obtains the grant.

NOTE: The projects of current and past IDAH fellows will take priority when IDAH is considering collaborating on new projects. Since current IDAH fellows are working closely with IDAH staff on an ongoing basis, they do not need to submit a written proposal to the Co-Director.
Proposal for a Digital Initiative

Please complete the following questions. Thank you!

1. Project Leader
   - Name:
   - Department:
   - Address:
   - Phone Number:
   - Email Address:

2. Project Title:

3. Abstract of the project (a one paragraph description of project scope):

4. What are the desired goals of the project? (Please provide itemized list of deliverables):

5. Does the digital content in this project in any way represent materials that are currently available via the world wide web?

6. How will this project be funded? (Library, other UM Department or grant):

7. Please provide an outline of participants and their respective levels of engagement:

8. What resources can you provide for the project?

9. Who are the primary and secondary audiences for the project?

10. What will the access points for the project be?
11. For projects with a digitization component, please provide the following information:

- How many items will be digitized?
- What format is the content currently in?
- What is the desired output format?
- Have the materials been cataloged or inventoried in any way?
  
  ○ (If yes, please provide inventory list as attachment)
- What condition are the materials in?

12. What is the intellectual property status of project content? Who is the rightful copyright holder?

13. What is the proposed timeline for this project?

14. How does this project support the teaching, learning, and research goals of the University of Miami?

15. If available, please provide the following:

- Samples of project-related content
- A current CV
- Letters of support from relevant departmental representatives, administrators, or scholars

Return this completed form to:

Kyle Rimkus
Digital Projects Librarian
kyle@miami.edu

University of Miami Libraries
Otto G. Richter Library
1300 Memorial Drive
Coral Gables, FL 33146

(305) 284 - 6221
Documentation

Guidelines for Digital Projects

- Frequently Asked Questions - Rice University's Digital Scholarship Archive (html)
- Metadata Registry (xls 34.5 kb)
- Descriptive Metadata Guidelines (pdf 150kb)
- Collection Guidelines (pdf 50kb)
- Preservation Strategy (pdf 40kb)
- Project Management Guidelines (pdf 114kb)
- Imaging Guidelines (pdf 273kb)

- Includes digital capture process for our Better Light system, digital specifications, quality control measures, and care & handling of materials
- Workflow for Betterlight Hi-Res Imaging system (pdf 187kb) - revised instructions, April 2010
- Maintenance guidelines for Betterlight system (pdf 147kb) - revised instructions, April 2010
- Examples of quality control issues (pdf 2501kb)

Templates

- Application profile (msword 75kb)
- Descriptive metadata worksheet (xls 38kb)
- Project profile (msword 29kb)
- Technical metadata worksheet (xls 35kb)

Technical Documentation

- Backup details
Digital Library Initiative

Rice University

Application Profile

for the Insert Digital Project Name here

authored by

dli at rice.edu

Version 1.0, Insert date
# Table of Contents

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**GUIDELINES FOR THE CREATION OF BIBLIOGRAPHIC METADATA** ............................. 3

**APPENDIX** ................................................................................................................................. 6
- Quick Reference: Table of elements and related standards .......................................................... 6
Introduction
[Provide any background information that will orient a reader for the specific project. This may include history, collection description or scope and or a project overview.]

Purpose
[Purpose statement for guidelines, intended audience (for example technical and subject users)]

Version
[Date of guidelines, contributors or expected review or revision schedule]

Project Overview
[Provide scope of project, important goals, milestones, timeframe and or stakeholders]

Collection Description
[Provide scope include broad description of material types and size of collection]
Standards

Metadata format and structure should be prepared according to the Dublin Core Metadata Best Practices, published by the Collaborative Digitization Program (CDPDCMBP), (http://www.cdpheritage.org/). Use qualifiers as needed.

Guidelines for the creation of bibliographic metadata

The below list is a starting sample set of elements and qualifiers. Individual projects should customize this list to meet the information needs and specific collection characteristics.

element.qualifier
Provide data value description. Note any data standards. Denote if optional or mandatory entry. Denote if multiple values allowed. Provide number of examples as beneficial to illustrate options.
Example:

Note: Insert notes as needed.

contributor
Recommended to use qualifier to denote roles. Some example roles may include: author, editor, publisher, photographer, composer, performer, transcriber, illustrator, etc.
Example:

Note: Proper names -- The latest version of CDPDCMBP recommends using the creator element to denote primary entities responsible for creating the content of the resource and the contributor element to denote any secondary persons making intellectual contributions. This is a recent change from prior versions of CDPDCMBP. The current DSpace configuration is based on earlier versions and as a consequence, only data in the contributor field is used to generate the author browse and search function. Data in the creator field serves as display only. Therefore all proper names for an artifact will use the contributor element with roles denoted by a qualifier (e.g. contributor.author; contributor.editor; etc). At some future date, when the configuration of Dspace is updated to reflect the newer guidelines, then a mass conversion of contributor to creator element may take place.

coverage
insert guidelines here

Example:

date.issued
Use standard: Date and Time Formats (W3C-DTF) http://www.w3.org/TR/NOTE-datetime.
Single date value only.
Example:
Note: DSpace configuration uses the qualified element date.issued to generate the browse and search functionality and requires data to be in the W3CDTF format which does not allow for approximate dates or a range of date values. Given the nature of some archival materials, actual creation dates may not be known and therefore need to be approximated or given in range values. Therefore, we will use the qualified element date.original to capture the date of the original artifact in free text format.

**date.original**

Original date of artifact. Free text field. May include textual description.

Example:
- Approximately 1925
- Circa 1800
- after 1867 January 5
- Undated

**description**

Insert guidelines here

Example:

**format**

Insert guidelines here

Example:

**identifier**

Unique identifier per item based on specific project naming conventions.

Example:

**Identifier.uri**

Assigned by DSpace system as persistent identifiers for web access to DSpace item. (DSpace item is the page containing metadata and digital objects). DSpace identifier standard is based on CNRI’s Handles system (http://www.handle.net/)

Example:

**language.iso**


Example: en

Note: Though CDPDCMBP recommends using 3-digit language code, DSpace is actually configured for the 2-digit language code.
**publisher**  
Electronic publisher. Boilerplate entry.  
Example: Digital version published by Rice University, Houston, Texas

**relation.qualifier**  
usually used with qualifier. See CDPDCMBP for possible qualifiers. insert guidelines here  
Example:

**rights**  
Url link to appropriate license. Select appropriate license from Creative Common Licenses at http://creativecommons.org.  
Example: This work is licensed under a Creative Commons attribution 2.5 License.  
http://creativecommons.org/licenses/by/2.5/  

---

**source**  
insert guidelines here  
Example:

**title**  
insert guidelines here  
Example:

**type**  
Digital manifestation of resource. Typical values are Text or Image. Controlled vocabulary terms from the DCMI type vocabulary at http://dublincore.org/documents/dcmi-type-vocabulary/  

---

Note: element and qualifier are usually populated automatically in batch processing
Digital Projects
In this project, faculty and staff will work together to create a more sustainable and interactive home for Dr. Bahri’s renowned Introduction to Postcolonial Studies resource. By revamping the infrastructure and integrating communication tools, visitors will be able to participate in global discussions of issues in the field. The new and improved CommonWealth site will allow scholars to have their work reviewed and discussed by their peers and provide a level of accessibility to important developments in the subject more quickly than traditional publishing cycles allow.

Faculty: Deepika Bahri, English Department
DiSC project manager: Brian Croxall
Librarian team members: Sandra Still and Tim Bryson
DiSC staff: Moya Bailey
PROJECT CHARTER

PROJECT NAME
CommonWealth / Postcolonial Studies @ Emory

PROJECT OBJECTIVE
To update a valuable resource about postcolonial studies and build a community of scholars on the subject.

AUDIENCE
Scholars, students, public, educators

TEAM MEMBER ROLES AND RESPONSIBILITIES

Project Initiator
Lends scholarly vision to project. Supervises graduate student researchers. Participates in ongoing development of project.

Scholarly Contributor
Contributes to the discussion about how the site is organized, presented, and contextualized.

Librarian Consultant, Primary
Advises on copyright, metadata, usability, and searchability. Advises on South Asian history, literature, and religion.

Project Manager
Arranges meetings. Ensures good communication and adherence to timelines. Keeps track of progress. Removes roadblocks.

Librarian Consultant, Secondary
Advises on copyright, metadata, usability, and searchability. Advises on Anglophone literatures and women’s studies.

Manager, Software Engineering Team
Helps identify the technical scope of the project. Consults on platform portability. Identifies software engineers to work on project (if any). Works with the software engineers (if any) to ensure on-time and in-scope delivery. Addresses technical roadblocks.

TIMING AND CONSTRAINTS

1. DISC will provide engineering assistance for the project throughout its development.
2. The project’s development will be completed within one year of funding, by 31 August 2012.
3. Limited support for the project will be available in the second year, but active development should be completed within the first year.
4. We will implement the agreed-upon scope of the project.
5. Neither DiSC nor the Library assumes responsibility for sustaining the project beyond the two years of this agreement.
6. The project should be well-documented, including the documentation required for ongoing support, and the documentation preserved by the project manager. The documentation will be provided to the project initiator.

**COMMUNICATION**
Project members will make every effort to keep in regular contact by email or other electronic means. The preferred means of communication will be email.

**DEADLINES**
Project members will make every effort to attend meetings as arranged. If unable to attend, they will communicate this to the project manager as soon as possible.

Project members will jointly establish and attempt to meet self-imposed deadlines, in part through providing the project manager with lists of commitments, so that reminders will be sent out as a matter of routine.

**FINANCIAL ARRANGEMENTS**
Requests for reimbursement must be accompanied by receipt and submitted in writing to the DiSC Coordinator. Reimbursements will not exceed the amount approved for the project, regardless of actual expenses.

**DISSEMINATION**
Any and all project members may use the project as an example in presentations, papers, interviews, and other media opportunities. They may describe and discuss the project on their web sites. The name of the project should be used widely; wherever possible, publications, presentations, etc. should mention the names of the other project members who were directly involved.

For presentations or papers where this work is the main topic, all team members who worked directly on this subproject should be co-authors. Any member can elect at any time not to be listed, but may not veto publication.

For presentations or papers that spin off from this work, only those members directly involved need to be listed as co-authors. The others should be mentioned if possible in the acknowledgments, credits, or article citations.

All project participants may list the project on their curriculum vitae, and should attempt to describe their contributions honestly and comprehensively.

In accordance with grant requirements, the project initiator will provide a brief description of the project to provide to the Mellon Foundation.
PORTABILITY / SUSTAINABILITY OF PLATFORMS

The project team will work with Emory IT to deploy CommonWealth in the current Proof-of-Concept (POC) WordPress installation. Should the POC not be approved for continued development, DiSC will provide the project initiator with advice / assistance transitioning the site to another appropriate platform.

During Summer 2012, the team will review the platform for its suitability for the intended task.

FUTURE PHASES

In addition to PDFs or other formats for presentation, project members will keep safe and distribute regularly all native files generated for the project: Photoshop, Illustrator, Flash, InDesign, and any other data files or source files. These files will be unflattened and editable. Where copyright restrictions do not apply, fonts should also be included in shared files.

Local projects should also make provisions for regular backup of all project files, including versions of files in progress.

PROFESSIONAL DIGNITY

We will strive to maintain a tone of mutual respect whenever we write or meet; we will strive to forgive lapses if they occur.

We will attempt to keep communications transparent, for example, by copying everyone involved in any given discussion and by directly addressing any questions or concerns that may arise with each other.

We will participate in an assessment program and attempt to measure the efficiency of our communication.

GOODWILL

We will strive to be a group working toward different parts of a larger, coherent, and important whole — one that promises to exceed the sum of its parts.
In this project, the team will design and create an interactive web interface for Roberto Franzosi’s research project “Lynchings in Georgia (1875-1930).” Franzosi has built a systematic catalogue of event characteristics for the near-400 lynching victims in Georgia, as narrated in over 1,200 newspaper articles from over 200 national, regional, and local newspapers. Through the coding and presentation of these newspaper narratives, the project can offer new insights into trends connecting lynching events with implications for the broader study of lynching in U.S. history. Once complete, it will allow visitors to explore the “who, what, when, where, how, and why” of lynchings in Georgia during this period.
DRAFT PROJECT CHARTER

PROJECT NAME
Lynchings in Georgia (1875–1930)

PROJECT OBJECTIVE
To develop and deploy an online resource documenting lynchings in Georgia

AUDIENCE
Scholars, public, schools, educators

TEAM MEMBER ROLES AND RESPONSIBILITIES

Project Manager
Arranges meetings, ensures good communication and adherence to timelines, keeps track of progress, removes roadblocks

Senior Software Engineer
Helps to build and implement the software

Digital Humanities Consultant.
Help conceptualize possibilities for the resource. Brainstormer!

Project Initiator
Stays involved in the development process, lends scholarly vision to project.

Scholarly Contributor
Contributes to the discussion about how the resource is organized, presented, and contextualized.

Manager, Software Engineering Team
Helps identify the technical scope of the project. Helps form high-level technical strategy for implementing the project. Work with the software engineers to ensure on-time and in-scope delivery. Addresses technical roadblocks.

Lead Developer
Works to implement technical aspects of the project.

Librarian Consultant
Advises on copyright, metadata, usability, and searchability. Advises on southern history.

TIMING AND CONSTRAINTS
*The project will be completed within one calendar year from its start date

*We will implement the agreed-upon scope of the project.

*Limited support for the project will be available in the second year, but active development should be completed within the first year.

*DiSC will provide engineering assistance for the project throughout the year.

*Neither DiSC nor the Library assumes responsibility for sustaining the project beyond the two years of this agreement.

The project should be well-documented, including the documentation required for ongoing support, and the documentation preserved by the project manager. The documentation will be provided to the project initiator.

**FINANCIAL ARRANGEMENTS**

*Requests for reimbursement must be submitted in writing to the DiSC Coordinator.

*Reimbursements will not exceed the amount approved for the project, regardless of actual expenses.

**DISSEMINATION**

Project members may use any of it as examples in presentations, papers, interviews, and other media opportunities. They may post any of it to their web sites. Wherever possible, they should mention the names of the other project members who were directly involved, as well as the name of the project.

No project participants will publish datasets or distribute the data for purposes other than this project.

For presentations or papers where this work is the main topic, all team members who worked directly on this subproject should be co-authors. Any member can elect at any time not to be listed, but may not veto publication.

For presentations or papers that spin off from this work, only those members directly involved need to be listed as co-authors. The others should be mentioned if possible in the acknowledgments, credits, or article citations.

All project participants may list the project on their curriculum vitae, and should attempt to describe their contributions honestly and comprehensively.
EMORY UNIVERSITY
Lynchings Draft Project Charter

*In accordance with grant requirements, the project initiator will provide a brief description of the project to provide to the Mellon Foundation.

DEADLINES

Project members will make every effort to attend meetings as arranged and to keep in regular contact by email or other electronic means.

Project members will jointly establish and attempt to meet self-imposed deadlines, in part through providing the project administrator with lists of commitments, so that reminders will be sent out as a matter of routine.

FUTURE PHASES

In addition to PDFs or other formats for presentation, project members will keep safe and distribute regularly all native files generated for the project: photoshop, Illustrator, Flash, InDesign, and any other data files or source files. These files will be unflattened and editable. Where copyright restrictions do not apply, fonts should also be included in shared files.

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GOODWILL

We will strive to be a group working toward different parts of a larger, coherent, and important whole — one that promises to exceed the sum of its parts.
Digital Programs & Projects

Digital Services (DLC)

Digital Collection Services

Digital Collections

Digital Programs & Projects

University of Florida
Digital Programs & Projects

http://digital.uflib.ufl.edu/projects/

An A B C, for Baby Patriots

Description: An A B C, for Baby Patriots, by Mary Frances Ames, 1899.

Collection: Baldwin Library of Historical Children's Literature

Digital Collection

Digital Programs & Projects

Digital Services (DLC) supports, builds, and provides ongoing stewardship for digital collections. We offer direct support for planning and implementing projects, continuing that support forward for long-term support for digital preservation and improvements to ensure that materials remain accessible while taking advantage of new technologies and tools. All digitized items, collections, exhibits, and documentation for digital projects and programs are hosted within the University of Florida's Digital Collections (UFDC).

The largest and most utilized UFDC collections are:

- Digital Library of the Caribbean (dlc)
- Florida Digital Newspaper Library
- Baldwin Library of Historical Children's Literature Digital Collection
- Institutional Repository

All collections are listed here.

Partners

Partners are listed on the collection pages and item pages for each of collaborative collections, and information for potential partners is available here.

Last modified: Thursday September 08 2011 11

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Send suggestions and comments to digital@uflib.ufl.edu.

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This page uses Google Analytics: (Google Privacy Policy)
The University of Florida Digital Collections (UFDC) hosts more than 300 outstanding digital collections, containing over 7 million pages of unique manuscripts and letters, antique maps, rare children's literature books, theses and dissertations, newspapers, historic photographs, oral histories, and more. The University of Florida Digital Collections (UFDC) enables users to find unique and rare digitized materials held at the University of Florida and partner institutions.

With UFDC, remote and local researchers have free, open access to the full content of the resource. This is a constantly growing collection of resources. The search box above searches across all the digital resources in all the collections. By clicking on the icons below, you can view and search individual collections.

**ARTS, HUMANITIES AND SOCIAL SCIENCES COLLECTIONS**

**Arts Collections**
The Arts Collection Group includes collections of arts, from performing arts to graphical arts to comics and also includes architecture and landscape design as well as the psychology in art collection.

**History and Heritage Collections**
History and heritage collections include the history of Florida, the historical role that Florida has played in the greater history of the U.S., and the general history of the United States.

**Social Sciences Collections**
Humanities collections include information about general studies of humanities, as well as social movements and the study of people's place in their society. This currently includes two collections about religion and two collections relating to women's studies.

**SCIENCE AND TECHNOLOGY COLLECTIONS**

**Herbarium Collections**
The University of Florida Herbarium Specimen Collections provides digital images for selected specimens from the Florida Museum of Natural History / University of Florida Herbarium.

**Sciences Collections**
The sciences collections includes natural and earth sciences, herbarium collections, wetlands research, as well as food and agricultural sciences and sciences and technologies.
### Florida Collections

**Aerial Photography: Florida**
Historical aerial photographs dramatically document changes in Florida's land use. The initial Aerial Photography: Florida collection was funded by two Florida Library Service and Technology Assistant grants from the Florida Department of State.

**Map and Imagery Collections**
Map and imagery collections includes maps of Florida and the world, both historic and contemporary, as well as aerial photographs of Florida.

**Florida Digital Newspaper Library**
The Florida Digital Newspaper Library, hosted by the University of Florida Libraries, provides access to the news and history of Florida.

**Florida Law Collections**
Florida Law currently holds the Journal of the Florida House of Representatives and a Florida Water Law collection. Planned additions include the Laws of the Florida Territory and the Early Florida Constitutions, as well as a variety of general texts on Florida laws, the legislative process, and government.

**Florida Photograph Collections**
Historic and contemporary photographs visually document Florida and the University of Florida. This collaborative collection was created with content from several schools within the University of Florida, the Matheson Historical Center Collection, SWFLN, and many other smaller archives, libraries, and museums.

**Living in Florida: Its Cities and People**
These collection groups tell the stories of the people that lived in Florida and the cities they built.

**Oral History Collections**
The Oral History Collections comprise the digital holdings of both the Matheson Museum (Gainesville, Florida) and the Samuel Proctor Oral History Program at the University of Florida. Together, the Collections document life in Gainesville, across Florida, the Caribbean and other locales.

### World Collections

**African Studies Collections**
The Africana Collection support the past, ongoing and future needs of University of Florida's Center for African Studies, one of the most active and well regarded such centers in the United States of America and the only United States Department of Education Title VI Center for African Studies in the American southeast.

**Asian Collections**
This digital collection draws from the Asian Studies Collections at the University of Florida, and includes rare resources on Chinese Art History.

**Judaica Collections**
The Judaica Digital Collections draw from the Isser and Rae Price Library of Judaica at the University of Florida which, with holdings of 90,000 volumes, is the largest Jewish studies research collection in the southeastern United States. Initial materials selected for digitization are unique and rare items, and more will be added as the Judaica Digital Collections continue to grow.

**Digital Library of the Caribbean**
The Digital Library of the Caribbean (dLOC) is a cooperative digital library for resources from and about the Caribbean and circum-Caribbean. dLOC provides access to digitized versions of Caribbean cultural, historical and research materials currently held in archives, libraries, and private collections.
Getting Started with MONK

Use MONK’s Public Data Set

This instance of the MONK Project includes approximately 525 works of American literature from the 18th and 19th centuries, and 37 plays and 5 works of poetry by William Shakespeare provided by the scholars and libraries at Northwestern University, Indiana University, the University of North Carolina at Chapel Hill, and the University of Virginia. These texts are available to all users, regardless of institutional affiliation.

Use CIC’s Augmented Data Set

Staff, student or faculty at one of the CIC (Big Ten) schools may use MONK with an augmented data set that includes all the texts in the public data set plus about a thousand works of British literature from the 16th through the 19th century, provided by The Text Creation Partnership (EEBO and ECCO) and ProQuest (Chadwyck-Healey Nineteenth-Century Fiction). To use MONK with this data set you will be required to authenticate using the CIC implementation of Shibboleth.

An Introduction to MONK

The MONK Project provides access to the digitized texts described above along with tools to enable literary research through the discovery, exploration, and visualization of patterns. Users typically start a project with one of the toolsets that has been predefined by the MONK team. Each toolset is made up of individual tools (e.g. a search tool, a browsing tool, a rating tool, and a visualization), and these tools are applied to worksets of texts selected by the user from the MONK datastore. Worksets and results can be saved for later use or modification, and results can be exported in some standard formats (e.g., CSV files).

If this is your first time using MONK, please have a look at MONK’s tutorials. To use MONK you will be required to create a personal login account; use of this Website is subject to these terms and conditions. Here’s how we protect your privacy. If you just want a quick look around, you can log in as "guest" with the password "guest" (but your work can be changed by the next person to log in). For a private workspace, sign up to create a login account, and log in to create, compare, and analyze worksets. Look for context-sensitive help to guide you during your exploration.

Access MONK’s terms, conditions of use, and privacy policy.
Completed Projects

- "The Carolina Story: A Virtual Museum of University History" Created with the support of the Office of the Chancellor.
- "The Church in the Southern Black Community" Made possible thanks to funding from the Library of Congress/Ameritech funding.
- "Colonial and State Records of North Carolina" Made possible by an IMLS/LSTA grant administered by the State Library of North Carolina.
- "The First Century of the First State University" Supported by the University Library of the University of North Carolina at Chapel Hill.
- "First-Person Narratives of the American South" Made possible thanks to funding from the Library of Congress/Ameritech.
- "Going to the Show" Made possible thanks to funding from the Library of Congress/Ameritech.
- "Library of Southern Literature" Made possible thanks to funding from the Chancellor and the University Library of the University of North Carolina at Chapel Hill.
- "The MacKinney Collection of Medieval Medical Illustrations" Made possible thanks to the support of Howard Holsenbeck.
- "North American Slave Narratives" Made possible thanks to funding from the National Endowment for the Humanities.
- "The North Carolina Experience" Made possible thanks to funding from the Institute of Museum and Library Services.
- "North Carolina Maps" Made possible by an IMLS/LSTA grant administered by the State Library of North Carolina.
- "North Carolinians and the Civil War" Made possible thanks to an IMLS/LSTA grant administered by the State Library of North Carolina.
- "Oral Histories of the American South" Made possible thanks to funding from the Institute of Museum and Library Services.
- "The Southern Homefront, 1861-1865" Made possible thanks to funding from the Institute of Museum and Library Services.
- "The Thomas E. Watson Papers Digital Collection" Made possible thanks to the support of the Watson-Brown Foundation.
- "True and Candid Compositions: The Lives and Writings of Antebellum Students at the University of North Carolina" Made possible thanks to an IMLS/LSTA grant administered by the State Library of North Carolina.

Projects and Programs in Progress

- "Driving through Time: The Digital Blue Ridge Parkway" Supported by a grant from the Library Services and Technology Act.
- "Image to XML (img2xml)"
NEH Digital Humanities Start-up grant.

*James Dunshenbey Journal*
Supported by private funding.

“Main Street, Carolina”
Supported by the C. Felix Harvey Award to Advance Institutional Priorities at the University of North Carolina at Chapel Hill and NEH Digital Humanities Start-up grant.

**Scribe Digitization Program**
Established in December 2007, the Scribe Digitization Program is a partnership between the UNC University Library, and the Open Content Alliance. The Scribe (a high-speed scanner) and associated software applications developed by the Internet Archive facilitate high-volume conversion of bound materials to digital format. All books digitized by the UNC Library are hosted by the Internet Archive and are freely available online. As of June 2009, over 4,000 titles have been digitized as a part of this program.

Southern Oral Histories Transcript Digitization
This project entails digitizing approximately 2,600 oral history transcripts (about 95,000 8.5” x 11” typescript sheets) and includes Optical Character recognition (OCR) processing resulting in the creation of text-searchable PDF versions of oral history transcripts. Digital production and text processing for this project is done with the high-speed Fujitsu 5900C sheet-fed scanner and ABBYY FineReader OCR software. Digitized materials from this project will be used by the UNC Library’s Southern Historical Collection in developing an online collection of oral history transcripts.

University Research Council Small Grant Program (for developing a new digital scholarly edition).

William R. Ferris Collection
Supported by the University Library of the University of North Carolina at Chapel Hill.

“World War I Postcards from the Bowman Gray Collection”
Supported by the University Library of the University of North Carolina at Chapel Hill.

Supported by private funding.
We have and are currently building humanities computing research programs with a number of scholars at the University of Oregon and elsewhere. Our foci represent a broad spectrum of humanities fields: Medieval Europe, Early Mesoamerica, Digital Art Annotation, applying GIS to early maps, and Indigenous Languages.

While our grasp is broad, we have approached all of our work with collaboration and persistence in mind. It takes a long time to develop fundable projects in the humanities and even longer to secure the funding. We have benefited from extraordinary investment of time and funding from both individuals and units of the University of Oregon including the Center for the Study of Women in Society, the Vice President for Research, the College of Arts and Sciences, the Yamada Language Center, the Knight Libraries, the Jordan Schnitzer Museum of Art, and the Museum of Natural and Cultural History.

What we have done and continue to do is the result of close work with scholars over time, and sifting through what can be crafted into fundable projects. For humanities computing this has meant chasing ever advancing and complex technologies to fashion projects that are interesting not just to the scholars involved but represent competitive new ideas to such major funding providers as the National Endowment for the Humanities.

Research Areas

Digital Mesoamerica
Gender in Medieval Europe
Indigenous Language Dictionaries
Digital Art Annotation
Historical Geography
Projects of the Margery Somers Foster Center

The Feminist Art Project
The Feminist Art Project is a national initiative from 2006-2009 and beyond, based at the Foster Center, that celebrate women's contributions to the visual arts and the Feminist Art Movement.

The New Jersey Women's History Website
A resource for students, teachers, and all interested people who want to know more about the history of New Jersey women.

Women Artists Archives National Directory (WAAND)
WAAND, The Women Artists Archives National Directory, is an innovative online directory to U.S. archival collections of primary source materials by and about women visual artists and women artists' organizations active in the U.S. since 1945.

Women In Leadership Database (WILD)
A browsable and searchable database of information on women in the field of leadership.

Last updated December 8, 2010
URL: http://www.libraries.rutgers.edu/rul/libs/foster/web.shtml
British History
Paragon
Reliquiae Raveneliana
South Carolina Digital Library

Spenser Archive
Tenth Dimension
Van Gogh: The Life

Wordify
Works in Progress

Oulipo theme by Andrea Mignolo. The Scholars’ Lab supports digital scholarship through the University of Virginia Library.

This work is CC licensed. Subscribe to our feed

About
Here we trace works in progress and research interests of faculty, staff, student consultants, and graduate fellows affiliated with the Scholars’ Lab at the University of Virginia Library.

Needless to say, their opinions are their own. The real Scholars’ Lab home page is elsewhere.

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Fellowships
The Samuel B. and Marian K. Freedman Digital Library, Language Learning, and Multimedia Services Center is a partnership between the College of Arts and Sciences and the Kelvin Smith Library. For the College of Arts and Sciences the Freedman Center is evidence of the College’s commitment to the evolution of education and the integration of multimedia technologies and digital tools in its curriculum. For KSL the Freedman Center is the culmination of a ten-year vision for a center that provides faculty, students, and staff with the ability to utilize both analog and hardcopy information sources in digital works and presentations.

Since its inception in 2005, the Freedman Fellows Program has awarded $100,000, supported 29 faculty proposals, and 300+ graduate and undergraduate students have used multimedia technologies as a part of their learning at Case Western Reserve.

The Freedman Fellows Program is further evidence of the commitment of both the College of Arts and Sciences and the Library to revolutionizing education at Case Western Reserve University. We are proud to announce a further commitment on the part of the Samuel B. and Marian K. Freedman Family of $250,000 over five years to support this important and innovative program. When the commitment is completed the interest on the donated sum will be used to fund future Freedman Fellows Program awards, specifically: ensure the use of multimedia technology in the curriculum of classes and in the work done by students at Case Western Reserve; ensure the use of multimedia technology in the research conducted at Case Western Reserve: specifically Digital Humanities research as coordinated with the Baker-Nord Center; and finally a commitment to Institutional Memory—that is, a commitment of materials to Digital Case, the Digital Library for Case Western Reserve University.

For more information please contact Tom Hayes, Freedman Center Managing Librarian and Head of Digital Library Programs.
Freedman Fellows Program 2011

The Samuel B. and Marian K. Freedman Digital Library, Language Learning, and Multimedia Services Center is pleased to announce the 2011 Freedman Fellows Program for full-time faculty. The Freedman Center is a partnership between the College of Arts and Sciences and the Kelvin Smith Library.

In 2011, the Freedman Fellows Program will identify and support scholarly projects that meet all of the following criteria: (1) currently underway, (2) involve some corpus of data that is of scholarly or instructional interest (e.g., data sets, digital texts, digital images, databases), (3) involve the use of digital tools and processes, and (4) have clearly articulated project outcomes.

The Freedman Fellows Program supports and facilitates a variety of digital scholarship activities, such as:

- Scholarly endeavors using emerging digital tools and processes such as the use of mining, text-analytic techniques, GIS [geospatial information systems], and data visualization;
- Digital Humanities scholarship by encouraging the use of new technologies in faculty research through assistance with research design, visualization and presentation strategies;
- Digital Case in experimenting with digital tools for storing, preserving, analyzing and making accessible digital resources;
- The use of emerging technologies for dissemination and publication of scholarship; and for use of digital scholarship resources in teaching and learning.

Freedman Fellows will receive an award of $3,000 to support the expenses related to innovative scholarly or creative projects that meet the Freedman Fellows 2011 criteria. Guidelines as to how awards may be spent are available online. Proposals are due before midnight on Monday, April 18, 2011.

Award Criteria

Freedman Fellows serve as a model for campus faculty for how to successfully integrate new digital processes and tools in their scholarship and teaching. These new approaches to scholarship create bold visions of what is possible for scholarly outcomes, enhance understanding, create opportunities for formulating original questions, and fundamentally re-define how scholars work. Fellows must be full-time faculty who are motivated by excellence and the desire to be leaders in their discipline.

Freedman Fellows are encouraged to apply. Award criteria and further information on the Freedman Fellows program are available at the Freedman Fellows website. To be successful, applications must describe a project that uses digital tools and processes, demonstrate current project planning, and articulate a project outcome (including a statement regarding the intended use of the award). In addition, the proposal must include a statement that addresses copyright concerns (detailed information is provided on the Freedman Fellows website).

Application Process

Application is available at the Freedman Fellows Program website, as is a list of individual questions that should be addressed in the submitted proposal. Proposals shall not exceed three (3) pages and must include a 100-word abstract at the outset describing the project. Proposals are due before midnight on Monday, April 18, 2011.

A committee of faculty and staff will review all proposals and make final selections. Freedman Fellows will be announced no later than Friday, April 22, 2011.

Expectations of Fellows

Freedman Fellows are expected to participate in periodic meetings with not only their project groups (which will be created to meet project needs) but with Freedman Fellows colleagues to provide updates on their projects and to contribute as a group to the development of models, services and practices for support of scholarship, research and teaching at CWRU. The first such meeting will take place on Friday, May 6. Details are available on the Freedman Fellows Program website. Freedman Fellows are expected to confer with Departmental Chairs or Departmental Assistants in setting up accounts for their $3,000 award. Guidance as to the manner in which the award may be used, as well as additional information is available in the FAQ section of the Freedman Fellows Program site.

Freedman Fellows will be expected to participate in a colloquium (tentatively scheduled for October 2011) that addresses digital scholarship and future directions for digital scholarship at CWRU.

Questions regarding the Freedman Fellows Program and application process are welcome. Please contact Thomas Hayes (Thomas.Hayes@case.edu) or by phone at 216-368-6513 for further information.
FELLOWSHIPS

The goal of the Digital Arts and Humanities Fellowship is to help IUB faculty members expand digital arts and humanities research and creative activity. Fellows will work collaboratively with a team of specialists to enhance their understanding of digital tools with the aim of preparing prototypes for major projects and developing and submitting grant proposals for external funding. In addition, fellows participate in ongoing workshops with a team of specialists and other faculty fellows. Following the fellowship period, fellows may be invited to work with the Institute, which will assist in hiring and supervising appropriate staff for the projects.

Digital Arts and Humanities Fellowships may last from one semester to one year (i.e., two semesters and one summer), depending on the arrangement between the fellow and the Institute. Within this timeframe, fellows will be expected to submit at least one grant proposal for external funding and to participate in ongoing workshops with a team of specialists and other faculty fellows. Following the fellowship period, fellows are invited to work with the Institute, which will assist in hiring and supervising appropriate staff for the projects.

The following are 2011 Faculty Fellows:

Tarez Graban
Tarez Samra Graban is an assistant professor in the Department of English; she is a rhetoric and composition generalist with special interests in discourse studies, feminist theory, and histories of the discipline. Her work lately explores various ways of recasting narratives about how the discipline has formed, including women’s roles in producing, distributing, historicizing, and theorizing their own texts.

Elisabeth Shea
Elizabeth Shea, Director of Contemporary Dance, has received numerous grants and commissions to create dance works. Her
choreography has been chosen for performance by the World Dance Alliance, the National Dance Association, the American College Dance Festival Association, the International Computer Music Association, Regional Dance America and for other national venues.
What Kinds of Faculty Fellow Projects Can IDAH Support?

IDAH’s technical and intellectual support is intended to help faculty fellows address broad intellectual and creative issues in the digital arts and humanities.

Rather than providing technical support to facilitate one-time projects, performances, or exhibits, IDAH helps fellows assess how the use of emerging digital technologies can expand and sustain intellectual inquiry and creativity in their own work, and in the arts and humanities world generally, such as:
- Assessing how GIS mapping technology can allow spatial and temporal representation of data in the discipline of history
- Applying interactive web tools to create ethnographic experiences for anthropology classrooms
- Finding ways to archive the interactive interfaces created in virtual reality art exhibits

With the broad impact of a digital approach in mind, IDAH can help fellows integrate this approach into the technical and intellectual realization of their individual projects.
The Institute for Digital Research in the Humanities provides resources and training in the practices and tools of the digital humanities, facilitating interdisciplinary academic collaborations, innovative research, and external funding opportunities.

IDRH co-sponsors three HASTAC Scholars

The Institute for Digital Research in the Humanities and the Center for Digital Scholarship are pleased to sponsor three KU graduate students as participants in the 2011-2012 HASTAC Scholar’s program.

Founded in 2002, HASTAC (Humanities, Arts, Science and Technology Advanced Collaboratory) is a network of individuals and institutions that come together to share, collaborate, and learn through online forums, blogs, conferences, social media and other channels of communication. Every year institutions from around the world support graduate and undergraduate students as HASTAC Scholars with small scholarships.

“HASTAC Scholars report on the work happening on their campuses and in their region to an international audience…. The HASTAC Scholars also orchestrate a regular discussion on the HASTAC web site. Open to all, these expansive forums initiate rich insights and deep exchanges on timely issues related to digital media and learning and the digital humanities more broadly.”

This year’s KU Scholars are the first from KU to participate in the HASTAC program. Congratulations to all three, and please follow their work at the links below!

Avery Dame (American Studies): I’m currently a Master’s Candidate in American Studies at the University of Kansas. My interests include queer representation in media, online communities, and comics studies. My thesis is a critical reading of how the five best-connected trans male vloggers manage being both public trans figures and private individuals. I also currently serve as assistant editor of the journal American Studies.

Follow Avery’s HASTAC blog: http://hastac.org/users/adame

Natalie Pennington (Communication Studies): I’m a doctoral student at the University of Kansas in the department of Communication Studies. My research is focused on interpersonal communication through social media sites. From how we manage our impressions online, to how we seek out social support from our networks, if its about how we communicate through Facebook, I’m interested!

Follow Natlies’s HASTAC blog: http://hastac.org/users/natpen

Kenton Rambsy (English): Kenton Rambsy is a graduate student in Literature and Theory at the University of Kansas. His research interests include self-education and political thought in African American autobiographical and fiction narratives. He is the Project Digital Initiative Coordinator and Blog Editor for the Project on the History of Black Writing (HBW) at the University of Kansas (Lawrence).
Digital Library Fellows: Request for Proposals

University of Miami Libraries

Overview

The University of Miami Libraries are initiating the second cycle of the Digital Library Fellows program to create innovative new electronic scholarly content by awarding grants to faculty interested in developing digital resources.

The Libraries will provide funding and technological support to UM faculty for the creation and online delivery of scholarly electronic resources. The Libraries are seeking projects that will have a significant impact on teaching, learning, and research, and encourage projects which include student participation.

Projects will result in open access on-line resources designed to have long-term relevance to UM faculty and students. To ensure long-term access to resources created, all digital content will be produced in strict adherence to state-of-the-art digital preservation standards and technical specifications.

Eligibility

The competitive Digital Library Fellowships are open to full-time, regular (tenured or tenure track) University of Miami faculty interested in developing innovative digital resources. The fellowship is limited to Coral Gables campus faculty.

Funding

Up to two Fellowships will be awarded with a maximum of $15,000 for one year. The earliest project start date is March 1, 2008. Later start dates are possible, but all projects must be completed by March 1, 2009.

Project Selection

Selected projects will result in the creation of scholarly, internet-based digital resources that meet the following criteria:

- Represents a new and innovative type of resource or provides access to a traditional resource in new ways;
- Generates a new user experience which would not be possible via access to a print resource;
- Contributes to the teaching and learning at the academic level of content relevant to the University of Miami student body as well as the international scholarly community.

Proposal Format

The proposal must include the following parts:

- A one paragraph abstract of the project;
- A two to three page narrative describing the proposal;
Digital Library Fellows: Request for Proposals

- A current CV of the applicant;
- A detailed project budget;
- An outline of participants and their respective levels of engagement;
- A realistic time line for the accomplishment of stated project goals;
- Letters of support from the applicant's departmental Chair and Dean.

Proposal Tips

Writing the Narrative. The narrative section should describe both the relevance of the project to the University of Miami as well as its plan of implementation, and include a detailed description of how the digital content created by the project would be used in teaching and research. Projects that make use of digital images, audio, video, or text are particularly encouraged, and the narrative should specify whether the content to be presented already exists in a digital form or needs to be converted from an analog format.

Copyright Control. A proposal burdened by intellectual property issues will not be awarded funding. All applicants should carefully review the UM Libraries Digital Initiatives Copyright Guidelines [http://merrick.library.miami.edu/digitalprojects/copyright.html], and make sure that they resolve or adequately plan for the resolution of any potential copyright problems in their proposals before applying.

Sound Budgeting. Strong preference will be given to projects with realistic budget proposals. Applicants should consider carefully the work to be done, the tools required to complete the work, and the wages paid to project workers, as these often make up the majority of a given project's budget. While budgeting for student workers, on the undergraduate and/or graduate level, is strongly encouraged, applicants are strongly discouraged from including budget allocations which will contribute funds to their own salaries.

Library Participation. Applicants are encouraged to craft proposals which would support the University of Miami Libraries mission to advance innovation in information technology and scholarly communication. For more information on these objectives, visit the Mission Statement [http://www.library.miami.edu/about/mission/mission_program_objectives.html] page on the UM Libraries website.

Work Space. Work space for student workers and work stations for new projects will not typically be made available to Digital Fellows. Applicants are encouraged to collaborate with their departments to provide office space and work stations to project contributors when possible. For projects working directly with locally held archival materials, some space may be made available in the Libraries on a temporary basis.

Consultations. Faculty with questions about project plans or the proposal process are welcome to speak to Kyle Rimkus (<kyle@miami.edu>, 305-284-6221), Digital Projects Librarian, before applying.

Review Procedures

A committee of internal and external reviewers made up of administrators and experts in the field of digital projects will review each proposal and select those that best meet the stated goals of the Digital Library Fellows program.

Award Criteria

Recipients will be expected to share their experiences with other faculty through a forum sponsored by the Libraries, as well as authoring a final written report, and acknowledging the Libraries in any publications, printed materials, or websites that result from the grant.
Fellows are expected to work closely with the Libraries in developing a detailed timetable and plan of work in order to ensure successful completion of their projects, and to develop a presence on the Libraries Digital Initiatives website [http://merrick.library.miami.edu/].

**Intellectual Property Rights**

**Working with Legacy Materials.** Digital Fellowship applicants must ensure that they hold valid rights to publish the materials in their proposals in an open access on-line format. In practice, this means that Fellows work with materials in the public domain, own copyright to the materials in question, or allocate funds to purchase permission from the respective copyright holder to publish the materials online. For more information on the University of Miami Digital Initiatives copyright policy, visit the Copyright Guidelines [http://merrick.library.miami.edu/digitalprojects/copyright.html] page on our website.

**Creating new Intellectual Content.** Intellectual property rights for content produced during Digital Fellowships, including digital files, software, hardware, or other innovations, are governed by the policies outlined in the "Patent and Copyright" section of the UM Faculty Manual [http://www6.miami.edu/UMH/CDA/UMH_Main/0,1770,2460-1;2998-3,00.html].

**Previous Recipients**

Past Digital Fellows have included:

- **Robin Bachin**, Associate Professor of History, who created a digital archive and contextual narrative that examined the variety of elements that have shaped Travel, Tourism, and Urban Growth in Greater Miami [http://scholar.library.miami.edu/miamidigital/].

- **Kim Grinfeder**, an Assistant Professor in the School of Communication, who developed a rotational object video prototype that captures movement of three-dimensional objects from a 360 degree angle.

- **Lillian Manzor**, Associate Professor of Spanish, who developed and launched the Cuban/Latino Theater Archive [http://scholar.library.miami.edu/archivoteatral/], an interactive, multimedia, bilingual web resource for the study and research of Cuban theater and performing arts.

**Important Dates**

The deadline for the submission of proposals is December 14, 2007.

**Contact**

Submit all applications, and address all questions to:

Kyle R. Rimkus  
Librarian Assistant Professor  
Digital Projects Librarian  
University of Miami Libraries  
Otto G. Richter Library  
1300 Memorial Drive  
Coral Gables, FL 33146  
email: Kyle@miami.edu  
tel: (305) 284 - 6221
The Scholars' Lab is proud to host a fellowship program for UVa graduate students doing significant and innovative work in digital humanities.

More information on the application process is available from our How To Apply page.

Please visit our Community page to learn more about our past and present grad fellows and their projects.
Grants
Goals of the Program

The program aims to support collaborative and creative use of resources through the creation of digital content of enduring value to the Cornell community and scholarship at large. Application process does not require any expertise - all you need is a good idea as the Library’s visual resources team will guide you through the application process. The program, funded by the College of Arts of Sciences and coordinated by the Cornell University Library, was developed by the Arts & Sciences Visual Resources Advisory Group. Information about the Cornell University Library’s visual resources services is available at:
http://images.library.cornell.edu

Examples of proposals that are within the scope of the grants program include:

- Creating new digital collections that are based on resources regularly used in teaching or research, including lecture notes, slides, photographs, printed documents, and manuscripts.
- Digitizing collections that are already held by the Cornell University, which are instrumental in supporting learning, teaching, and research at Cornell (Final selection of materials will be subject to ability to clear copyright, if required.) View selected examples of sample collections.
- Converting materials held by other cultural institutions, and that will support teaching and research at Cornell - especially combining dispersed resources to create new and enriched ones (Final selection of materials will be subject to ability to clear copyright, if required.).

For examples of projects within the context of the grants program, see the 2010 awards listed below.

The emphasis is on building a library of resources to support a range of scholarly activities in the College of Arts and Science and at Cornell in general rather than creating teaching applications or custom-designed web sites for a specific course. The digital collections created through this grants program will become a part of Cornell University Library's digital library.

Individual project awards will be in the range of $5,000-$25,000 in the form of digital collection development services and systems provided by the Library, collaboration planning, and wages or summer stipends for research assistants. Collaborative projects that combine internal and external funding and other special programs are welcome.

For more information or an initial assessment of a project idea, please email dcaps@cornell.edu or call 255-1830

Proposal Selection Criteria

The grant program is open to Cornell faculty in the College of Arts and Sciences. The Library particularly encourages projects that:

- Increase the availability, and consequently the use of a collection of demonstrated scholarly significance
- Identify collections from the Cornell University that are important and should be accessed online by a large community
Cornell University
Grants Program for Digital Collections in Arts and Sciences
https://confluence.cornell.edu/display/grantsas/Program+for+Digital+Collections+in+Arts+and+Sciences

- Demonstrate strong interest within the academic community for access to the collection
- Contribute significantly to the existing digital collections such as the ones included in the Cornell University Library's digital library.
- Support the College's subject strengths

Application Process

Express initial interest by February 17, 2012 by sending an email to dcaps@cornell.edu. In a paragraph please include the following information - description of collection, document types (photographs, monographs, manuscripts, slides, etc.) and estimated collection size.

Staff from the Library's Digital Consulting and Production Services (DCAPS) will contact and assist applicants with the full proposal application process - including copyright issues, budgets, technology options. Full proposals due by March 30, 2012.

Download full proposal application (.doc)

The Proposal Review Committee, comprised of members of the Arts & Sciences Visual Resources Advisory Group, will evaluate proposals and make their recommendations.

Important Dates for 2012 Program

<table>
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<th>Stage</th>
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<tr>
<td>Express initial interest by</td>
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<td>Proposals due</td>
<td>March 30, 2012</td>
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<td>Awards announcements</td>
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<td>Planning &amp; Implementation Begins</td>
<td>August 2012</td>
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2011 Awards

Annetta Alexandridis, Classics/Art History - Greek and Roman Coin Collection
Collaborators: Verity Platt, Classics
Cornell’s coin collection is listed among the most important numismatic collections in the United States. Online availability of 1,500 coins from the ancient world with detailed descriptions will enable the integration of these coins in teaching and learning at Cornell and elsewhere. Because the coins are too valuable and risky, currently they can be used only for small-group classes. The potential is enormous.

David Bathrick, German Studies/Theater - Kluge Online,
Collaborators: Dr. Rainer Stollmann, University of Bremen (Germany), University of Bremen Library, Dr. Michael Jennings (Princeton University)
We will significantly expand the existing Muller-Kluge online collection, which is one of the most visited collections hosted by the Library. The website consist of interviews between West German filmmaker Alexander Kluge and the East German playwright Heiner Muller < http://muller-kluge.library.cornell.edu/en/>. The new site will incorporate Kluge interviews with Hans Magnus Enzenberger and Oskar Negt. This initiative also involves a partnership and will enable Cornell to have access to Princeton’s Kluge Research Collection.

Katsuya Hirano, History/Asian Studies - Japanese Woodblocks from the William Elliot Griffis Collection
Collaborators: Daniel McKee, Japanese Bibliographer, CUL
These 17th century Japanese woodblock printed books represent Japan’s initial attempts to understand the west and modernize itself. They are therefore of great importance in understanding the formation of modern Japan. These books, many of which are
rare or even unique in US collections, have great appeal to historians, art historians, and scholars of cultural politics.

**Tim Murray, Society for the Humanities/Comparative Literature & English - Experimental Television Center (ETC)**
The funding will enable the digitization and preservation of the Experimental Television Center (ETC) video collection, which is a prominent video art collection. This project will provide an invaluable resource to students and faculty studying the history of the contemporary media arts and will be used in History of Art and Visual Studies, Comparative Literature, Art, Music, American Studies, Latino Studies, Asian American Studies, and Theatre, Film and Dance.

**Karen Pinkus, Italian and Comparative Literature - Divine Comedy Image Archive, Fiske Dante Collection**
Collaborators: Marilyn Migiel, Italian Literature, William Kennedy, Comparative Literature, Patrick Stevens, Curator, Fiske Dante Collection
The Divine Comedy, the chief epic poem in Italian literature, may be described as compulsory study for any student specializing in Italian literature. Italian Studies programs will be the initial beneficiaries of the DCIA, but interdisciplinary approaches such as art history, visual studies and the history of the book will also find the DCIA a significant resource. The Divine Comedy Image Archive will offer scholars a large and diverse repository of images accessible for research and publication and will be accompanied with English/Italian descriptions and transcriptions.

**Steve Pond, Music - Hip Hop Collection**
Collaborators: Katherine Reagan, Curator of Rare Books and Manuscripts; Bonna Boettcher, Music Library
Founded in 2007, Cornell’s hip hop collection is the largest archive on early hip hop culture in the United States. Faculty from the Departments/Programs of History, English, Africana Studies and Music have all incorporated elements of the archive into their research or teaching. This initial project will digitize flyers and preserve original recordings to set the stage for a future larger national grant with other partners aimed at enhancing access to and preserving the early history of hip hop culture.

### 2010 Awards

2010 awards were announced in May 2010 and the projects are in progress. See the [Cornell Chronicle story](https://confluence.cornell.edu/display/grantsas/Grants+Program+for+Digital+Collections+in+Arts+and+Sciences) about the initiative.

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<thead>
<tr>
<th>FACULTY NAME</th>
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<tr>
<td>Janice Kanemitsu Dan McKee</td>
<td>Asian Studies Asia Collections/CUL</td>
<td>Japanese Theater Manuscripts - nineteenth century woodblock printed, heavily illustrated books on the Japanese theater. 20 Volumes/1600 pages</td>
<td>Digitization and online delivery</td>
<td></td>
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<tr>
<td>Annetta Alexandridis</td>
<td>Classics/Art History</td>
<td>Cornell’s plaster cast collection that once consisted of ca. 600 casts of statues and inscriptions (made in the 19th century mainly from Greek and Roman, but also from Egyptian, Near Eastern, European Medieval and Renaissance objects), and several hundred casts of medallions and gem stones.</td>
<td>Digitization and online delivery</td>
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<tr>
<td>Howard Howland</td>
<td>Representing CAPE (Cornell Association of Professors Emeriti)</td>
<td>Update “Contributions to Cornell history: Portraits and Memorabilia” by Elizabeth Baker Wells (Olin Ref LD 1371.WD 45) This book of 265 pages was published in 1984 with a supplement published about 10 years later. It lists about 2000 plaques, pictures, sculptures, and other objects of artistic and historical interest scattered around the Cornell campus. It is an invaluable record of the University’s historical and artistic artifacts.</td>
<td>Digitization, OCR for Database Development</td>
<td></td>
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<tr>
<td>Kath March Bronwen Bledsoe</td>
<td>Anthropology South Asia Collection/CUL</td>
<td>Nepali Texts Nepali textbooks to be of interest to scholars in the politics, language/linguistics, sociology, religious studies, agricultural and international economic development studies, and of course, education. They are visually interesting, part of everyday and popular culture, and ripe for application to timely</td>
<td>Digitization and online delivery as PDF. ~200 titles, 25,000 pages</td>
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### Academic Problems in Virtually Any Field

| David Bathrick | German Studies | Müller: Kluge - interviews between West German writer and film maker Alexander Kluge and the East German playwright Heiner Müller | Additional video content integrated into existing web delivery platform |

### Contacts

For more information, please email dcaps@cornell.edu or call 255-1830.

**DCAPS (Digital Consulting & Production Services)**
175 Kroch Library
http://dcaps.library.cornell.edu

For general assistance with Visual Resources & Digital Support Services
http://images.library.cornell.edu
email vrhelp-l@cornell.edu

### Visual Resources Support for A&S Faculty

Information about imaging, metadata creation, online access, and visual resource support services are available at https://confluence.cornell.edu/x/CRAMC

### Grants Program Poster

**Click for the full poster**
Seed Grants

The deadline for the 2012 Seed Grant competition is February 8, 2012.

See Full Guidelines and Application Form for more details.

The IDRH Digital Humanities Seed Grants are intended to encourage KU faculty and academic staff to plan or pilot a collaborative project using digital technologies, which should in turn result in a more competitive subsequent external funding application. The digital humanities use “digital media and technology to advance the full range of thought and practice in the humanities, from the creation of scholarly resources, to research on those resources, to the communication of results to colleagues and students” (Cohen 2011).

Description: Projects should be for the initial stages of digital research in the humanities, and include a commitment to apply within a year for external funding. Seed grants may be used to create pilot projects, develop ideas via a workshop, attend workshops, support project-related travel, hold a substantial planning or brainstorming session, or similar activities. Projects can include, but are not limited to:

- text analysis and data-mining techniques;
- data visualization techniques;
- applying of Geographic Information Systems to humanities research;
- examining the emerging multimedia and multimodal technologies in the humanities
- collaborative work via Internet sites and tools (e.g. commons-based peer production)
- development of new digital tools for analyzing and making available digital resources
- new digital models of publication and dissemination of scholarship
- digital technology for research and teaching

Outcomes: IDRH Seed Grants should result in pilot projects, plans, or prototypes that will be used to pursue subsequent external funding. Successful applicants may be asked to present their project as part of the Hall Center for the Humanities Faculty Seminar in Digital Humanities.

Eligibility: KU full-time humanities and social science faculty.

Anticipated funding levels: Up to $15,000.

Please refer to the 2011 Seed Grant Proposal Guidelines (PDF) for more information. (Guidelines subject to change for future grant rounds.)

### Funded Projects

**2011**

**Project Title:** Digital Resources for Second Language Acquisition Research: an Annotated Longitudinal Corpus of Learner German

**Description:** This project aims to annotate, analyze, and make publicly available a digital longitudinal corpus of writing samples collected from American learners of German at dense time intervals over several semesters. This project will advance the digital humanistic scholarship by applying a new annotation schema developed specifically for learner language, evaluating the output of this annotation, and publishing the corpus and studies afforded by this annotation. This international project will combine the PI’s language acquisition expertise and the collaborator’s computational linguistics expertise.

**P.I.:** Nina Vyatkina, Assistant Professor, Germanic Languages and Literatures

**Award:** $15,000

*Awarded May 2011*
Digital Humanities Grants

Request for Proposals: Seed grants in Digital Humanities

Description
The College of Humanities and Fine Arts (CHFA) is offering seed grants to help faculty develop and launch new research projects in the Digital Humanities. Proposals for these grants will reflect the contemporary use of technology for research and scholarly activity in the Humanities and Fine Arts. Applications that propose to use grant funds in one’s own teaching will not be considered; however, research projects on pedagogy are welcome. Successful proposals will describe innovative projects that show promise of eventually gaining external funding. For example, the CHFA seed grants might be used for “proof of concept” or pilot projects that would enhance applications for external funding. The review of proposals and recommendations for recipients will be made by the directors of the Digital Humanities Initiative, in consultation with the dean.

Applicants may apply for grants up to $10,000; larger amounts will be considered only in exceptional circumstances. Applications should include the following sections:

1) Description of the Project
2) Significance of the Project within one’s field of study
3) Statement of Innovation, specifying the contribution of the project to the digital humanities
4) Proposed External Sponsor and Timeline for application
5) Detailed Budget, including equipment needed
6) Proof of willingness to cooperate from any collaborators (on or off campus). An email asserting a willingness to cooperate is sufficient.

Application
Applications should not exceed five pages, single-spaced, and are due November 5, 2010. Please attach a short c.v. and a copy of the RFP (or program description) for the intended externally sponsored grant that will come out of this seed funding.

Send completed applications as an attachment (pdf or Word) to Kate Freedman at kfreedma@history.umass.edu.

Successful applicants will be expected to become active members in the Digital Humanities Initiative and will gain access to its facilities and support structures. The Digital Humanities Initiative is composed of core HFA faculty whose research projects directly engage the use of digital tools for analysis, as a site of study, or as a forum for engaging scholarly and public audiences in research findings. The Initiative provides lab space (in Herter Hall adjacent to the Translation Center) for those working on such projects, a collaborative research group to help develop successful proposals, and a seminar series open to interested faculty on ongoing digital research projects. Any faculty member who seeks sponsored funding for a digital humanities project may put a sponsored grant through the Initiative, thus gaining access to the lab, support staff, and collaborative mentorship. In return, a faculty member with an active project in the Initiative becomes a core member and contributes to the expanding and defining of the group’s goals.

Back to Faculty Research Support
Back to HFA Funding
Promotional Materials
The DHC brings together **PEOPLE, TECHNOLOGY, and INFORMATION RESOURCES** in an environment where researchers can work with multimedia resources in consultation with humanities librarians and technology specialists.

**THE DHC FEATURES**

- Windows and Mac workstations
- Flatbed, film, and large-format book scanners
- Digital video editing workstations
- Library research and technology workshops
- A help desk for research and technology questions
- One-on-one consultations with research librarians and technology experts
- A wide range of specialized software

[www.columbia.edu/library/dhc](http://www.columbia.edu/library/dhc)
SERVICES

- Help using the Libraries' digital primary- and secondary-source collections
- In-depth consultations on research and technology projects
- Support for digitizing texts and images by scanning or reprocessing
- Editing and publishing texts and images using DreamWeaver, oXygen, Adobe Creative Suite, and word-processing software
- Digital video editing using FinalCut Pro, iMovie
- Citation management using EndNote, RefWorks, Zotero
- Research notes management using FileMaker Pro, Adobe Acrobat
- Textual and qualitative analysis using NVIVO and other tools
- Access to a collection of essential electronic text resources that are accessible on-site only

The Digital Music Lab @ The Music & Arts Library (Dodge 701)

www.columbia.edu/library/musiclab

The Digital Music Lab offers Mac workstations for creating and editing digital audio and music notation, digital pianos, and expert assistance from library staff.
STAFF

Subject specialist librarians from the Libraries' History & Humanities Division are available at the DHC to work with you on your research projects or dissertation.

Technology consultants will help you identify and use the tools available at the DHC. Consultations with librarians from other humanities libraries on campus are also available.
HOURS
www.columbia.edu/library/hours

CONSULTATIONS & RESEARCH ASSISTANCE
Request a research consultation at
www.columbia.edu/library/ask

For a technology consultation, e-mail
dhc@libraries.cul.columbia.edu

Walk-in assistance is available daily at the DHC.

WORKSHOPS
www.columbia.edu/library/dhc/workshops

• Course-related and research methods workshops
• Citation management software: EndNote, RefWorks, Zotero
• Qualitative analysis and database programs: NVIVO and Filemaker Pro
• Scanning techniques
• Adobe Photoshop and Advanced Google
• Digital video editing

For a wide range of software tutorials go to Lynda.com at
http://www.lynda.com/portal/columbia
DIGITAL HUMANITIES CENTER

Columbia University Libraries

www.columbia.edu/library/dhc
dhc@libraries.cul.columbia.edu
212 854 7547

BUTLER LIBRARY
Room 305
535 West 114th Street
New York, NY 10027

EDITOR: JENNIFER RUTNER PHOTO: CHRIS TAGGART DESIGN: REED SEIFER
Driving Through Time

The Digital Blue Ridge Parkway in North Carolina documents the development and impact of the Blue Ridge Parkway, the most notable of the Southeast's many scenic drives. This digital collection includes photos, maps, advertisements, government documents, news clippings, and newspaper clippings. Each item is a digital representation of the original, scanned in and converted to text. The collection features images related to the history of the Blue Ridge Parkway, the National Park Service, and the regional culture.

Oral Histories of the American South

Oral Histories of the American South is a collection of over 500 oral history interviews with prominent figures in the Southern history and culture. These interviews cover a wide range of topics, including folkways, folklore, and women's and environmental issues. Users can read transcripts or listen to audio files to learn firsthand about the experiences of these historical figures.

Going to the Show

Going to the Show is a digital collection of playbills and programs from the University of North Carolina at Chapel Hill's Department of Drama. The collection includes programs for a variety of shows, from early 20th-century productions to modern works. Each program is scanned and transcribed, providing researchers and students with access to a rich archive of theater history.
News

- High Performance Computing Workshop
- The Launch of BrailleSC.org Puts Braille Resources Online
- CDH Presents: Meredith McGill & Andrew Parker - The Future of the Literary Past
- Open House
- CDH Formally Recognized
- New Hires
- Conference Announcement: "Modeling Advanced Materials and Systems Biology: Building Capabilities and Collaborations for Cyber-Enabled Discovery"
Repositories
Under the sponsorship of The Division of Rare and Manuscript Collections, the Rose Goldsen Archive of New Media Art serves as a research repository of new media art and resources. The curatorial vision emphasizes digital interfaces and artistic experimentation by international, independent artists. Designed as an experimental center of research and creativity, the Goldsen Archive includes materials by individual artists and collaborates on conceptual experimentation and archival strategies with international curatorial and fellowship projects.
Welcome

IU ScholarWorks Repository is service of the Indiana University Libraries and Indiana University Digital Library Program to make the work of IU scholars freely available, while ensuring these resources are preserved and organized for the future. Because your work is assigned a stable, permanent Internet address readers will always find it.

5 Reasons to deposit your papers
FAQ for submitters
Getting Started
Copyright and Licensing
Mediated Submission Form

Communities

Select a community to browse its collections.

- African Studies Program (Bloomington) [124]
- Anthropology Department (Bloomington) [9]
- Archives of Traditional Music (Bloomington) [76]
- Astronomy Department [2]
- Biology Department [140]
- Black Diaspora Review [37]
- Campus Lectures, Presentations and Symposium (Bloomington) [19]
- Center for Applied Economics and Policy Research (Bloomington) [51]
- Center for Latin American & Caribbean Studies (Bloomington) [0]
- Chemistry Department (Bloomington) [68]
- Cognitive Science Program (Bloomington) [6]
- Digital Library Program [1]
- Dissertations (Bloomington) [138]
- East Asian Languages and Cultures Department (Bloomington) [2]
- Faculty Research - General (Bloomington) [71]
- Folklore and Ethnomusicology Department (Bloomington) [50]
- Folklore Studies Digital Resources [283]
- Geography Department (Bloomington) [0]
- Geological Sciences Department (Bloomington) [8]
- Germanic Studies Department (Bloomington) [0]
- Great Lakes Geologic Mapping Coalition [14]
- Henry Radford Hope School of Fine Arts (Bloomington) [1]
- History and Philosophy of Science Department (Bloomington) [11]
- Indiana Geological Survey (Bloomington) [537]
- Indiana Institute on Disability and Community [118]
- Indiana University Kokomo [16]
- Indiana University Libraries (Bloomington) [40]
- Institute for Advanced Study [15]
- Institute of Germanic Studies (Bloomington) [4]
- International Society For The Scholarship Of Teaching & Learning (ISSOTL) [11]
- IU Cyclotron Facility (Bloomington) [879]
- IU Southeast ScholarWorks [0]
- Jacobs School of Music (Bloomington) [148]
- Kelley School of Business (Bloomington) [0]
- Mathematics (Bloomington) [7]
- Maurer School of Law (Bloomington) [9]
- Museum Anthropology Review [64]
- National Center on Accessibility [18]
- Office of the Vice President for Information Technology/University Information Technology
Welcome to the Knowledge Bank

The Knowledge Bank is a collaborative service of the Ohio State University Libraries and the Office of the Chief Information Officer. Faculty, staff and graduate students associated with the Ohio State University are invited to deposit digital materials for long-term preservation and world-wide electronic accessibility.

OSU communities are invited to use the Knowledge Bank to distribute their intellectual output. Examples of communities are academic departments, administrative units, programs, and interdisciplinary centers. Types of content include working papers, post prints, annual reports, technical reports, proceedings of conferences, senior honors theses, digital stories, interviews, videos, images, books, newsletters and journals.

For more information about the Knowledge Bank, please visit the Knowledge Bank Center website. For assistance in depositing documents or for more information regarding the Knowledge Bank, send an email to libkbhelp@lists.acs.ohio-state.edu or call the Libraries at 614-292-6151 and ask for Knowledge Bank support.

To learn more about the Knowledge Bank, please see this video:

Click here to view this video in other formats.

Explore Communities and Collections in the Knowledge Bank.

Ohio Journal of Science

The official publication of the Ohio Academy of Science, the Ohio Journal of Science publishes peer-reviewed, refereed papers contributing original knowledge to science, engineering, technology, education, and other applications. Over 100 years of the journal are available in the Knowledge Bank.

Top downloads

September 2011

- The History of the Jamestown Colony: Seventeenth-Century and Modern Interpretations
- Engine Modeling of an Internal Combustion Engine with Twin Independent Cam Phasing
- The Effect of Salinity on Seed Germination and Seedling Growth of Echinochloa crusgalli
- Some Engineering Applications of the Buckingham Pi Theorem
- Bishop Vasilije of Tuzla

If you have problems with the site, difficulty accessing portions of it due to incompatibility with adaptive technology, or need information in an alternative format, please contact the system administrators.
Welcome to Rice University's digital scholarship archive

This is Rice's institutional repository, a web site where the university's intellectual output is shared, managed, searched, and preserved. Most materials come from Rice faculty members' research, electronic theses and dissertations, and digitized collections of rare or unique books, images, musical performances, and manuscripts. The archive runs on DSpace, an open source software package.

Do you have questions about this archive? Read our FAQ.

Communities in the archive

Select a community to browse its collections.

- Americas Archive [1297 items]
- Ancient Rome [2532 items]
- Baker Institute [7 items]
- Center for Technology in Teaching and Learning [23 items]
- Dean of Undergraduates [6 items]
- Digital Library Information [1 items]
- Fondren Library [254 items]
- George R. Brown School of Engineering [1780 items]
- History of Rice University [51 items]
- Indigenous Australian languages [2 items]
- JCDL Doctoral Consortium [14 items]
- Museum of Houston [855 items]
- Rice Ephemera Archive [4523 items]
- Rice University Commencement Programs and Ephemera [313 items]
- Rice University Electronic Theses and Dissertations [7340 items]
- Rice University General Announcements [86 items]
- Rice University Historical Images and Key Documents [19 items]
- Rice University News Publications [7659 items]
- Rice University Presidential Speeches [6 items]
- Rice University Press [0 items]
- Rice University Undergraduate Research [2 items]
- Rice University Yearbooks [20 items]
About RUcore

RUcore—the Rutgers Community Repository—is a digital repository for the significant intellectual property of Rutgers University—its libraries, faculty, and their collaborators.

RUcore’s mission statement:

Rutgers Community Repository (RUcore) is a repository of digital research and educational materials created and used by the University community and its strategic collaborators. The goal of the Rutgers University Community Repository is to advance research and learning at Rutgers, to foster interdisciplinary collaboration, and to contribute to the development of new knowledge through the archiving, preservation, and presentation of digital resources. Original research products and papers of the faculty and administrators and the unique resources of the libraries will be permanently preserved and made accessible with tools developed to facilitate and encourage their continued use.

What are RUcore’s policies?

What are RUcore’s services?

RUcore’s developing collection includes

- Primary source materials—manuscripts, photographs, maps, and multimedia, from the libraries’ special collections.
- Resources about New Jersey, from the state’s libraries, museums, archives, and historical societies from the New Jersey Digital Highway collection.
- Electronic theses and dissertations, in collaboration with the Rutgers University graduate schools.
- Faculty and Departmental publications: pre-prints, post-prints, presentations, technical reports, etc.

Learn more about current or developing collections