



SURVEY RESULTS

EXECUTIVE SUMMARY

Introduction

The growth of digital image collections has provided new opportunities for teaching, learning, and research at research institutions and has transformed the role of ARL member libraries with respect to the provision of visual resources and services. The last decade has seen the transition from analog to digital images and the growth of digital images available from commercial vendors and/or created within institutions or their libraries. This is in large part a response to increasing demand for digital multimedia to augment teaching, learning, and research endeavours across an array of disciplines.

The purpose of this survey was to examine how research libraries and their parent institutions have responded to these developments. It gathered information about current practices relating to the development and management of institutional digital image collections and the acquisition and use of licensed image databases. It explored the infrastructure and support provided by research libraries and/or their institutions with respect to the creation and use of digital images in teaching, learning and research including systems and platforms, cataloguing and metadata, access and training, services and service points, and copyright and other rights issues. It also sought to identify collaborative strategies amongst ARL member institutions for the provision of digital images.

Eighty-one libraries at 72 of the 125 ARL member libraries submitted a survey between April 15 and May 27 for a response rate of 58%. The survey revealed a vast range of activities relating to digital images at these institutions, from the digitization of analog collections to the creation of born-digital images. Digital

images are created and/or purchased in a wide range of disciplines and used by a broad range of users across institutions. Archives and Special Collections units are heavily involved in digitizing local collections and actively promoting these collections. There appears to be a shift away from an emphasis on the creation of images for teaching purposes to the creation of images promoted as institutional assets. Responsibility for the management of digital images varies from institution to institution with relatively few respondents reporting a coordinated and integrated approach.

Digital Asset Management Plans

Digitization and preservation are the most common activities comprising digital asset management plans (DAMP). Only 30 respondents (37%) indicated that the institution has an overarching digital asset management plan. As might be expected, activities falling under these plans that were common to all respondents include the digitization and preservation of existing analog collections (100% and 80% respectively). After that, less frequently addressed activities include licensing of commercial digital image products, and acquiring digital images through gifts (16 responses each, or 53%). Ten plans (33%) address purchasing of digital image collections. Other activities include cataloguing digital images and placing images in online databases.

Of the 30 institutions that have an existing digital asset management plan, the unit(s) or department(s) responsible for the implementation of the plan are distributed across an array of sectors. Eleven respondents identified some variation on Archives and Special Collections. Not surprisingly, 21 respondents

listed units whose names include the word “digital,” ranging from the now prosaic “Digital Initiatives” to “Digital Curation Services,” “Digital Consulting and Production Services,” “Digital Stewardship,” “Digital Conversion and Media Reformatting,” and similar.

In comments, several of those who responded that they had a Digital Assets Management Plan in place qualified their response by saying that the plan is either new, a work in progress, or not yet fully adopted. This was echoed by those who responded in the negative, with one caveat stating that this should “not be taken to imply that we are not doing any of these activities such a plan might outline; it simply means that we have not codified these activities in the form of a policy or plan.”

Categories of Digital Images

All but two respondents indicated that their library has locally digitized some or all of their analog collections. This is likely a reflection of the shift from slide to online images. A majority of respondents (69, or 86%) also indicated that they subscribe to commercial, licensed collections of digital images (provided from a vendor such as ARTstor). A majority of libraries (68, or 85%) are also involved in locally creating born-digital images. In addition, some libraries indicated that they have acquired born-digital images from a vendor, or from a donor. Some institutions have had their analog images digitized by an external third party, and in some cases by a commercial vendor.

Licensed collections make up the vast majority of digital images in the fine arts (including architecture) (55, or 71%), which is likely a reference to ARTstor and architecture-related database subscriptions held by academic libraries. Digitized analog images are most common in the humanities (47, or 61%) and social sciences (37, or 49%). While a fairly large number of respondents reported having no digital images in medical and science fields, this is most likely because they were not reporting on the holdings of separate medical and science libraries. When asked to indicate the current level of growth of digital collections in each subject area, the majority of respondents reported medium to high growth in the humanities. For fine arts and social sciences, the majority reported low to medium growth. Low to no growth was most

frequently reported for digital images in the sciences and medicine.

The examples of web pages for digital collections and digital image finding aids in the representative documents section of this SPEC Kit also reveal rich collections spanning many subject areas.

Collaboration

The library takes the majority of responsibility for the creation and purchase of digital images and associated activities such as digitizing analog images (74, or 94%), negotiating the purchase/use of licensed collections (71, or 97%), and negotiating individual agreements with image rights holders (70, or 96%). The creation of born-digital images is an activity that is often shared with other units. Forty-seven respondents reported that the library has responsibility for this activity and 22 of those report other units that also create born-digital images. Eighteen others report that only non-library units create such images. Other related activities include acquisition of born-digital special collections, digitizing audio and video, and grant applications.

In addition to the museum/gallery, the most common “other units” that have responsibility for the creation and purchase of digital images are academic departments and units. These are usually art department visual resources centers and archival units, but also a wide range of other departments such as anthropology, nautical archeology, veterinary medicine and biodiversity research. There has been a movement away from stand-alone departmental collections to institution-wide collections. In some cases images are both created and managed by these other units; in others they are created within other units but hosted and managed by the library. A number of institutions also reported a digital media/information technology unit responsible for digitization services and a marketing and communications department involved with the creation and digitization of images. University counsel at several of the responding institutions is involved in negotiating rights agreements. External partnerships were also reported. In one case community organizations identified images for digitization; in another, historical societies and state archives were involved in digitization activities.

The library also appears to take principal responsibility for digital image management activities, including creating metadata for images (74, or 99%), hosting image collections (73, or 97%), cataloguing images (71, or 99%), and negotiating image use permissions (68, or 97%). Other units that play a major role in management activities include the museum/gallery, academic departments (with art departments most frequently cited), and campus IT departments. Other management activities mentioned include asset management, digital preservation, and evaluation of systems. An integrated and coordinated approach was described by one institution: "All units in the university contribute to the digital collections with digital images related to their units and research, including digitized images and born-digital curated images. The online repository or digital asset management system tools allow for easy ingest of existing data and ease of creating new metadata/catalog records. The Libraries also have a well-developed permissions process with full documentation that is regularly done by all partners." External organizations also have responsibility for digital asset management activities. One respondent explained, "Institutional repository is hosted by commercial vendor; metadata for licensed resources may be purchased or provided by vendor; metadata for institutional repository may be supplied by author." A unique approach was cited by one respondent where cataloguing of images and creation of metadata were "crowdsourced" using "scholars familiar with content contained/captured by image," and an "optimization consultant helps with aggregating information for potential metadata inclusion."

A majority of respondents (54, or 67%) collaborate with consortia to acquire, create, or manage digital image collections. State-/province-wide consortia and research library consortia are the most frequent partners, and their most common activity is license negotiation. State-/province-wide consortia are also likely to host image collections, digitize analog images, and create metadata. A little more than half of the responding libraries share digital image collections with other institutions. These are often state-/province-wide collaborations where partners contribute images to specialized or subject specific projects of common interest that are hosted by a particular

institution. Partners include universities, libraries, museums, and cultural institutions. Descriptions of some of these shared collections are provided in the web pages for shared digital collections in the representative documents section.

Storage and Delivery

The responding institutions employ a variety of storage and delivery solutions for digital images and many take advantage of multiple solutions at once. These include commercial database providers such as ARTstor (60, or 74%), local servers available within the institution (50, or 62%), and repository solutions, both open source (49, or 61%) and proprietary (36, or 44%). Almost an equal number of respondents use open source software (29, or 36%), a shared digital repository (28, or 35%), and public photo sharing sites (28, or 35%). Some respondents mentioned open source and cloud-based solutions including DuraCloud, Glaciercloud, and SobekCM.

The most frequently reported delivery method used by the library to provide access to digital image databases/resources primarily for teaching and research is online access to a digital repository system (74, or 91%), followed by online exhibition (61, or 75%), database search engine (51, or 63%), web site browse/directory (50, or 62%), search and discovery layer that allows for searching for images within e-resources (47, or 58%), and third-party access and delivery system (58%). One respondent reported posting images and metadata on Flickr. Images are also delivered to users via Dropbox, email attachments, DVDs, and hard drives. Meanwhile, specialized digital image collections that are being developed by units such as archives and special collections use a variety of web-based tools, Omeka being one frequently reported example, to promote as well as provide access to their images.

Services

With respect to service points that support the use of digital image databases/resources at their institution, the most frequently reported is a specialized unit located in the main library (50, or 63%), followed by a specialized unit located in a branch or subject library (37, or 46%). Several respondents noted that access to

images is accessible from any location and that all service points provide support for digital images and databases. Usually, the library or department most directly related to the content matter of the images, especially as relates to the creation of those images, takes responsibility for providing support for the use of the images. The most frequently reported specialized units were visual resources centers located within the art history department, archives and special collections, and digital library services units. Digital library service units usually provide support for a wide range of digitization activities, including those relating to images. Staff in archives and special collections and digital library services units usually provide support for the use of locally created digital images, while staff at the library reference desk provide help with the use of licensed image databases/resources. For those institutions with no specialized service point, support is provided at the reference desk. Although not expressly stated, it appears the main library is gradually assuming responsibilities that historically used to be the domain of departmental visual resources centres. A typical scenario was provided by one respondent: "There are various units, groups, and people that support the use of different digital image databases/resources for different support needs. This is done, to some degree, by all faculty and staff in the libraries."

The most common service provided for users is finding/locating images (77, or 97%) followed by assisting with copyright, citing, and permissions (73, or 92%), creating images (i.e., scanning, digitizing) (92%), using local/institutional image databases/resources (72, or 91%), using licensed image databases/resources (69, or 87%), and saving and storing images (65, or 82%). Other services include providing access to software to create images, assisting with editing and printing of images, and creating metadata to support findability. A range of units are responsible for providing these services, but again the main library and branch/subject libraries are most often the service providers. Other units include digital/IT services, special collections and archives, and university counsel/copyright. Several respondents reported a media commons unit both within and outside the library that assist students and faculty with "creative uses of technology." Also reported were digitization units

that were responsible for coordinating and overseeing large-scale digitization projects.

Respondents did not generally distinguish between web pages as finding aids, promotional tools, or instruction/training tools. Often the same web pages provide multiple functions or serve as a starting point. Web pages are generally visually dynamic and used to promote local collections by presenting them in meaningful ways, thematically or by providing additional context. They usually describe and provide access to a range of digital collections in addition to digital images. Many web pages include thematic essays, links to exhibitions, bibliographies, and other collections. A web page is the most common finding aid provided for locating digital image databases/resources (72, or 91%), followed by a LibGuide (62, or 79%). Web pages usually offer access to digital collections through basic and advanced search tools and browsing. Numerous respondents mentioned the use of archival findings aids, usually encoded archival descriptions. Also reported were the Archon archival system, videos and electronic bulletin boards, and online catalogue and discovery layers.

Web pages provided by the library/visual resources staff are the most common method of instruction/training for the use of digital image databases/resources (59, or 79%), followed by workshops provided by the library/visual resources staff (52, or 69%), web pages provided by licensed image database provider (39, or 52%), and web-based tutorials provided by a licensed image database provider (28, or 37%). Many web pages link directly to the ARTstor website or training tools. Respondents also mentioned LibGuides, in-class instruction, individual consultations, and reference desk assistance. One respondent mentioned a webcast of one-time live presentations made available on the institution's website.

A web page is the most common method used to promote digital image databases/resources (77, or 95%), followed by LibGuide (59, or 73%), listserv/electronic mail list (32, or 40%), and newsletter (29, or 36%). There were a large number of other methods reported (27, or 33%). Social media including Facebook, Twitter, Pinterest, and Social Pin are often used as a method to promote digital images databases/resources and highlight new acquisitions or newly

digitized collections. Also frequently reported are blogs, conference presentations, webcasts, videos and press releases. Specific user groups (students, faculty, etc.) are targeted by subject librarians and other staff.

Policies and Procedures

The majority of respondents reported that digital images are not explicitly addressed in a collection development policy (48, or 62%). About a quarter report that digital images are addressed in a general collection development policy. Seven (9%) report that digital images are addressed in an electronic resources collection policy. Only six have a separate digital images policy. As the representative documents reveal, digital images usually fall under a broader digitization policy.

The majority of libraries who responded to the survey provide copyright guidelines regarding the use of digital images (71, or 88%), acknowledging the importance of managing rights to minimize risk to the institution and its users, and to protect the rights of the copyright holder. The library itself typically implements the guidelines (63, or 93%). About a third of these share this responsibility with the parent institution. Four report that the parent institution has sole responsibility for implementation. A majority of the responding libraries, however, do not provide privacy and publicity guidelines with respect to use of digital images (49, or 61%), highlighting a gap in policies.

There is an increasing use of standards to catalog and classify images, yet no one standard prevails. Respondents reported using a wide variety of content standards to describe digital images, with the Getty Art & Architecture Thesaurus the most frequent response (52, or 65%). About half use the Library of Congress Thesaurus for Graphic Materials and AACR2. About a third use the Getty Union List of Artist Names, Cataloging Cultural Objects, and/or DACS. Ten use ICONCLASS. Among the other standards are the LC subject headings and name authorities file, local guidelines, RDA: Resource Description and Access, and RAD: Rules for Archival Description. Only four respondents (5%) indicated that they use no content standard at all.

The most frequently reported metadata standard used to describe digital images is Dublin Core (65, or 83%). Half use the Encoded Archival Description

standard. VRA Core (hosted by the Library of Congress in partnership with the Visual Resources Association) is used almost as frequently as EAD (37, or 46%). MARC and MODS (Metadata Object Description Schema) are also frequently used.

Only 30 respondents (39%) report that locally created images are given alt-text for accessibility by screen readers, revealing a distinct gap in meeting accessibility standards.

Research and Development Initiatives

The survey asked respondents if their institutions had any research and development initiatives that involve the use of digital images. The responses reflect a wealth of innovative initiatives that span the disciplines, moving well beyond the digital humanities to encompass areas such as anthropology, gastronomy, engineering, mathematics, and science. Some highlights are noted here but the complete set of descriptions in the survey questions & responses section merit a close reading.

Common themes that emerged indicate that digital images are increasingly incorporated as an integral element in eLearning and eTeaching strategies and modules. Emphasis is on the development of visualization tools. A noteworthy example is MIT Media Lab's Camera Culture which is exploring new ways to capture and share visual information (see <http://www.media.mit.edu/research/groups/camera-culture>). Immersive image studios employ images to create 3D immersive experiences. Some respondents reported plans to use crowd sourcing to assist in transcription of digitized content while others described moving into digital moving image and digital audio realms with their R & D projects. Several indicated that there were simply too many projects to report, perhaps reflecting on the ubiquitous nature of digital image research already underway. One respondent noted that they have a well-established and strong grant-based approach to supporting innovative initiatives using and manipulating images. Finally, Indiana University's Image Collections Online service is also a noteworthy model to visit (see <https://wiki.dlib.indiana.edu/x/rCqBHg>) providing as it does a dual service in supporting both the creation and publishing of images online.

Assessment

Most of the responding libraries (48, or 60%) do perform regular assessment activities on the use of digital image collections. The most common form of assessment is the collection of usage statistics (46, or 96%), presumably on commercially licensed collections such as ARTstor. Collection of informal feedback from users is also widely employed (34, or 71%). Formal surveys/feedback are employed less frequently.

At the majority of responding libraries, subject librarians and electronic resources librarians are primarily responsible for selecting and evaluating digital image resources for acquisition and/or renewal. To a lesser degree visual resources staff are also involved in these processes (26, or 35%).

Faculty demand was the factor ranked high in importance most frequently when it comes to evaluating image databases for acquisition. However, more than half of the respondents also ranked most of the other criteria as highly important, including frequency of use, image resolution/quality, cost, subject area, and having cleared copyright permissions. The only criterion that was not ranked high in importance was accessibility of the images. Only 40% of respondents reported that commercial products are evaluated for accessibility by disabled users, and only 16% rated accessibility as highly important in their decision making. These responses, along with those about adding alt text to locally created images, reveals that there is much that needs to be done to ensure that the needs of users with disabilities are kept at the forefront when it comes to the acquisition of digital image content.

The two most important characteristics of digital image collections for teaching, learning, and research is having access to a large database of images and ease of use (i.e., incorporating images into presentations, course websites, etc.) Having rights to use images in websites, course sites, etc. was a more distant third. Half of the respondents ranked having image alt text or captions to provide accessibility as of low importance. In the additional responses, quality metadata to accompany images was cited as a critical factor, highlighting the use of standards for description to facilitate search and retrieval of images.

Conclusion

In general, while it seems clear that there is a great deal of activity taking place in the digital image realm both in terms of creation and use, there is a parallel sense that the diversity of the activity and also the disciplines in which that activity is taking place makes it especially challenging to monitor campus-wide developments:

“It’s difficult to know the larger image environment on campus. We know that other projects are happening and we hear of other repositories on campus, but building a 1-stop source for all campus images eludes us. Other entities on campus seem determined to go it alone. Increasingly our faculty undertake image searching, retrieval and production on their own.”

The complexity of this landscape is further called out by this contributor:

“Creation/acquisition, use, and management of digital images are so integrated with other types of collections and services that it is quite difficult to pull this apart and speak exclusively about digital image collections and services. Furthermore, for better or worse, there are very different practices and services, and completely different staff involved with managing licensed vs. locally created digital collections.”

The survey findings reveal the critical role played by digital images and services in relation to the teaching, learning, and research missions of ARL member institutions. Increasingly, digital image collections and initiatives are being used to enhance the profile of these institutions. However, the findings also demonstrate the need for increased understanding of the activities relating to the creation and management of digital images currently taking place across units within institutions. In addition, there is a need for better coordination and integration of these activities at the institutional level. The development of overarching digital management asset plans that provide

oversight for the creation, acquisition, management, preservation, organization, access, and discovery of digital images would reap numerous benefits. Collaboration in the building of institutional image collections within institutions creates efficiencies and

promotes increased access and use. Similarly, collaboration and fostering partnerships on a broader level beyond individual institutions create efficiencies and result in rich digital image collections that are available to wider constituencies.

SURVEY QUESTIONS AND RESPONSES

The SPEC Survey on Digital Image Collections and Services was designed by **Mary Kandiuk**, Visual Arts, Design and Theatre Librarian, **Aaron Lupton**, Electronic Resources Librarian, and **Catherine Davidson**, Associate University Librarian, Collections and Research, at York University. These results are based on data submitted by 81 libraries at 72 of the 125 ARL member libraries (58%) by the deadline of May 27, 2013. The survey's introductory text and questions are reproduced below, followed by the response data and selected comments from the respondents.

The growth of digital image collections has provided new opportunities for teaching, learning, and research at research institutions and has transformed the role of ARL member libraries with respect to the provision of visual resources and services. The last decade has seen the transition from analog to digital images and the growth of digital images available from commercial vendors and/or created within institutions or their libraries. This is in large part a response to increasing demand for digital multimedia to augment teaching, learning, and research endeavours across an array of disciplines.

The purpose of this survey is to examine how research libraries and their parent institutions have responded to these developments. It will gather information about current practices relating to the development and management of institutional digital image collections and the acquisition and use of licensed image databases. It will explore the infrastructure and support provided by research libraries and/or their institutions with respect to the creation and use of digital images in teaching, learning and research including systems and platforms, cataloguing and metadata, access and training, services and service points, and copyright and other rights issues. It also seeks to identify collaborative strategies amongst ARL member institutions for the provision of digital images.

Some libraries have multiple, distinct units with digital image databases/resources. Because they may handle the material differently, we will accept separate responses from as many distinct units or collections as wish to complete this survey so that we may get as complete an understanding of current policy and practice as possible. But, a response from each unit that manages digital images is not required. If more than one library or unit is responding for your institution, please submit separate surveys.

DIGITAL ASSET MANAGEMENT PLAN

A **digital asset** is any item of text or media that has been formatted into a binary source that includes the right to use it. A digital file without the right to use it is not an asset. Digital assets are categorised in three major groups, which may be defined as textual content (digital assets), images (media assets) and multimedia (media assets) (van Niekerk, A.J. 2006).^[1]

Digital asset management (DAM) consists of management tasks and decisions surrounding the ingestion, annotation, cataloguing, storage, retrieval, and distribution of digital assets. The term also refers to the protocol for downloading, renaming, backing up, rating, grouping, archiving, optimizing, maintaining, thinning, and exporting files.

1. Does your institution have an overarching digital asset management plan that outlines the policy for the acquisition, creation, and management of the resources described above? N=81

Yes	30	37%
No	51	63%

If yes, which digital image-related activities does this plan address? Check all that apply. N=30

Digitizing existing analog collections	30	100%
Preserving existing analog collections	24	80%
Licensing commercial digital image products	16	53%
Acquiring digital images through gifts	16	53%
Purchasing digital image collections	10	33%
Other digital image-related activity	8	27%

If you selected "Other digital image-related activity" above, please briefly describe the activity. N=8

Because of the diversity of work being done, there is not a single plan that covers all of this. Instead, there are multiple plans and procedures. Digital images through gifts are covered under the deed of gift forms and procedures.

Cataloging digital images.

Digitizing images from books and periodicals per faculty requests (standard VRC services).

Placing images on online database.

Preserving existing digital collections.

There is a separate policy for acquiring gift digital images for Special Collections.

We are working on improving our preservation plans and starting a plan for managing born digital assets.

We collect a good deal of born-digital content.

Please specify which unit(s), department(s), or office(s) is responsible for implementing the DAM plan. N=30

Archives & Special Collections: Digital Initiatives

Archives and Records Management, Collection Acquisitions and Management

Center for Digital Collections, Manuscripts and Archives Department, Data and Server Management Department

Collections Steering, Collections Coordinators, Digital Curation Services (DCS), Special Collections, Preservation. DCS also preserves videos.

Digital Collection Services, Acquisitions and Metadata Services, Collection Services Archives and Special Collections

Digital Collections department. Operational groups, such as Repository Services Op Group, Metadata Services Op Group. Committees, such as Digital Projects Committee.

Digital Consulting and Production Services

Digital Initiatives and Scholarly Communications

Digital Learning & Scholarship

Digital Library Initiatives and Special Collections Research Center

Digital Library Program, Collection Development and Management, Special Collections and Archives, Metadata Services, ITD

Digital Library Services, Digital Library Team

Digital Production and Publishing, Digital Initiatives, Research Collections, Licensing Electronic Resources & Serials

Digital Production Services digitizes existing analog collections and preserves existing analog collections through digitization and deposit in a Fedora repository.

Digital Production Unit, Digital Library Technologies Unit

Digital Resources Library Unit

Information Technology Division: Digital Stewardship unit, Digital Conversion and Media Reformatting unit, and Collection Management and Special Collections

Library Affairs Preservation

NLM Division of Library Operations; Lister Hill National Center for Biomedical Communications

Pan-library plan developed by several units

Preservation & Digital Initiatives, Special Collections & Archives, Digital Repository

Rare Books & Special Collections, Digital Humanities, Applications/Systems

Scholarly Resources & Research Services, Digital Development & Web Services, Scholarly Communications, Acquisitions

Special Collections and Archives

Special Collections and Archives; Digital Services

Technical infrastructure is managed through the library office of information technology under the direction of the chief technology officer. Cataloging is managed under the direction of library technical services under the direction of the director of technical services.

The preservation plan is implemented by the Digital Library Department. The architecture collection acquisitions and digitization projects are managed by the Architecture Library.

The University Library and the Humanities Division's Visual Resource Center

University Libraries

University Libraries Technology Services

Comments N=18

Answered Yes

Collection development decisions, including those governing the development of digital collections, refer to the direction provided by the library strategic plan (2010).

Much of what we do and our policies are not written. Distinction between digital collections and digital repository selection is understood, no written overall preservation plan only separate documents, reformatting policies and procedures not entirely documented, selection is a group process.

Newly adopted; not yet implemented.

Plan is a work in progress.

This policy is for DCS rather than all of the university.

We do not at present have one, overarching cohesive written plan as mentioned above. However, we do have practice and implementation and a series of smaller plans that point to a larger goal. We are in the process of formalizing several policies that will, as a group, better inform a comprehensive plan.

We have workflows for this but no single DAM plan.

Answered No

An action report with recommendations for a plan was submitted to the library administration in 2009, but acquisition, creation, management continues to be handled mostly ad hoc and piecemeal.

In some cases, we are developing components of this plan (e.g., digitizing existing collections, preserving both analog and digital collections), though we don't have a single comprehensive DAM plan at the present time. Licensing of commercial digital image products (such as ARTstor) is handled through our usual e-resources acquisitions and management path.

LC is aware of the need for a digital assets management plan and is working to develop one. Our Digital Content Management Group is underway. Despite the current lack of an in-house DAM, LC is the home of the National Digital Information Infrastructure and Preservation Program (NDIIPP), a US national program for long-term preservation of digital cultural assets.

Partial plan in RUCore digital repository.

Plan is under development.

The fact that we do not have a formal policy for digital asset management ought not to be taken to imply that we are not doing any of these activities such a plan might outline; it simply means that we have not codified these activities in the form of a policy or plan.

The Libraries has a digitization plan, which is focused on plans for content and processing. We have a DAM, but no overarching plan.

We are in the beginning stages of trying to get a DAM plan in place, but do not have anything even drafted at present. There have been many discussions about this to date, however.

We are in the process of creating overarching policies to compliment separate project specific policies.

We do not currently have a written DAM, though we have been following best practices where we can. We are currently writing a program statement for DIOA, which includes strategic planning for digital preservation.

We have bits and pieces of a DAMP that covers things such as preservation/digitization standards/cataloging, etc. but no overarching plan.

CATEGORIES OF DIGITAL IMAGES

2. Please indicate which categories of digital images your library holds. Check all that apply. N=80

Locally digitized analog images	78	98%
Commercial, licensed collections of digital images	69	86%
Locally created born-digital images	68	85%
Other category of digital image	20	25%

If you selected "Other category of digital image" above, please briefly describe the category. N=20

Analog images digitized by a vendor.

Blog collecting and archiving management, to include images captured with archived blogs.

Born-digital archival collections.

Born-digital collections purchased or acquired through gift to Special Collections.

Born-digital images created by other organizations or individuals and acquired by the University Libraries.

Born-digital images created remotely, in the field, by an anthropologist.

Community member contributions.

Externally digitized analog images and externally created born digital images from donors and partners.

Externally digitized and born-digital curated materials from partner holdings, donated digital images.

Gifts and donations from donors and from coordinated collaborations on collections with partner groups and institutions.

Local resource, but digitization by vendor.

"Other" checked to reflect contributions to mass digitization work, Internet Archive, and Google.

Other non-institutional collections (e.g., historical societies).

Portions of archives and special collections donated by individuals.

Purchased special collections of born-digital images.

Reformatting of special collections.

Store and manage digital images created by faculty.

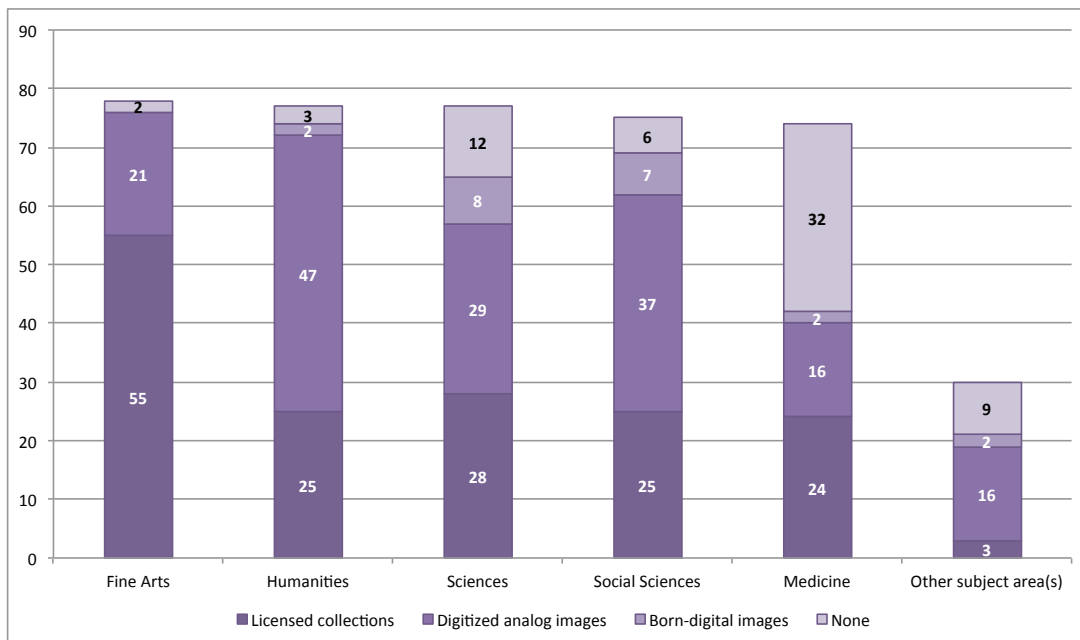
The library receives donations of digitized images, e.g., 10 lost American silent films discovered in the holdings of Gosfilmofond, the State Film Archive of Russia, which digitized them for donation to the library. We also participate in noncommercial licensed collections, e.g., ARTstor.

Vendor-digitized images of analog materials.

We also host digital images for a branch campus.

3. For each subject area below, please indicate whether the majority of digital images held by your library is from licensed collections, digitized analog images, or born-digital images. Select “none” if your library holds no digital images in that subject area. Please select one choice per row. N=80

Subject Area	Licensed collections	Digitized analog images	Born-digital images	None	N
Fine Arts	55	21	0	2	78
Humanities	25	47	2	3	77
Sciences	28	29	8	12	77
Social Sciences	25	37	7	6	75
Medicine	24	16	2	32	74
Other subject area(s)	3	16	2	9	30
Total Responses	59	57	16	35	80



If you selected "Other subject area(s)." above, please specify the subject area. N=25

Licensed collections

- Architecture
- History of UCI
- Photojournalism

Digitized analog images

- Aerial photos (2 responses)
- Agriculture (3 responses)
- Architecture (5 responses)
- Business (real estate)
- Engineering; Water Resources
- Maps (3 responses)
- Museum collections and digitized university history
- Newspapers
- University Archives (2 responses)

Born-digital images

University history (Media Relations photographs).

We hold in our repository a collection of digital images and video promoting the Libraries and various events, created by a student group working at the Libraries.

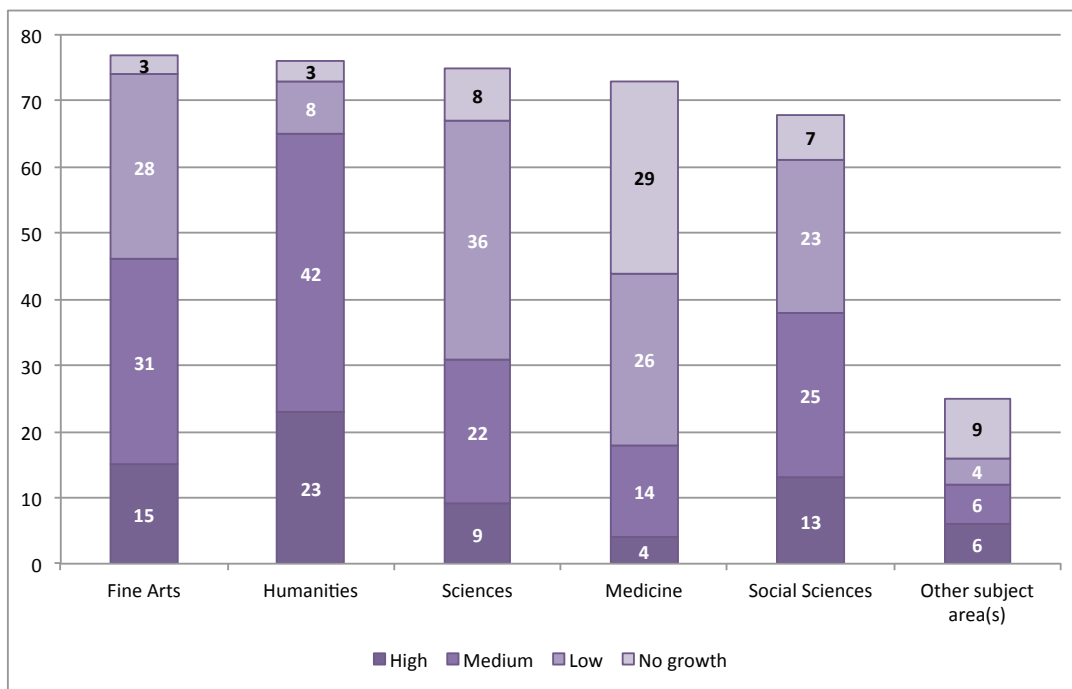
Additional Comments N=2

The library does not collect clinical medicine although it collects popular and non-clinical titles. The legal mandate to collect clinical medicine for the US rests with the US National Library of Medicine. We license some datasets in the hard sciences.

Humanities and Social Sciences also does born-digital images and is becoming equally if not more so a concentration.

4. For each subject area below, please indicate the current level of growth of your library’s digital image collections. Please select one choice per row. N=80

Subject Area	High	Medium	Low	No growth	N
Fine Arts	15	31	28	3	77
Humanities	23	42	8	3	76
Sciences	9	22	36	8	75
Medicine	4	14	26	29	73
Social Sciences	13	25	23	7	68
Other subject area(s)	6	6	5	9	26
Total Responses	39	64	59	34	80



If you selected “Other subject area(s).” above, please specify the subject area. N=16

High

- Agriculture (2 responses)
- Architecture, Islamic
- Newspapers
- University history (2 responses)

Medium

Agriculture

Historic Preservation

Maps

We hold in our repository a collection of digital images and video promoting the Libraries and various events, created by a student group working at the Libraries.

University Archives (2 responses)

Low

Aerial photos

Architecture (3 responses)

Engineering; water resources

Maps

Museum collections and digitized university history

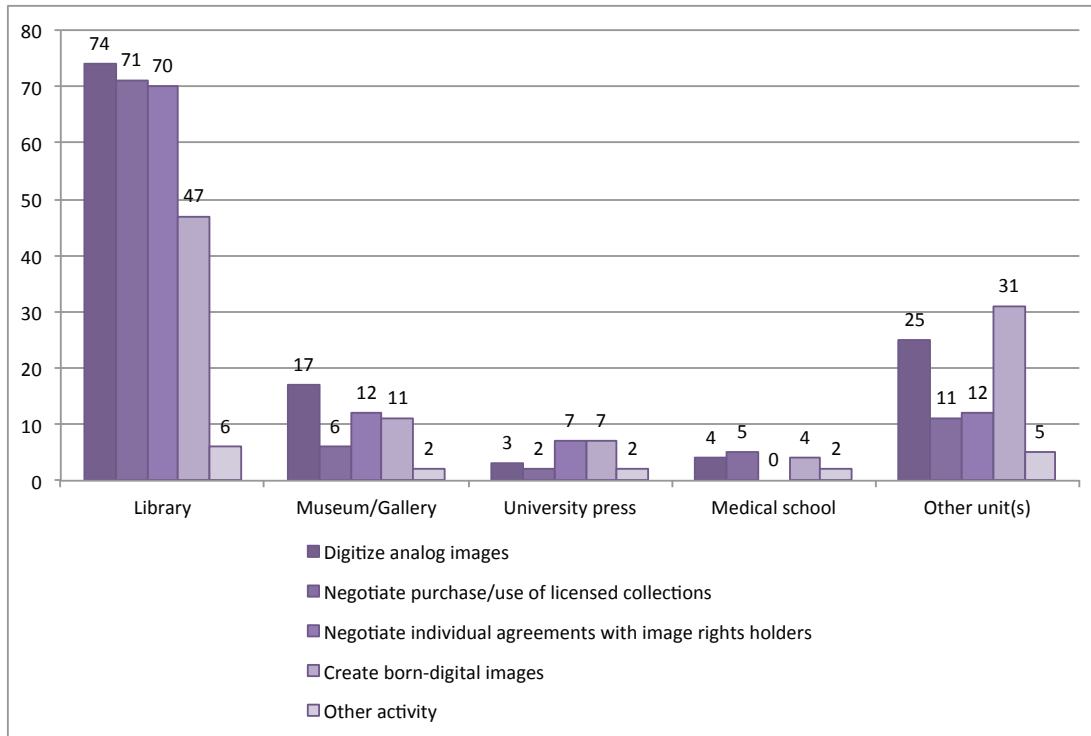
COLLABORATION

5. Does your library collaborate with other units in your institution to purchase or create digital images? N=81

Yes	59	73%
No	22	27%

Please indicate which unit(s) has responsibility for these digital image purchase/creation activities. Check all that apply. N=77

Purchase/creation Activities	Library	Museum/ Gallery	University press	Medical school	Other unit(s)	N
Digitize analog images	74	17	3	4	25	76
Negotiate purchase/use of licensed collections	71	6	2	5	11	73
Negotiate individual agreements with image rights holders	70	12	7	0	12	73
Create born-digital images	47	11	7	4	31	64
Other activity	6	2	2	2	5	10
Total Responses	75	22	14	8	43	77



If you selected "Other activity" above, please specify the activity. N=10

Acquisition of born-digital special collections.

As part of the Aga Khan Documentation Center in SCS, ArchNet Digital Library works with the Documentation Center as well as the larger MIT Libraries, to create digital images.

Collaboration with other units has also involved the provision of funding: Office of the University Secretariat, University Students Union, and Faculty of Medicine.

Grant applications.

Promotion, outreach, integration with teaching and research.

Purchased digital asset management systems; negotiated with university VP & Chief Information Officer.

Digitizing audio and video.

We have collaborated with organizations outside of the institution and with commercial vendors (Gale, Adam Matthew) in creating several collections of digital images.

We scan books for the press that they make available through print-on-demand services.

Web published content on campus.

If you selected "Other unit(s)" above, please specify the unit and briefly describe their responsibility. N=40

Academic departments.

Academic departments and faculty create digital images that the libraries subsequently host and manage.

Academic units: Art department, and the School of Architecture, Provost, SHANTI (Sciences, Humanities and Arts Network of Technological Initiatives).

All units in the university contribute to the digital collections with digital images related to their units and research, including digitized images and born-digital curated images.

Archival units across campus.

Art History department (2 responses)

Art History department negotiates purchase/use of some licensed collections on their own. They also digitize analog images and create born-digital images that they manage on their own. A faculty member in the Anthropology department has completed an external grant project in which he created an analog-to-digital collection that is now managed by the Libraries.

Centre for Scholarly Communications (part of Libraries and Cultural Resources as is the Library, the Art Galleries, and the University Press) creates, hosts, disseminates, and preserves digital image collections in a variety of platforms.

Departmental image collections (School of Art and College of Built Environments) also digitize analog images. Faculty in multiple departments, media center staff in IT, and facilities staff create born-digital images.

Department of Art History Visual Resources Centre

Digital Conversion and Media Reformatting (responsible for all digitization services), Digital Stewardship (responsible for digital project management).

Every college on campus could submit digital images that are born digital.

Faculty and staff from College of Agriculture and College of Architecture, Design, and Construction supply digital and/or digitized documents for on-going local collections

Hawaiian Historical Society and Hawaii State Archives have both been involved in digitization of analog resources, Historical Society has negotiated rights, UH Press provides electronic files of publications.

History of Art Department Visual Resources Collections; College of Literature Science & Arts Museums

Humanities Division's Visual Resource Center, which serves the Art History and other departments.

Institute Communications and Marketing (creates born-digital images). Institute Facilities Design and Construction (creates born-digital images).

Library acquisitions and Library Metadata Services.

Media Services group of Computing & Information Services (CIS) supports instructional needs of faculty.

Monetary support to the library from Nautical Archeology for creating digital images from slides. Current exploration of project for inclusion of born digital images from the College of Veterinary Medicine. Existing collection of born digital radiographic images from the Biodiversity Research and Teaching Collections.

Negotiate individual agreements with image rights holders may involve University legal counsel. Create born-digital images and digitize analog images occasionally involves cooperation with Media and Technology Services or the Office of Marketing and Communication.

Office of Information Technology

Records Management

The Department of Arts and Sciences has negotiated on licensed collections for us and we work with PASCAL (Partnership Among South Carolina Academic Libraries) within the state.

The library owns commercial collections that the university's Art Department makes accessible through its image delivery site (MDID).

The Office of Fair Practices & Legal Affairs is involved in negotiating agreements. Faculty of Dentistry is digitizing images from slides.

Student newspaper, University Communications, and academic department published content.

University Archives

University Counsel is also consulted in negotiating rights agreements in certain cases. The Visual Resources Center in the Sam Fox School of Art also digitizes analog images.

University departments (2 responses)

University of California's California Digital Library (CDL); California Museum of Photography; Strategic Communications; Athletics; Associated Students. CDL coordinates licensing for UC-wide resources; the other units may create images and negotiate licenses with individuals.

University Photo and Imaging Services provides support in digitizing images; Initiative with community (Southside Initiatives) provides support in identifying images for digitization.

University Relations

University's Media and Marketing Department

Various colleges on campus, the university's PR operations, and our university foundation.

Various units provide born-digital images on an informal basis. There are no formal agreements about how these acquisitions are handled.

Visual Resources Center in Fine Arts Department is digitizing slide collection. Office of Communications and Marketing creates born digital images.

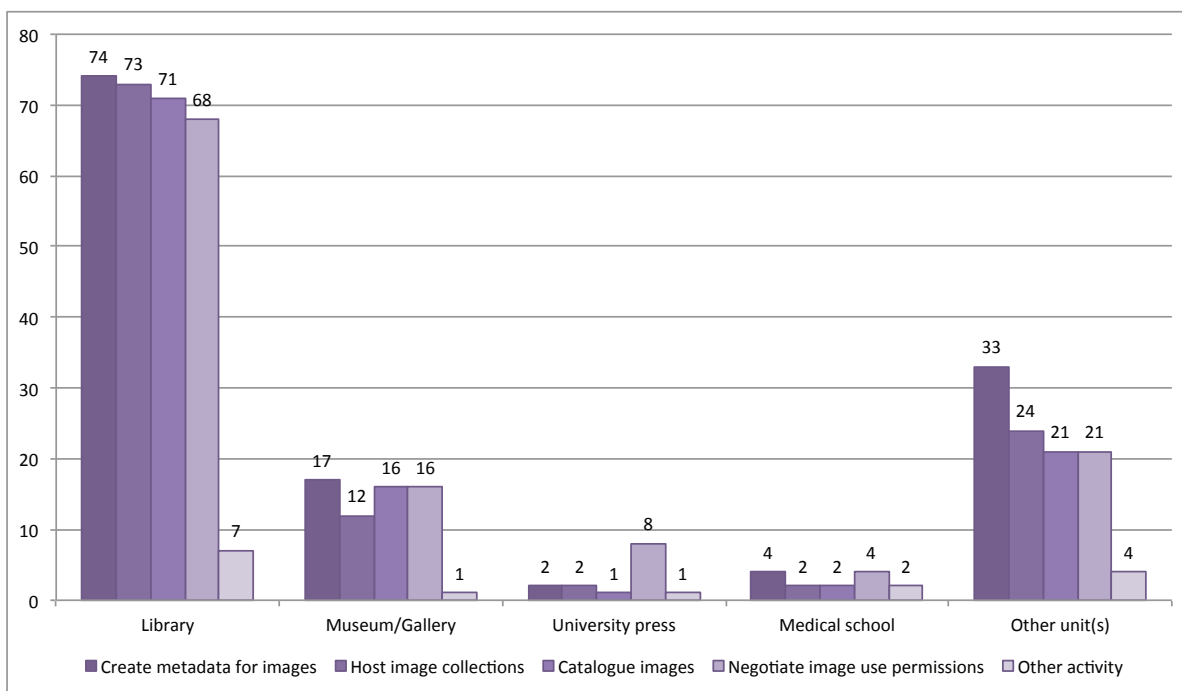
Visual Resources Collection, Department of Art & Art History

6. Does your library collaborate with other units in your institution to manage digital images? N=81

Yes	46	57%
No	35	43%

Please indicate which unit(s) has responsibility for these digital image management activities. Check all that apply. N=75

Management Activities	Library	Museum/ Gallery	University press	Medical school	Other unit(s)	N
Create metadata for images	74	17	2	4	33	75
Host image collections	73	12	2	2	24	75
Catalogue images	71	16	1	2	21	72
Negotiate image use permissions	68	16	8	4	21	70
Other activity	7	1	1	2	4	9
Total Responses	75	19	9	5	42	75



If you selected "Other activity" above, please specify the activity. N=9

Asset management, storage

Backup servers

Digital preservation (3 responses)

Instruction for faculty and for students concerning use of images in pedagogical contexts.

Promotion, outreach, integration with teaching and research.

The library pays Shared Shelf to host images.

The maintenance of the LUNA digital image management system falls to the Library and the Visual Resources Center. Also evaluating a new digital image management system was a collaboration between these two organizations.

If you selected "Other unit(s)" above, please specify the unit and briefly describe their responsibility. N=41

Academic departments and faculty create descriptive metadata for images, and in some cases secure use permissions.

All units in the university contribute to the digital collections with digital images related to their units and research, including digitized images and born-digital curated images. The online repository or digital asset management system tools allow for easy ingest of existing data and ease of creating new metadata/catalog records. The Libraries also have a well-developed permissions process with full documentation that is regularly done by all partners at the university and external.

An information technology services unit within a college.

Art history department (3 responses)

Art History Department Visual Resources Centre

Campus Information Technology Services

Central IT provides storage space. Institutional repository is hosted by commercial vendor. Metadata for licensed resources may be purchased or provided by vendor; metadata for institutional repository may be supplied by author.

Centre for Scholarly Communications (part of Libraries and Cultural Resources as is the Library, the Art Galleries, and the University Press) creates, hosts, disseminates and preserves digital image collections in a variety of platforms.

Department of Art: MDID.

Departmental image collections (School of Art and College of Built Environments) also host image collections, catalogue images, and create metadata.

History of Art Department Visual Resources Collections; College of LS&A Museums.

Host image collections: in negotiations with vendors and campus IT. Catalogue images: crowdsourcing; scholars familiar with content contained/captured by image. Create metadata: crowdsourcing; scholars familiar with content contained/captured by image; search engine optimization consultant helps with aggregating information for potential metadata inclusion.

Humanities Division's Visual Resource Center, which serves the Art History and other departments.

In some cases faculty from the School of Architecture and Planning have donated their image collections to the Libraries and have provided the associated metadata.

Institute Communications and Marketing (creates born-digital images & metadata and manages them until transferred to Archives). Institute Facilities Design and Construction (creates born-digital images & metadata and manages them until transferred to Archives).

Lister Hill National Center for Biomedical Communications hosts the Profiles in Science collections, including the associated digital images.

Media Services group of Computing & Information Services (CIS) supports instructional needs of faculty.

Nautical Archeology and Biodiversity Research and Teaching Collections work with the Metadata librarians to establish metadata requirements, but are responsible for the creation of the actual metadata for the project. College of Veterinary Medicine project will follow this practice as well.

Office of Information Technology: preserve images.

Office of Information Technology: manage servers and backups.

Other cultural heritage organizations on campus (i.e., special collections and archives); central IT organization (for hosting and digital storage).

Records Management

San Diego Super Computer Center (Chronopolis preservation service)

SHANTI: Sciences, Humanities & Arts Network of Technological Initiatives. SHANTI promotes innovation at the university through the use of advanced digital technologies in research, teaching, publishing, and collaborative engagement.

Some departments and individual faculty members do this for themselves. University Relations and PR office manages digital image assets for their publications, and the Athletics Offices have large collections of images. I know of these through casual hearsay only. There are no formal connections between these entities.

Some departments choose to place their digital images on university or commercial servers. Individual area/subject specialists and cataloging unit Metadata Cataloger create and update catalog records and/or create/update metadata. Depositing university units (e.g., Agriculture or Geophysics) sometimes provide metadata. I am speculating that both UH Press and Hawaiian Historical Society have negotiated image use permissions for material that has been deposited in our institutional repository and other digital collections.

The Office of Fair Practices & Legal Affairs is involved in negotiating image use permissions. Faculty of Dentistry is adding metadata to their digital images.

The Visual Resources Center has a large collection of digital images, which they catalog and create metadata for. They also occasionally field requests for image use permissions.

The Visual Resources Center in the Art Department

Units that donate images are responsible for the descriptive metadata.

University Archives

University Archives creates metadata for their images which are hosted on a library website.

University Legal counsel may be involved in negotiations, backup services provided by Information Technology Services.

University of California's California Digital Library (CDL); California Museum of Photography; Strategic Communications; Athletics; Associated Students.

University Technology Office provides storage and file system maintenance for library servers and Media Relations photographs.

Various colleges on campus, our university PR operations, and the university foundation

Visual Resources Center (Fine Arts Department) scans slide images, creates the metadata, and hosts the images on their own servers, but uses the libraries contentDM interface to make them accessible. The libraries provide service space and create metadata for selected OCM photos.

Visual resources center for Art & Art history Department & Environmental Design.

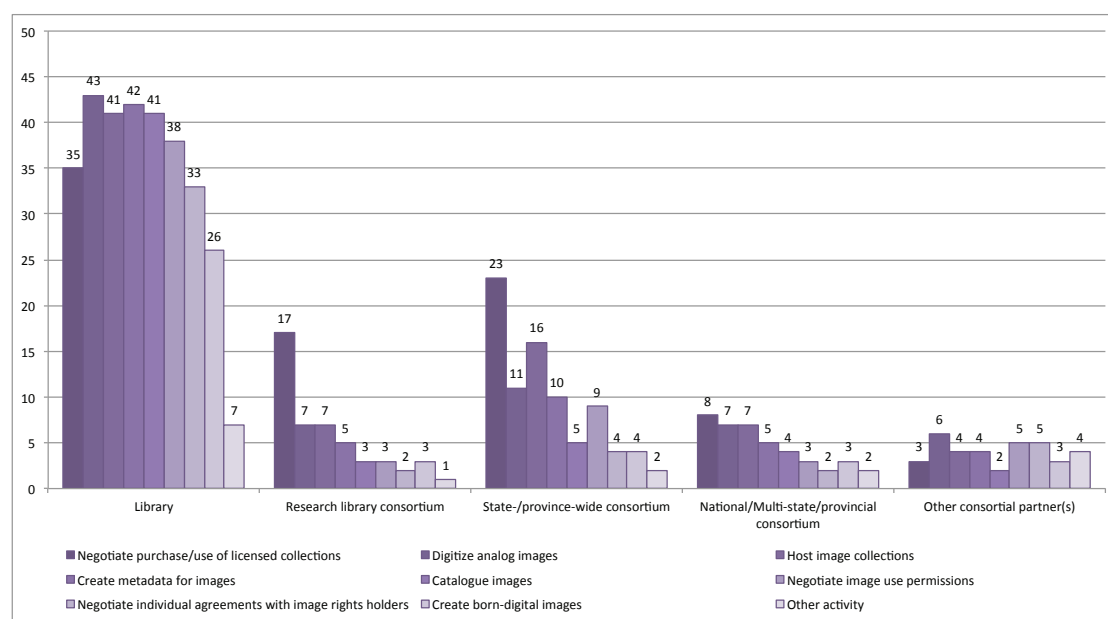
Visual Resources Collection, Department of Art & Art History. Responsible for creating and licensing digital images for use in teaching, lectures, Blackboard, etc.

7. Does your library collaborate with any consortial partners to acquire, create, or manage digital image collections? N=81

Yes 54 67%
 No 27 33%

If yes, please indicate who is responsible for each activity below. Check all that apply. N=54

Activities	Library	Research library consortium	State-/ province-wide consortium	National/Multi-state/provincial consortium	Other consortial partner(s)	N
Negotiate purchase/use of licensed collections	35	17	23	8	3	48
Digitize analog images	43	7	11	7	6	48
Host image collections	41	7	16	7	4	47
Create metadata for images	42	5	10	5	4	46
Catalogue images	41	3	5	4	2	42
Negotiate image use permissions	38	3	9	3	5	40
Negotiate individual agreements with image rights holders	33	2	4	2	5	33
Create born-digital images	26	3	4	3	3	28
Other activity	7	1	2	2	4	10
Total Responses	50	25	32	16	13	54



If you selected “Other activity” above, please specify the activity. N=10

Alabama Digital Preservation Network is a LOCKSS-based system for collaborative bit-level preservation of partners' collections.

Asset management, storage

Harvest and host metadata records; preserve images and metadata.

OAI harvesting into specialized and general systems such as OCLC Worldcat, PRL (PRDLA archive).

Our library subscribes to ARTstor and Shared Shelf, but we offer it simply as a service. Library-owned collections are not placed there.

Promotion, outreach, integration with research and teaching.

Special Collections provides duplication services and retains resulting image files. Special Collections acquires and ingests donated born digital images.

The library participates in ARTstor to which partners contribute cataloging and metadata as well as images; however the library creates its own cataloging and metadata for nearly all other images.

We collaborate with the Digital Library of Georgia (DLG). The DLG harvests our metadata and links to our digital images.

If you selected “Other consortial partner(s)” above, please specify the partner and briefly describe their responsibility. N=13

ARTstor is a noncommercial digital library combining collections from its partners, all of which are nonprofit organizations or institutions.

Digital Library of Georgia.

Google, during participation in their book scanning project.

Individual libraries within partnership are responsible for rights management of their collections.

International with the Digital Library of the Caribbean (dLOC; www.dloc.com) where all partners contribute by digitization/born-digital curation, metadata, governance, training, etc. Additional partners collaborate on specific projects, for specific materials and with UF as the technical host partner.

John Carter Brown Library (independent library on the Brown University campus) shares its digital image collections with the Brown University Library.

Kentucky Digital Library hosts a consortial repository of KY related images.

Library of Congress National Digital Newspaper Project: Chronicling America is the host for Hawaii newspapers digitized in the project, UH hosts a smaller (PDF-only) version of the files; see above answer for other partner activities.

Local consortium (Five Colleges Consortium, a mix of public and private institutions, large and small schools within a few miles of one another).

National consortia are Shared Shelf and Sahara.

Partners are not state wide, but rather region within the state: Association of King County Historical Organizations and people and organizations on the west end of the Olympic Peninsula.

Sheet music consortium

University of California's California Digital Library (CDL)

University legal counsel supports rights negotiations as needed. Digitizing and creating born digital occasionally involves (a) Media and Technology Services and (b) Office of Marketing and Communication. Users/faculty/donors may create metadata for images.

Additional Comment N=1

We are in consultation and negotiation with a variety of vendors, as well as other state institutions for each of the above categories, but nothing is final.

8. Does your library contribute to any shared digital image collections with other institutions? N=78

Yes	43	55%
No	35	45%

If yes, please identify the institution and briefly describe the collections. N=40

Advanced Papyrological Information System (papyrology collections). Society of Architectural Historians (Faculty collections).

Alabama Mosaic: statewide collaborative. ASERL: "Civil War in the American South." University of Wisconsin: "Publishers' Bindings Online."

Alabama Mosaic: Alabama cultural heritage documents. Sheet Music Consortium: sheet music. ASERL Civil War collection: documents related to the American Civil War and to the immediately preceding period.

Archeocore community: Dumbarton Oaks, Institute of Fine Arts @ NYU, UC-San Diego. The Jefferson Library @ Monticello.

ARTstor, Shared Shelf, Luna, Flickr

Association of Southeastern Research Libraries (ASERL) hosts a collaborative repository of Civil War images.

Because of our robust scholarly cyber-infrastructure, the university hosts over 500 different collections from the university and partners. Additionally, all materials are accessible via record feeds in OAI-PMH, MARCXML, an API, and search engines with SEO support done by the Libraries.

BYU-Hawaii, BYU-Idaho, LDS Business College Campus Photographs; LDS Church History Library Historical Photographs (C.R. Savage Collection)

Digital Library of Georgia (all digitized and publicly accessible images)

Grant-based partnerships

Greater Western Libraries Alliance: Western Waters Digital Library. Multi-institutional project to highlight collections related to water in the West.

Internet Archive, Hathi Trust, OurOntario

Internet Archive; Digital Library of the Caribbean; World Digital Library

Iowa Heritage Digital Collection now hosted by the State Library. Participation is open to all not-for-profit cultural heritage institutions. All collections are freely available to the public and designed for K-12 Iowa history curriculum support.

Kentucky Digital Library

LC participates in the Flickr Commons, ARTstor, World Digital Library, Viewshare and Memento (Web archiving/discovery projects supported by NDIPP, the National Digital Information Infrastructure and Preservation Program administered at LC). LC does not currently store its image collections with other institutions; the images that LC has placed on the Flickr Commons are also available on LC's servers.

Library of Congress: American sheet music, etc.; Advanced Papyrological Information System: papyri.

Locally digitized and created images are harvested by provincial agencies such as Our Ontario and Archeion.

Maine Memory, Digital Commonwealth

Manitoba Library Consortium: Manitoba.ca project; work with Ukrainian Catholic Archeparchy of Winnipeg Archives, Centre du Patrimoine, Archives of Manitoba, U of Saskatchewan, Winnipeg Art Gallery on several projects: Prairie Immigration, Prairie Prestige, Women & Education, Landmarks, Monuments & Built Heritage.

New Jersey Digital Highway.

Online Archive of California and Calisphere (California Digital Library repositories), ARTstor, PRDLA

Part of Shared Shelf program via ARTstor. Worldcat Collection of Collections.Canadiana.org.

SAHARA, a digital image archive developed by the Society of Architectural Historians in collaboration with ARTstor.

Scanned and contributed images to the Romantic Circles project at the University of Maryland.

Small collection shared with Smith College, Mt. Holyoke College, Amherst College, and Hampshire College. Contributions from Roman Art Historians at UMass Amherst, Smith & Mt. Holyoke to form a collection of images shot by those Art Historians at Roman sites.

South Carolina Digital Library and the Digital Public Library of America

Southeast Missouri State University: Civil War digital collection.

Texas A&M University (Primeros Libros project)

Thai books in Northern Illinois University's Southeast Asia Digital Library: King Chulalongkorn's diary, 1876–1887, and travel writings chronicling royal visits to India, Malaya, Singapore, Java, Western Europe, Russia, and Siam.

The larger Libraries general visual collections; Harvard University Fine Arts Library visual collections.

The Texas Digital Library. Our unrestricted collections from architecture faculty are part of this library.

Trail: a project under GWLA and CRL for older federal reports.

UC/CDL Calisphere, Avery E. Field Collection, California Museum of Photography, Libraries Water Resources Collection and Archives, University of California's Shared Shelf in ArtStor; California Digital Library's Calisphere.

We are members of FADIS.

We contribute image metadata to aggregated collections (Canadiana and the West Beyond the West). We host image collections, which other institutions have contributed to (BC Bibliography and Chinese Canadian Stories).

We contribute to the Western Waters Digital Library via harvesting using OAI-PMH. The WWDL and the harvester are maintained by the University of Utah.

We participate in Calisphere and the Online Archive of California (OAC). Both of these projects are content developed and hosted by UC Libraries with a web interface developed and hosted by CDL.

We will be contributing to HathiTrust, ArtStor, SharedShelf, and Internet Archive, imminently.

Additional Comments N=2

Our "no" answer assumes that metadata in OAlster does not count as a "shared digital image collection."

We are currently in negotiation with other institutions in the state to do so, but nothing is final.

STORAGE AND DELIVERY

9. Which platforms are used to store digital image databases/resources at your institution? Check all that apply. N=81

Licensed image database provider (i.e., ARTstor)	60	74%
Faculty or institutional/organization server	50	62%
Open source digital repository	49	61%
Proprietary digital repository	36	44%
Open source software	29	36%
Shared digital repository	28	35%
Public photo sharing site	28	35%
Other platform	9	11%

If you selected "Other platform" above, please specify the platform. N=9

Amazon Web Services, DuraCloud, Glacier-cloud, external media: drives, discs

ARTstor Shared Shelf, custom-built websites

Master images are stored on external drives and access images are hosted through proprietary DAM and some duplicate copies available on shared network drive.

MDID

Portable hard drives

SobekCM is the open source digital repository and is a shared digital repository, and runs on Open Source software in addition to being Open Source itself.

Third-party vendor software for online database

We are migrating to DSpace.

Widen Media Collective, Luna Insight, ARTstor

10. Which of the following delivery methods does your library use to provide access to digital image databases/resources? Check all that apply. N=81

For the purposes of this question in-library access refers to a reading room or other monitored space; online means remote access to materials, i.e., not in a monitored space.

Online access to a digital repository system	74	91%
Online exhibition	61	75%
Database search engine	51	63%
Web site browse/directory	50	62%
Search and discovery layer that allows for searching for images within e-resources	47	58%
Third-party access and delivery system	47	58%
In-library access on dedicated computer workstation	23	28%
Online access to a file space	14	17%
Other delivery method	8	10%

If you selected "Other delivery method" above, please briefly describe the method. N=7

For materials where we have permissions/rights and when needed, materials are also sent to partners who have limited Internet access via hard drives and DVDs.

Online access to a MySQL-powered open source web-based image database system, "Streetprint" (similar to Omeka).

Products of customer duplication services are delivered via email attachments, DVDs and third party systems such as Dropbox.

Search engine site maps; OAI-PMH repository

Several thousand images & metadata posted on Flickr.

Staff members retrieve images from portable media and file drop them to patrons.

The Prints and Photographs Online Catalog (PPOC) covers about 95 percent of the library's analog and digital images held in the Prints and Photographs Division. N.B.: The library provides access to some textual content via online access to a commercial digital repository system (ProQuest, etc.), but has not extended this to access digital image assets.

SERVICES

11. What service points support the use of digital image databases/resources at your institution?

Check all that apply. N=80

Specialized unit located in the main library	50	63%
Specialized unit located in a branch or subject library	37	46%
Specialized unit located in a department/faculty	19	24%
No dedicated service unit	17	21%
Other service point(s)	16	20%

Please briefly describe the service point(s) you selected above. N=52

Accessible via Internet from any location.

AKDC is located within Specialized Content and Services division of Rotch Library (architecture). Our other service point is located with our endowing organization, Aga Khan Trust for Culture.

All service points provide service to digital images and databases, based on the researcher's need, although Special Collections is probably the most prominent user and contributor. All actual digitization and reformatting is performed by our Digital Conversion and Media Reformatting unit within our Information Technology Division.

All service points provide support for general image collections, e.g., Colourbox.

Archives and Records Management department; Scholarly Communication and Digital Curation department; Collections Acquisitions and Management department; Collection Development department.

Art history manages "slide library," no dedicated unit in the library.

Art/Architecture branch library; CDRS Services

Both main and branch libraries support the use of digital image databases/resources, but no specialized units within them. Chiefly this happens through the reference desk and Ask-a-Librarian services, as well as a research guide on finding images.

Center for Innovative Teaching and Learning, University Information Technology Services help desks.

Clemons Library has the Robertson Media Center, which collects and manages the video collections, including streaming video.

Dedicated staff at multiple libraries

Digital Collections Center in main library is responsible for creation, metadata, hosting, and access.

Digital Initiatives is a unit located in the main library that serves both internal library units and their scanning needs and external faculty and other campus units.

Digital Library Services Unit

Digital Library Services, the Art & Architecture Library, and the Visual Resources Center are the main services points supporting the use of digital images.

Digital Library Technologies Unit, Visual Resource Center

Digital Projects Librarian at main library: responsible for locally created digital collections. Architecture and Art Librarian: responsible for commercial databases of images and some locally created collections.

Digital Services and Web Services. Former responsible for digitization and metadata, later responsible for repository development.

Digital services in the library, as well as our Special Collections and Oral History collections. We also have two branch libraries that fit this category, Architecture and Veterinary Medicine.

General reference and Special Collections and Archives public services staff provide support in use of these resources.

History of Medicine Division provides the primary service point for the digital image resources at the NLM with the Images in the History of Medicine database. We are currently exploring the use of the NLM Digital Repository for the preservation and possible access support for digital still and moving images.

MAGIS is part of the Government Documents & Maps Department, which has its own reference point in the main library.

Main patron access point is the service desk in the Visual Resources Collection located in the Robert B. Haas Family Arts Library. Library staff in other units routinely refer patron questions regarding digital image use in the Arts and Humanities to the Visual Resources Collection manager; some image reference questions are handled by other reference staff.

Many players; potentially all public service points and many internal units.

Most analog to digital project to date managed by staff in Special Collections and Archives and University Libraries Systems units.

Most image collections are created and managed by a centralized group in the Digitization Centre (part of the Digital Initiatives portfolio) but some other units also create and provide access to image collections, for example, in University Archives and Art, Architecture and Planning.

No dedicated service point

Our Art librarian within the University Library, the staff of the Humanities Division's Visual Resource Center, campus IT staff.

Our facility is a branch library. Within the main library our Special Collections & Archives unit works independently to manage its own digital assets.

Our special collections is the service point and it is located in the Science Library Building.

Rare Books & Special Collections, Digital Humanities, Art/Music Library, Visual Resources Collection (housed in the library, but part of the Department of Art & Art History).

Reference departments support use of licensed electronic databases, librarian selectors "curate" content and use of subject/area specific local image databases.

Reference Services, Course Reserves, GIS data lab

Research & Outreach Services (ROS) department (especially the subject librarian for art), Digital Production Services unit

Scholarly Communication Center, Special Collections, Institute of Jazz Studies

Selected examples include: Digitization Services lab (located in the main library), Fine Arts Visual Resource Center (located in a branch library).

Service desks are provided in our Archives & Special Collections Department on our Ft. Garry campus and in the Medical Archives in the Neil John MacLean Health Sciences Library on our Bannatyne campus.

Service points are in Image Collections & Services unit at UW Bothell Campus Library, part of the UW Libraries system, and in Visual Resources collections in the School of Art and College of Built Environments.

Services in support of digital resources are provided library-wide.

Special Collections and Archives; Rivera Library and Orbach Science Library reference desks; Map Collection (in Orbach Science Library); Water Resources Collection and Archives (in Orbach Science Library).

Support for the use of locally created digital images is provided by a combination of staff in Special Collections and our Digital Research and Publishing Department. Use of licensed image resources is provided by reference staff both in our Main Library and our Art Library.

The Architecture Library manages most of the purchased resources at our institution. They are a branch of the main library.

The curators of the collections offer some support as to the content within the collection. The reference libraries will answer very basic inquiries and will direct inquiries to others who then can provide further information.

The Fine Arts Library and the Special Collections Library, the VRC in the Art Department, the Fralin Art Museum

The library provides access to many of its digital image resources in several reading rooms. As determined by the specific license agreement, access to some digital image resources is limited to the Prints and Photographs Reading Room.

There are various units, groups, and people that support the use of different digital image databases/resources for different support needs. This is done, to some degree, by all faculty and staff in the libraries.

These services are "by appointment only" in the library that primarily serves the School of Architecture and Planning. This is not a "drop in" service point.

These services points include the Help Desk and Archives and Special Collections.

Two special collections reading rooms

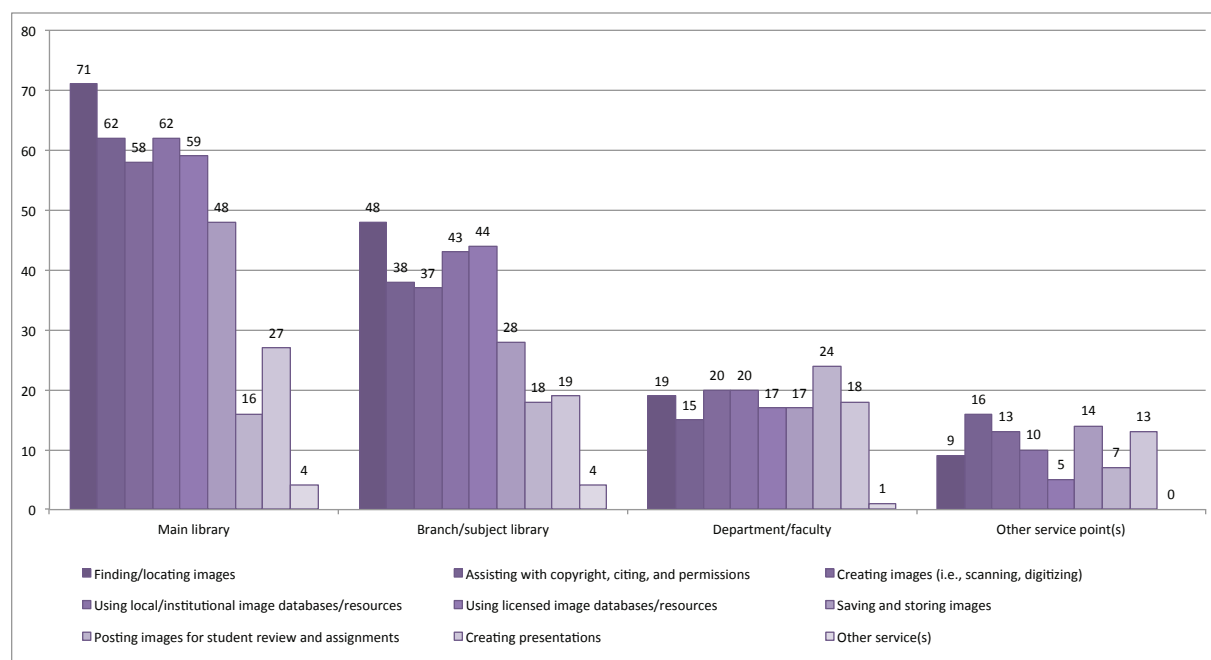
Visual Resources Collection and its staff are part of the university library system but located within a branch adjacent to Art/Art History/Design faculty and classrooms.

Web services is in the main library. Information services is in the main library. E-resources is in the main library. The Metadata Unit is part of the cataloging department. Information Services is in the main library. Digital Services is a specialized unit in a branch library where special collections are housed.

Within the main library, Reference provides support for the use of digital images. In addition, Archives & Special Collections, the Art Library, the Music Library, and the Health Sciences Library also provide support. From outside the libraries, the Visual Resources Center supports faculty and student use of their images.

12. Please indicate what types of service are provided for users by each applicable service point. Check all that apply. N=79

Types of Service	Main library	Branch/subject library	Department/faculty	Other service point(s)	N
Finding/locating images	71	48	19	9	77
Assisting with copyright, citing, and permissions	62	38	15	16	73
Creating images (i.e., scanning, digitizing)	58	37	20	13	73
Using local/institutional image databases/resources	62	43	20	10	72
Using licensed image databases/resources	59	44	17	5	69
Saving and storing images	48	28	17	14	65
Posting images for student review and assignments	16	18	24	7	46
Creating presentations	27	19	18	13	45
Other service(s)	4	4	1	0	5
Total Responses	74	54	37	28	79



If you selected "Other service(s)" above, please specify the service. N=4

Access to software to create images.

Digital Library Services unit manages the Kentucky Digital Library.

Metadata creation to support findability by metadata librarians in cataloging; OAI-PMH by web services; long-term management and search engine site maps by digital services unit in branch library (with OIT and OLT support).

We assist with editing and printing of images.

If you selected "Other service point(s)" above, please specify the service point and briefly describe its service. N=22

Academic Technology Center (scanning images, building presentations, image storage) and the Copyright Information Center (for copyright assistance)

Aga Khan Documentation Center, SCS, Aga Khan Trust for Culture

Campus IT provides help with teaching and general tech support.

Center for Teaching Excellence

Chiefly, the Media Commons units: tech support groups that help students and faculty with creative uses of technology. Also a related IT group called Teaching and Learning with Technology focusing on faculty uses.

Computing service

Copyright Office within Libraries and Cultural Resources. Digital Media Commons within main library: support with locating and incorporating images into creative works. Also use of image software. Centre for Scholarly Communications within Libraries and Cultural Resources creates, hosts, disseminates, and preserves digital image collections in a variety of platforms.

Digital Media Services digitizes material for classroom use and reserves.

Finding/locating images: special collection curators, digitization laboratory. Creating images: digitization laboratory. Using licensed image databases/ resources: special collection curators, digitization laboratory.

Fordham Lab at Douglass Library.

General Counsel's Office

Institute Archives and Special Collections, and the Aga Khan Documentation Center (within the Specialized Content and Services, SCS, department)

Instructional Technology Group assists faculty with presentations and course websites.

Open access computer labs managed by campus IT provide access to scanners. Images can also be saved/stored to student or faculty accounts provided by campus IT.

Our IT office has an academic computing division. They will not do the work but offer equipment and instruction for faculty who wish to do the work themselves.

Reference Desk, Ask-a-Librarian service, online research guide

SHANTI

Some selectors and digital image collection creators choose to put files on university server or commercial service. Interlibrary Loan unit is involved with copyright. Video off-air taping copyright is handled by librarian at Sinclair Library (where Audio Visual Center is located).

Special Collections archivists and curators, who seek to promote collections and assist researchers in finding and citing content.

Special Collections provides limited research support, duplication services, and publication permission letters that include known copyright status, required citations, and assessment of commercial use fees.

University Copyright & Licensing Office

Visual Resource Center assists Art faculty and students with using their images in lectures and other presentations.

13. What finding aids does your library provide for locating digital image databases/resources? Check all that apply. N=79

Web page	72	91%
LibGuide	62	79%
Handouts	30	38%
Other type of finding aid	25	32%

If you selected "Other type of finding aid" above, please specify the finding aid. N=25

Archival finding aids.

Archon

Blog for new video art

Content management system

Current use of Metalib allows location of image databases.

Digital Penn web page

Downloadable PDFs. We will be creating EADs, as well as experimenting with different data visualization techniques to display finding aids in intuitive, spatial ways.

EAD

EAD finding aids created by Archives and Special Collections.

EAD-encoded finding aids, digital repository interface, harvesting records out to WorldCat

Electronic bulletin boards (flatscreens) in multiple libraries

Library catalog

N/A at this time

Online database with attached thumbnails, stock photo collection/online exhibit with downloadable zip files of publication quality images

Our catalogue & discovery layer

Past Perfect

PC Prints and Photographs Online Catalog

Real archival finding aids

Special Collections registers

Special Collections units use Archon to deliver finding aids. The Modern Graphic History Library has the largest digital image collection of the Special Collections units.

Summon allows discovery of ARTstor content.

Video links in CMS

Videos

We have a database of over a 1400 EAD finding aids online and full text searchable. 286 of these finding aids contain links to almost 55,000 digitized items.

Working on a finding aids database with EAD marked up finding aids.

14. What method of instruction/training is provided for the use of digital image databases/resources at your library? Check all that apply. N=75

Web pages provided by the library/visual resources staff	59	79%
Workshops provided by the library/visual resources staff	52	69%
Web pages provided by licensed image database provider	39	52%
Web based tutorials provided by licensed image database provider	28	37%
Web based tutorials provided by the library/visual resources staff	18	24%
On-site training provided by licensed image database provider	14	19%
Other method of instruction/training	12	16%

If you selected "Other method of instruction/training" above, please briefly describe the method. N=12

Art department staff train on use of ARTstor.

As needed

In-person reference desk activity. Also, some image use/locating instruction is provided in the course of in-person bibliographic instruction.

Individual faculty and student consultations provided by image curator.

Instruction is part of a credit class, part of library instruction sessions, and one-on-one with users.

Invited class lectures/instruction sessions.

LibGuide: Finding images, Medical images

On demand services

One-on-one consultations with instructors upon request

Reference desk inquiries

Subject librarians create web-based tutorials and/or instruction sessions tailored to specific needs of different subject areas, courses, research projects, etc., and the use of digital image resources is incorporated as appropriate. We do not do generic workshops/tutorials on the use of digital image resources.

“Web-based tutorials” is taken to mean webcasts of one-time live presentations, made available on the library’s webcast page.

15. What method does your library use to promote digital image databases/resources? Check all that apply. N=81

Web page	77	95%
LibGuide	59	73%
Blog	48	59%
Listserv/electronic mail list	32	40%
Newsletter	29	36%
Other method(s)	27	33%

If you selected “Other method(s)” above, please briefly describe the method. N=27

Brochure

Conference presentation, published articles, Twitter, Facebook, individual reference/instruction interactions

Conference presentations

Database trials, subject librarian targeting specific user groups

Exhibits, press releases, social media

Facebook page (2 responses)

Facebook, Pinterest, Social Pin, Twitter

Facebook, Twitter (2 responses)

Flyers and posters as part of a marketing effort in the library building

Printed ephemera

Promotional materials, print and digital

Public display monitors

Social media and internal training

Social media, e.g., Facebook, Twitter, Pinterest (2 responses)

Social media, Facebook, Tumblr

Social media, press releases prepared in collaboration with Marketing & Communications

Subject guides, not specifically LibGuide

Targeted emails to faculty

Training sessions for students

Twitter, Facebook, presentations, instructional modules for freshmen

Videos, in-person presentations, published research articles, news releases, social media tools, etc.

We have several flat screens mounted in public spaces in the main library. These cycle through various slides, which the Art & Architecture Library has used to publicize new image databases.

Webcasts about library digital image collections

Working with departments and university partners to promote to special user groups; Twitter, Facebook (social media)

POLICIES AND PROCEDURES

16. Does your library have a collection development policy that explicitly addresses the acquisition of digital images, including licensed image databases/resources? N=78

Digital images are not explicitly addressed	48	62%
Digital images are addressed in a general collection development policy	17	22%
Digital images are addressed in an electronic resources collection policy	7	9%
There is a separate digital images policy	6	8%

Comments N=11

Collection policies are typically format agnostic.

Digital images are addressed in standard agreement materials, as with the deed of gift.

Digital photography is addressed in the collection policy on photography.

Minimally addressed

Part of the Visual Arts collection development policy

Special Collections and Archives acquires material of subject/topic relevance, regardless of format.

There is a policy for videos.

There is a selection guide for the digitization of images [that also includes other types of materials]. I suspect that there is a separate policy for purchased images, but am not sure.

We are in the process of revising all our collection development policies (both general and disciplinary). During this process, we will define the digital images collection policy.

We do have a policy for digitization of our own rare and special collections, but none that addresses all types of acquisition.

We treat digitized collections different from purchased collections. There are different selection criteria for both.

17. Does your library provide copyright guidelines regarding the fair use of digital images? N=81

Yes	71	88%
No	10	12%

If yes, please indicate who implements the guidelines. Check all that apply. N=68

Library	63	93%
Parent institution	26	38%
External organization	5	7%

If an external organization developed the guidelines, please specify the organization. N=5

- Aga Khan Trust for Culture
- ARTstor
- CAUT
- Commercial partners, California Digital Library
- Legal counsel

18. Does your library provide privacy and publicity guidelines regarding the use of digital images that protect the interests of the person(s) who may be the subject(s) of the work or intellectual creation? N=80

Yes	31	39%
No	49	61%

19. Please indicate which content standards you use to describe your digital images. Check all that apply. N=80

Getty Art & Architecture Thesaurus	52	65%
Library of Congress Thesaurus for Graphic Materials	41	51%
AACR2	41	51%
Getty Union List of Artist Names	31	39%
Cataloging Cultural Objects	26	33%
Describing Archives: A Content Standard (DACs)	24	30%
ICONCLASS	10	13%
No content standard used	4	5%
Other content standard	18	23%

If you selected "Other content standard" above, please specify the standard. N=18

Encyclopaedia of Islam, GeoNames (2 responses)

Library of Congress Name Authorities

Library of Congress Subject Headings (LCSH) (5 responses)

Library of Congress Subject Headings/LC Authorities

Local guidelines

Local, LCNAF, LCSH

Locally digitized content to date follows guidelines for Dublin Core elements but has not reflected a specific descriptive standard.

None, free text keywords

Rules for Archival Description (RAD)

RDA: Resource Description & Access has replaced AACR2 for most LC original cataloging including still images.

Resource Description and Access (RDA).

Standards developed at the Fogg Art Museum (Harvard)

Various international standards

20. Please indicate which metadata standards you use to describe your digital images. Check all that apply. N=80

Dublin Core	65	81%
Encoded Archival Description (EAD)	40	50%
VRA Core	37	46%
MARC	34	43%
Categories for the Description of Works of Art (CDWA)	5	6%
No metadata standard used	2	3%
Other metadata standard	21	26%

If you selected "Other metadata standard" above, please specify the standard. N=21

ArcheoCore

Darwin Core

In-house metadata schema

Local

METS, MODS

MODS: Metadata Object Description Schema (10 responses)

MODS and all of these are made from automatic transformations supported by the SobekCM software.

MODS, QDC

MODS, RAD, ISAD (G)

MODS/METS, PREMIS

VRA Core, Modified

21. Are locally created images given alt text for accessibility by screen readers? N=78

Yes	30	39%
No	45	58%
Images aren't created locally	3	4%

RESEARCH AND DEVELOPMENT INITIATIVES

22. Are there research and development initiatives at your institution that involve the use of digital images (e.g., creation of e-learning tools that use digital images, digitization of a special collection for use in a larger project, creation of new research tools that use digital images)? N=80

Yes	65	81%
No	15	19%

If yes, please describe the project and what image collections are being used. N=60

A digital manuscript collection was created in the course of research by an anthropology professor. A digital collection of recipe boxes is currently being created in collaboration with, and to serve the research of, a gastronomy professor. Almost certainly there are other faculty using digital image collections in their research, but we are not involved and unaware of the specifics.

A variety of special collections regularly digitize visual materials, including the Department of Manuscripts and Archives, Arts Library Special Collections, Divinity School Library Special Collections, and Beinecke Rare Book and Manuscript Library, sometimes with grant funding.

ArchNet Digital Library, a collaboration between the Aga Khan Trust for Culture and the Aga Khan Documentation Center which is part of the Specialized Content and Services department in the MIT Libraries. ARTEMis (short for ART for Engineering, Math and Science) combines principles of visual communications with the tools of modern computer graphics to create visualization tools. MIT Media Lab's Camera Culture which is exploring how to create new ways to capture and share visual information.

ArchNet Digital Library collaborates with Aga Khan Trust for Culture, Aga Khan Award for Architecture, Aga Khan Historic Cities Programme, Harvard University Fine Arts Library, Aga Khan Program for Islamic Architecture at Harvard

and MIT, DRMI-AKPIA (Disaster Risk Reduction in Village Planning), Aga Khan Building and Planning Services, University of Central Asia.

At present, no R&D within the Libraries FOCUSES on digital images. Many in the Libraries and at the university use digital images as an aspect of a project or as research data.

Being planned for university anniversary.

Biology professor working with us to create a research database of minnows. Public history professors creating small digital libraries/projects to teach students how to create digital libraries/projects. Building science faculty use images from construction of a "green" building on campus to teach a class.

Converting camera RAW to TIFF and creating metadata for two collections of born-digital images. Legacy images and current images will continue to be added to the backlog.

Creating web portal with information about how to cite and use image collections.

Dental Dams: dentistry images for e-learning. GIS projects: maps for e-learning & contribution to other projects.

Development of an image viewer in our discovery tool. Scanning of special collections works in support of research in Jesuit iconography.

Digital humanities projects

Digital humanities project utilizing one of our special collections. Related courses and students actively using the digitized content on their course blog.

Digitization of a special collection (public domain content) for an open access project

Digitization of images supports faculty research and teaching. Collections of images are used in museum exhibitions.

Digitization projects: Lou Wise aerial photographs, John Warkentin Manitoba rural landscapes, Alan Fleming, Toronto Telegram

Great Smoky Mountains Regional Project provides support for researchers at all levels who study the Smokies and the surrounding communities. The project consists of three major areas of emphasis.

I am uncertain of specifics, though I know that such projects are underway as part of digital humanities projects.

Immersive image studio uses images to create 3D immersive experiences.

In support of other's online and monographic publishing efforts

Instructional Design and E-Teaching Unit provides/builds websites related to classroom teaching. University Archives material was used significantly to support sesquicentennial celebration at the university.

Interns in special collections are using digital images to create learning modules and exhibits.

Jefferson Trust Grant to use multi-spectral scanner

Los Angeles Aqueduct Project with other local institutions. Participation in Western Waters Digital Library. Avery E. Field photographs in UC Calisphere.

Maps for our map center

Marcel Breuer Digital Archive, The Plastics Collection

Multiple projects

NEH grant for a play/teacher guide related to Kent State Shootings; May 4 Digital Archive is being used.

Newspapers for Chronicling America

Our Data Curation Program provides data management and data storage solutions to a variety of disciplines in the humanities, sciences and social sciences.

Profiles in Science uses digitized analog and born-digital images from the history of science and medicine. Turning the Pages uses collections of digitized images from rare books and manuscripts. Education Resources from the HMD Exhibition Program uses images from the history of medicine to enhance education modules.

Roman de la Rose digital library image tagging, course titled, "Collecting Hopkins" based on our images from a Mark Dion public art project. We believe there are others but we don't have the data at our fingertips to extrapolate.

Scottish Studies materials, L.M. Montgomery, theatre collections, agricultural history, landscape architecture

SCRC/DLI project: Website that offers primary source material and historical context/lesson plans, etc.

Seward Paper Project

Special collections

The Colorado Coal Collection, a multimedia archive of images, video, and text documenting mining history in Colorado, is currently being digitized. The digital collection will be used by students to create a documentary on the subject. The Special Collections department is digitizing volumes for a history of medicine class. Students are using/citing these sources in their papers. Special Collections digitized a collection of Women Poets of the Romantic Period. A literature class used the materials in a website project.

The digitization of Special Collections materials support wider teaching and research initiatives at the university. Digital Library Services and Special Collections units have digitized a large number of unique holdings and have plans to develop more digital projects in the near future. Concrete examples of this are digital images from the Modern Graphic History Library supporting work in the Sam Fox School of Art and digitized manuscripts written by Gass and Merrill supporting work in the humanities.

The libraries have collaborated with several units within the College of Arts & Sciences to host digital exhibits commemorating historical events of community and research interest, e.g., 50th anniversary of civil rights sit-ins. The libraries have also collaborated with a photography class to create and house a repository of images. The libraries provided instruction on creating metadata and digital rights issues as well as hosting the images. We have also created a crowd-sourcing project for transcribing the digitized text of a local, African American newspaper.

The university and the library are pursuing Open Education Resources, as well as supporting bibliographies that incorporate social media and data visualization.

The university has many current grant projects including some supporting innovative practices using and manipulating images, some for digitization and digital curation of materials, and some for the creation of new works of scholarship and integration with research and teaching using digital images. There's another current grant on Teaching Resources Digital Collection for a repository of teaching materials. These current grants are in addition to ongoing, programmatic work to support and integrate library work and collections with research and teaching.

The Virtual Museum of the Holocaust and the Resistance is one such project.

The Wetlands Digital Collection, curated by the library's Image Collections & Services department, is a repository of research documents, images, maps, and other materials related to the campus wetlands. This is the primary research collection for the wetlands, and is used in faculty research and teaching.

There are hundreds of researchers using images. The same can be said for teaching and learning. From STEM to humanities, social science, and the arts. It would be more concise to answer who is not.

There are numerous initiatives at place presently. One project is examining display of literary correspondence online as a digital edition. We are currently conceiving a project to crowd source transcription, and we are currently digitizing audio broadcasts for use in an exhibit in the fall.

There are special collections such as the Inquisition collection, as well as Architectural Archive materials such as the Seaside Research Portal. These are mostly in the digital exhibit category.

This is the project that is under exploration with the College of Veterinary Medicine. It will involve a test bed of born-digital radiographic images that can be pulled into Moodle.

To give several examples: Congressional Video Project is a joint project between LC and the US House of Representatives Recording Studio to produce live and archived streaming video of House committee proceedings; launched Jan. 17, 2012. "Teaching with Primary Sources from the Library of Congress," a 45-hour online course produced by LC in collaboration with (US) National Public Broadcasting Service's "PBS Teacherline." Five-day Summer Teacher Institutes; in summer 2012, focused on World Digital Library and on LC's digitized U.S. Civil War collections. Primary Source Project Plans and other e-learning tools.

Too many to describe.

Too many to list, really, but a few of them are ArcheoCore, Flowerdew Hundred (in Special Collections), MOOCs, Sahara.

Too numerous to cite.

Varies, including historic images of the campus for upcoming 50th anniversary.

Voinovich Collections project is a collaborative project with George Voinovich School of Leadership and Public Affairs at Ohio University, and Center for Public History + Digital Humanities and the Maxine Goodman Levin College of Urban Affairs at Cleveland State University. Omeka-based web platform featuring documents from the Voinovich gubernatorial, senatorial, and mayoral collections. These documents are selected by faculty from OU and CSU for digitization, to be used in their classrooms. OHIO History project is a collaborative project between the Ohio University administration and University Libraries to create university history learning modules utilizing university archives digitized content. The Omeka-based modules will be required for incoming freshmen.

We are digitizing materials from our Water Resources Archive that will someday be part of a state-wide digital resource. These materials are also being harvested by the Western Waters Digital Library.

We have a Digital Humanities Center in the library that works with these collections and we are also working on getting the collections in K-12 lesson plans.

We have a number of ongoing digitization projects that are producing a variety of digital images of special collection materials.

We have a robust digitization program led by both research and teaching requests, as well as large-scale projects.

We have engaged and continue to explore/build/adapt systems and tools for describing, preserving, maintaining, delivering, and manipulating (context of teaching and research.) A more recent example of tool building is our Image Collections Online service (shared cataloging / web delivery solution for non-manuscript images.) We also commonly digitize special collections for use in a larger project. Again, more recently, we released the War of 1812 project, which

is delivered via Omeka by pulling content from our various services (i.e., Image Collections Online, Finding Aids, etc.) We have also developed and deployed an open source page turning system, METS Navigator, for facsimile page images (though we've used the page turner for other multi-part objects).

We regularly digitize images from our archival collections and provide online access to them via Omeka and Historypin.

Yes, various, though effort is very distributed.

ASSESSMENT

23. Does your library perform regular assessment of the use of digital image collections for the purpose of adding or cancelling collections? N=80

Yes	48	60%
No	32	40%

If yes, what methods does your library use to assess/evaluate digital image databases/resources? Check all that apply. N=48

Usage statistics	46	96%
Informal feedback from users	34	71%
Surveys/requests for formal feedback from users	17	35%
Evaluation forms	6	13%
Other assessment method	4	8%

If you selected "Other assessment method" above, please briefly describe the method. N=4

Faculty inquiries

Formal usability testing. The usability reports are also in the digital collections for ease of reference and for ongoing continuity in continuous improvement.

Student project user survey

Usability testing; focus groups

Additional Comments N=2

Assessment is not regular. Google Analytics is pointed to specific pages sporadically upon request. Facebook "Insights" give us some feedback regarding featured images.

Cannot speak to any assessment that may or may not take place for licensed subscription image collections such as ARTstor.

24. Who is responsible for identifying and evaluating digital image databases/resources for acquisition and/or renewal at your library? Check all that apply. N=74

Staff Category	Acquisition	Renewal	N
Subject librarian	60	52	61
Electronic resources librarian	37	40	45
Visual resources staff	26	21	26
Other staff	16	11	17
Total Responses	74	69	74

If you selected "Other staff" above, please specify the staff and their responsibility. N=17

Acquisition

Archivist responsible for digital projects and outreach

Archivists

Archivists and curators for special collections

Digital Collections Center staff

Digital Library Program particularly to answer questions regarding reformatting and ingest to our DAMS.

Often collection development leadership is involved as well.

Renewal

Collection Management Librarian

Acquisition and Renewal

A very collaborative and open process, we have an e-resources review board.

Bibliographers

Coordinator for Collection Services

Curators of special collections, the coordinator for the Digitization Laboratory, and the Library Chief Technology Officer identify and evaluate digital image databases/resources for acquisition and/or renewal at the library.

Head of Acquisitions & Resource Sharing and Assistant Dean for Collections & Access sometimes identify digital image resources for acquisition, and frequently participate in evaluating for renewal/cancellation. We have no staff member with the title "Electronic Resources Librarian," and our staff who work extensively with visual resources are also subject librarians.

Head of Acquisitions and Collection Development

Head, Media Library

Program Head

The Media Librarian chooses all videos regardless of subject.

UML Head Archivist; Medical Archivist; Associate University Librarian (Services to Libraries).

Additional Comment N=1

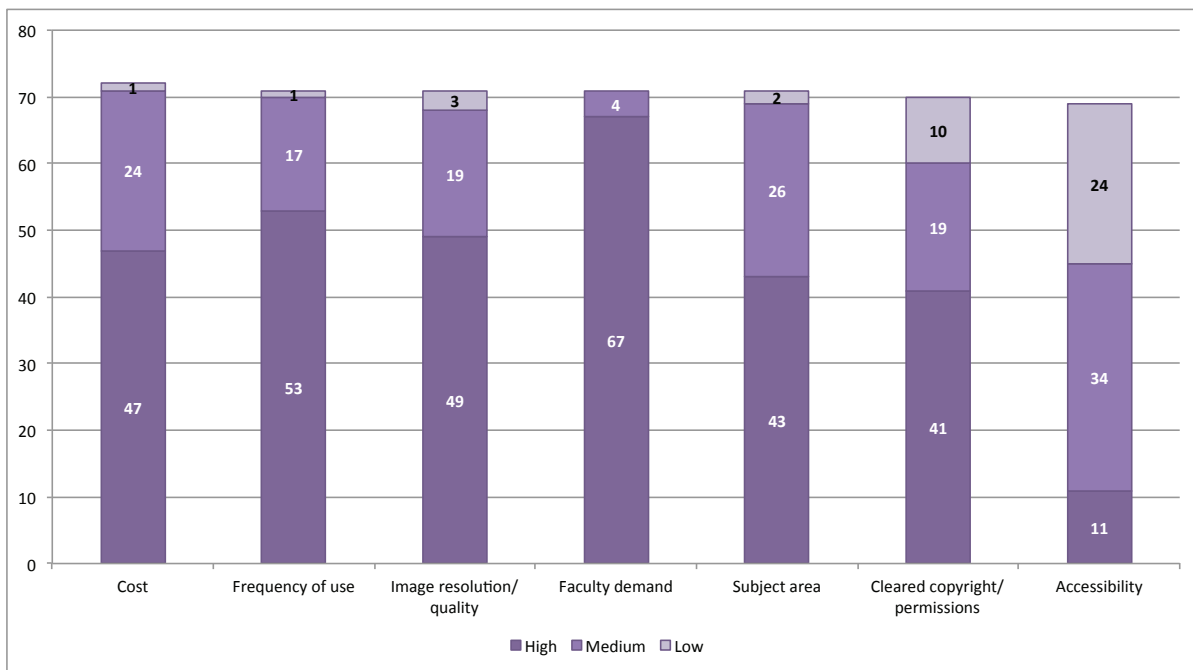
Architecture and Art Librarian identifies commercial databases for acquisition/renewal. Digital Projects Librarian makes decisions about what local collections to create/acquire.

25. Are commercial products evaluated for accessibility by disabled users? N=75

Yes 30 40%
 No 45 60%

26. How important are the following criteria in the evaluation of digital image databases/resources for acquisition and/or renewal? Please select one choice per row. N=72

Criteria	High	Medium	Low	N
Cost	47	24	1	72
Frequency of use	53	17	1	71
Image resolution/quality	49	19	3	71
Faculty demand	67	4	0	71
Subject area	43	26	2	71
Cleared copyright/permissions	41	19	10	70
Accessibility (e.g., alt text/captions that describe the image)	11	34	24	69
Total Responses	72	57	31	72



Comments N=9

Accessibility across the university is receiving significant attention with a new university wide group founded in the past year.

Accessibility is considered but is not overriding. LC does not have "faculty" but our primary customers, members and staff of US Congress, serve the same role in determining how resources are spent.

Accessibility relates to delivery mechanism, not acquisition of special collections materials.

Accessibility will be a higher priority in the future.

Metadata quality is also a high priority criteria.

Most of the existing stats on use are incomplete and difficult to use (ARTstor being the exception.)

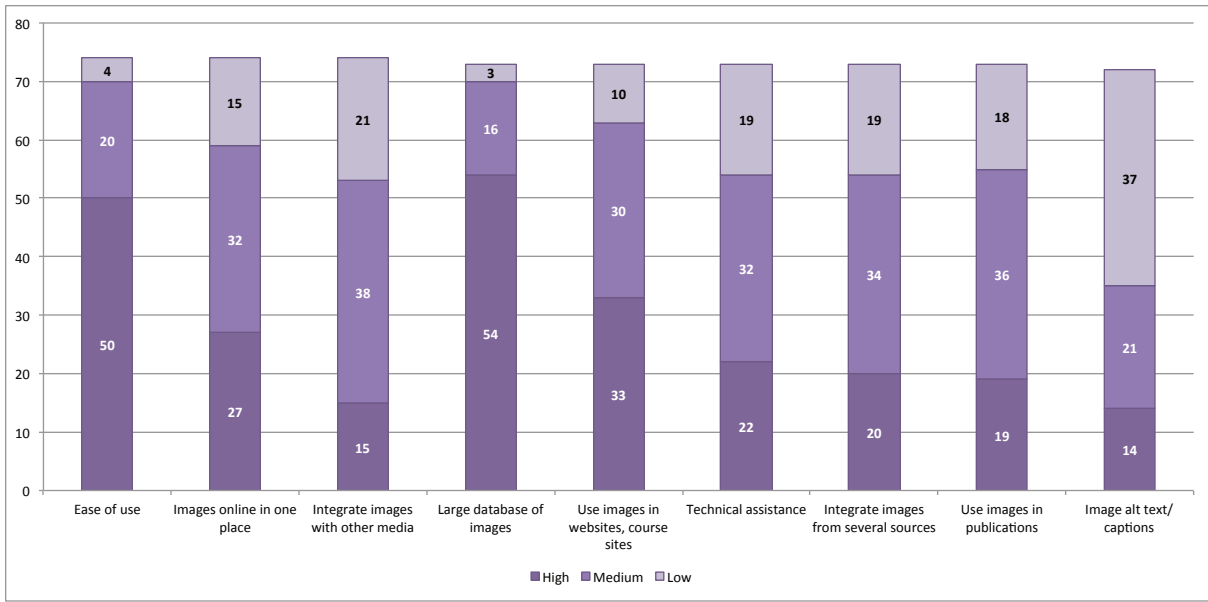
Presence of descriptive metadata is becoming an important criteria. We have acquired too many undescribed images in the past.

These criteria mainly apply to commercial databases; for locally created databases, most important are *expected* use/demand, difficulty/cost, cleared copyright, subject area (Image quality is presumably under our control).

We have found that image collections serve departments/disciplines outside of projected use.

27. Please indicate how important each of the following digital image collection characteristics is for teaching, learning, and research at your institution. Please select one choice per row. N=74

Characteristics	High	Medium	Low	N
Ease of use (i.e., incorporating images into presentations, course websites, etc.)	50	20	4	74
Having all the images online in one place	27	32	15	74
Ability to integrate images with other media	15	38	21	74
Having access to a large database of images	54	16	3	73
Having rights to use images in websites, course sites	33	30	10	73
Availability of technical assistance	22	32	19	73
Ability to integrate images from several sources	20	34	19	73
Having rights to use images in publications	19	36	18	73
Having image alt text/captions to provide accessibility	14	21	37	72
Total Responses	69	71	56	74



Comments N=6

Metadata is crucial to the quality of an image database. Size of database is of no value unless images are easily found using a variety of terms and natural language.

My unit provides technical and content creation and description services. The choices listed above would be evaluated by reference librarians/selectors.

Quality metadata accompanying images is highly important.

Technical assistance is an issue with more complicated displays used for interactive medical images.

These answers relate to commercial image databases. Don't have faculty feedback for locally created collections.

Value for money is increasingly important as LC saw a reduction in congressional funding for collection purchases in 2013.

ADDITIONAL COMMENTS

28. Please enter any additional information that may assist the authors' understanding of your library's digital image collections and services. N=24

ArchNet Digital Library is part of Archnet.org, a collaboration between the Aga Khan Trust for Culture and Aga Khan Documentation Center at MIT. The Program Head of the Documentation Center is also the director of the Digital Library. Curation of the Digital Library is done in the Documentation Center.

At the University of Washington, digitized Special Collections materials are funded and supported by the Main Library. Image database subscriptions (ARTstor, APIImages, and Camio) are funded by the Main Library, the UW Bothell Library, and the UW Tacoma Library, according to a 3-campus funding formula. Instructional image collections (traditional Visual Resources Collections, including images licensed from vendors such as Scholars Resource, Art on File, Archivision,

Bridgeman, Davis, etc., and scanned images from print or other materials) are funded and supported by the UW Bothell Library (in the UW Libraries system), the School of Art, and the College of Built Environments.

Digital Library processes and policies are in the process of becoming more integrated into other library departments.

It's difficult to know the larger image environment on campus. We know that other projects are happening and we hear of other repositories on campus, but building a 1-stop source for all campus images eludes us. Other entities on campus seem determined to go it alone. Increasingly our faculty undertake image searching, retrieval, and production on their own.

Map Collection manages their own digital image collections in terms of acquisition and access with technical support from DNS. Archives is a hybrid. Commercial image systems/collections are handled by selectors, Acquisitions Unit, Serials Unit, Electronic Resources Librarian in varying degrees. Each area/subject department can, and sometimes does, create their own digital image collections or databases and mount them on personal, campus, or commercial systems without consulting or working with DNS. The Preservation unit listed this priority "Develop Library policy for preserving and managing digital resources" in their 2000 collection development statement, but that unit is not officially charged to work with digital image collections. An "Electronic Collections Committee" last met in early 2006. The Electronic Resources Librarian serves on the library Collection Development and Management Committee (CDMC) but to my knowledge there is no separate electronic resources collection development/management statement.

New policy on digitization projects will affect our developments in this area.

Our currently available locally digitized collections can be found at <http://digitalcollections.mcmaster.ca/>. Six digital collections (including both images and textual materials) sourced from our collections are available via Gale Cengage's Archives Unbound platform. We were also contributors to Adam Matthew's "First World War: Personal Experiences" collection.

Our Digital Collections department is part of the Libraries Systems department, but coordinates the digitization with the curators of the special collection libraries on campus. The acquisition of licensed content for users is decided within the main library's general collections staff on campus and not in systems.

Our digital image collections are for the most part not treated separately from our other commercial databases and our other digital assets.

RE: collection development, the most important thing is content. All else is secondary.

Responses are based on in-house special collections content and in-house production, mounted in a content management system.

Some scattered thoughts: In my library, we have prioritized the creation of digital images, but not the acquisition of licensed digital image resources nor services focused on digital images (locally created or licensed). Creation/acquisition, use, and management of digital images is so integrated with other types of collections and services that it is quite difficult to pull this apart and speak exclusively about digital image collections and services. Furthermore, for better or worse, there are very different practices and services, and completely different staff involved with managing licensed vs. locally created digital collections. So the questions in this survey that coupled "digital image databases/resources" were difficult to answer accurately.

The authors might want to consult with visual resources curators; they have been dealing with these issues since the early 1990s. Check the Visual Resources Association web site.

The born digital Media Relations Photo Collection we have been offered (527,000 images) dwarfs our entire inventory of previously scanned photographs. We are focused on clearing our backlog of existing but undescribed files from previous digitization work and establishing scaleable workflow for existing and incoming born digital materials.

The library is undergoing a process of reviewing and defining its digital library policies and practices, including digital images management.

The Library of Congress conducts a number of Web archiving projects that have added 6.9 billion “Web documents” including many images. Projects to digitize LC’s own analog collections have resulted in 37.6 million digital files of which the National Digital Newspaper Program accounts for 5 million, including many images. The World Digital Library accounts for 336,000 “managed images.” The very large scale of these projects, even though not all the items are images, tends to swamp the licensed collections.

We are in a period of tremendous transition and hope to begin to offer a robust digital repository that meets all the criteria discussed in the survey, because our researchers need us to.

We did not include licensed collections that we do not host (e.g., ARTstor and AP Photos) because we license it but we do not hold it and we felt it would skew our responses.

We found ourselves having difficulty answering questions that separate LibGuides from “web pages.” We offer high quality, in-depth subject research guides on our Libraries’ website (WordPress-based). In terms of quality and nature, these research guides are on par with LibGuides. However, they are not hosted at libguides.com.

We have a combination of commercial, licensed remotely hosted collections and local digitized collections.

We have a very old homegrown digital image database.

We have transferred the digital images from our previous Media Library Catalogue (home grown) into Shared Shelf (ARTstor). We are now cataloguing into this product and our local and commercial collections are available as a collection through ARTSTOR2. The Centre for Scholarly Communication facilitates the creation of unique digital collections showcasing University Library, museum, and archival primary holdings and provides the means to share our scholarly output globally.

We subscribe to ARTstor’s Shared Shelf service which allows us to ingest our locally managed collection into the Shared Shelf cataloging environment thereby offering access to the combined general ARTstor collection plus the Yale-VRC collection through the ARTstor interface; A growing percentage of VRC activity is devoted to digitizing materials from our Study Photograph Collection (our entire slide and photo collection was moved to off-site storage in 2007 when the VRC moved to a renovated office in the Arts Library. We have a full range of finding aids for our analog collections, which have made the collection accessible to patrons. We regularly recall analog materials at patron request and digitize materials for online access. There is a steady decline in traditional faculty requests, with the exception of new course offerings in areas not currently well served by existing VRC or ARTstor collections, especially in non-Western subject areas. We license the entire Archivision Archive as a service to the School of Architecture, which is available through our local search interface and through the ARTstor interface.

RESPONDING INSTITUTIONS

University of Alabama	McGill University
University at Albany, SUNY	McMaster University
Arizona State University	University of Manitoba
Auburn University	University of Maryland
Boston Public Library	University of Massachusetts, Amherst
Boston University	Massachusetts Institute of Technology
Boston College	University of Michigan
Brigham Young University	Michigan State University
University of British Columbia	National Library of Medicine
Brown University	North Carolina State University
University of Calgary	Northwestern University
University of California, Irvine	University of Notre Dame
University of California, Los Angeles	Ohio University
University of California, Riverside	University of Oklahoma
University of California, San Diego	Oklahoma State University
Case Western Reserve University	University of Ottawa
University of Chicago	University of Pennsylvania
University of Colorado at Boulder	Pennsylvania State University
Colorado State University	Purdue University
Cornell University	University of Rochester
University of Delaware	Rutgers University
Duke University	University of South Carolina
University of Florida	Southern Illinois University Carbondale
Georgia Institute of Technology	Syracuse University
University of Guelph	Temple University
University of Hawaii at Manoa	University of Tennessee
Indiana University Bloomington	University of Texas at Austin
University of Iowa	Texas A&M University
Iowa State University	Texas Tech University
Johns Hopkins University	University of Virginia
Kent State University	Virginia Tech
University of Kentucky	University of Washington
Université Laval	Washington University in St. Louis
Library of Congress	University of Wisconsin–Madison
Louisiana State University	Yale University
University of Louisville	York University