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Auburn University Photographs Collection
Photographs of notable people, places, and events in the history of Auburn University, from the late 19th century onwards.





Auburn University Glomeratas:
Viewable pages of Auburn University's yearbooks dating back to 1897.




The Eugene B. Sledge Collection
This collection consists of materials on the life and career of Eugene B. Sledge.



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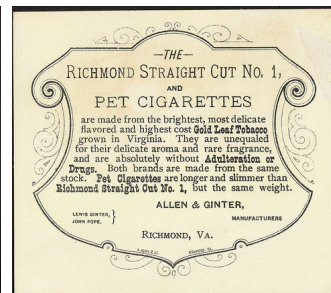
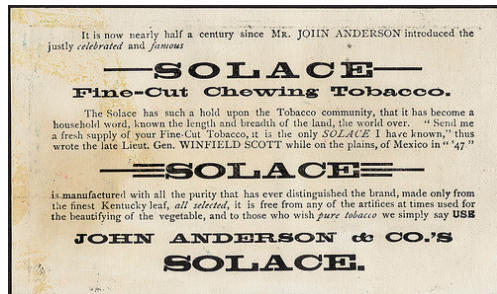
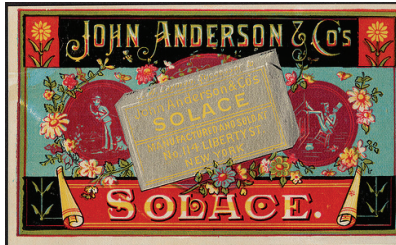
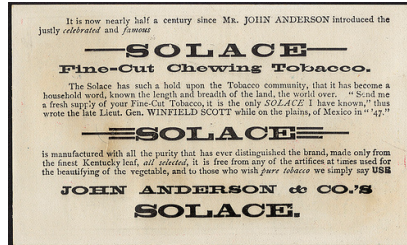
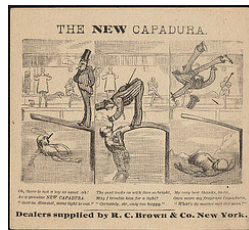
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PHOTOGRAPHIC RESOURCE CENTER at Boston University

PRC Home Page

NEO northeast exposure online

NEO is the PRC's web-based showcase of regional photography. Each month features a new artist and a selected portfolio of images, accompanied by artist and curator statements.

- :: [Featured Artist](#)
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August 2013: Paper Work

Jerry Reed



Paper Work 2, 2010

Jerry Reed's black and white abstractions have a quiet lyricism about them—the antithesis of the burgeoning noise of instant and fleeting images that surround us today. Like a perfectly crafted poem, each photograph is a delicate and intriguing balance of forms and shapes, lights and darks. Reed begins by creating a sculpture from paper, which he then illuminates with a hard light. He then photographs these paper constructions close-up, focusing on the contrast of highlights and shadows and the subtle gradations in between. Through this process, he achieves varied effects: whereas some of the photographs capture the dimensionality of the paper constructions, others celebrate the flatness that can be achieved through lighting and framing. Collectively, the photographs underscore the beauty, and even sensuality, of paper as it unfurls, undulates, and turns before our eyes.

To say that Reed's work is strictly a paean to formalism, however, is to ignore the deeper meanings that it communicates, starting with the connotations of the series title, *Paper Work* and broadening to the concept for the project. "Paper Work" not only refers to the paper constructions in Reed's photographs (and perhaps unwittingly to the paper on which he prints his photographs) but also to the tedious documents and forms that constitute "paperwork" in our society. More broadly, the artist argues for social responsibility by re-using paper from other projects to create the constructions he photographs.


His re-use of paper can also be viewed as a metaphor for Reed's engagement with artistic precedents. He cites his inspirations as the 1920s abstract photographers Francis Bruguière (an American who photographed paper cut-outs) and Jaroslav Rössler (of the Czech avant-garde), as well as contemporary photographer Abelardo Morell. Borrowing from and reinventing aspects of photography's history, Reed creates something altogether new and wondrous.

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The UF Libraries [encourage and support faculty collaboration](#) on digital collections and digital scholarship.


UFDC is constantly growing with new resources, new scholarship, and system enhancements to the Open Source [SobekCM Software](#). The search box above searches across all the digital resources in all the collections. By clicking on the icons below, you can view and search individual collections.


LIST VIEW BRIEF VIEW TREE VIEW


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
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William Vacanarat Shadrach Tubman (1895-1971) was Liberia's longest-serving president, in office from 1944 to 1971. During his presidency Tubman travelled, Sabo extensively, visiting many African countries both pre- and post-independence, Haiti and Trinidad as well as other Caribbean countries, the United States and many European countries. In turn Liberia received frequent return visits by Heads of State and other high-ranking officials. The William V. S. Tubman Photography collection contains over 5,500 photographs, most documenting official functions such as trips, inspection tours, formal receptions and inaugurations. Tubman family member appear in many of the photographs in an official capacity, but the collection also includes family photographs. Most photographs were taken by official photographers for Liberia or the host governments.

Browse William V.S. Tubman Photograph Collection

Welcome to Image Collections Online

Image Collections Online serves as a showcase for various image collections curated by the libraries, departments, and cultural institutions of Indiana University. Launched in December 2011, Image Collections Online includes historical photographs from the Liberian Collections and images of cultural objects from the Lilly Library at IU Bloomington. As the site grows we will be adding new collections from throughout the Indiana University community, as well as bringing in existing collections such as:

- IU Archives Photograph Collection
- The Charles W. Cushman Photograph Collection
- The Frank M. Hohenberger Collection
- The Hoagy Carmichael Collection
- Steelmaker-Steeltown: U.S. Steel Gary Works Photograph Collection, 1906-1971

For access to additional image collections from IU, please visit [IU Digital Library Program Collections](#) and [Digital Collections of IUPUI University Library](#).

Image Collections Online is supported by the Indiana University Digital Library Program, a partnership between the IU Libraries and University Information Technology Services.

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Collection

Lilly Library [27,607]

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Lilly Maps [17]

Liberian Collections [6,442]

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AAAMC [1,398]

Black Radio [779]

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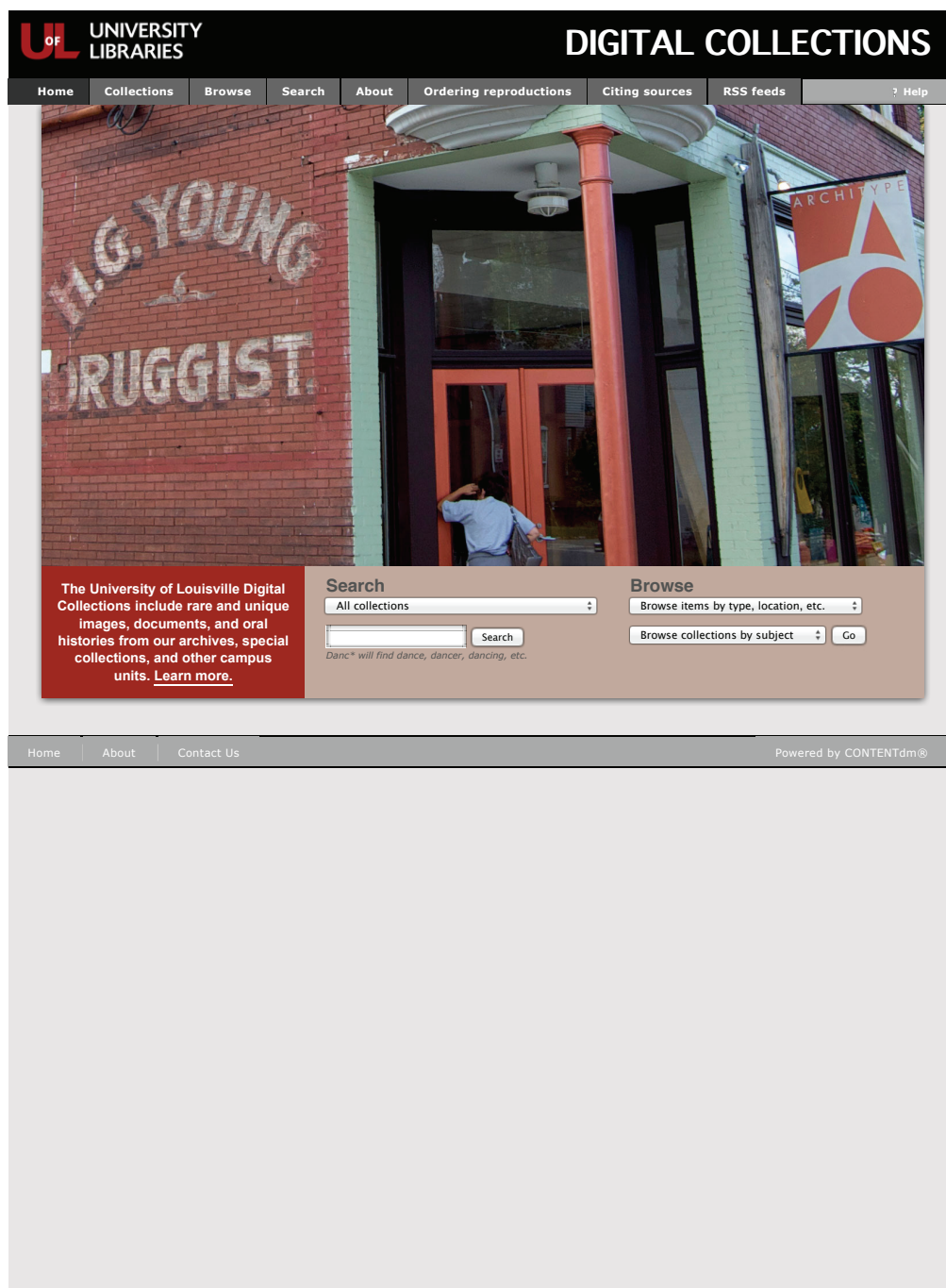
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Your portal to digitized materials from the collections of the University of Maryland Libraries. The University of Maryland's Digital Collections support the teaching and research mission of the University by facilitating access to digital collections, information, and knowledge.

FEATURED COLLECTION
Prange Digital Children's Book Collection



Search the collections

Collections, Gateways, and Tools

Collections include groupings of digital files of original photographs, correspondence, literary manuscripts, digital videos, and other formats discoverable within one searchable database. Gateways and Tools consist of theme-based bibliographies maintained by Library faculty (such as the *Maryland History and Culture Bibliography*) and links to digital resources (*Internet Archive* and the *Maryland Map Collection*).

Subject browse terms


Browse the University of Maryland's Digital Collections by subject terms based on the broad collection strengths of the University of Maryland Libraries. These subject terms will return results from across the University's digital collections. Once a browse term is selected, the results may be limited by media type, collection, or dates.

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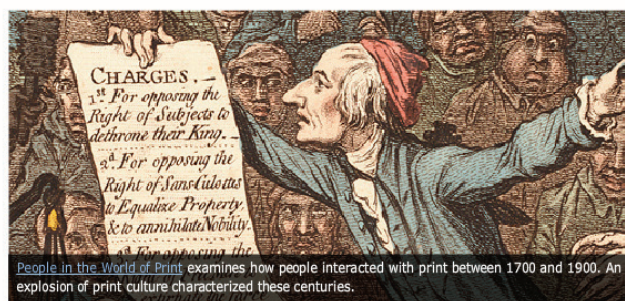
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Explore more than forty digital projects covering a wide array of subjects including, art, architecture, history and literature, engineering, medicine, maps, music, and urban design.


Latest Additions:

- [The archives of the Civil Code Revision Office](#) (April 2013)
- [Cultural Practices of Intermediality](#) (Oct 2012)
- [Telling Stories: Nursery Rhymes, Fables and Fairy Tales from the Sheila R. Bourke Collection](#) (Sept 2012)
- [Pulling Strings: Rosalyn Stearn Puppet Collection](#) (July 2012)
- [The Birdman of McGill: Casey Wood - Avid Collector, Magnanimous Donor and Generous Friend](#) (May 2012)
- [Celebrating the Winter Olympics 1924-2006](#) (April 2012)
- [Osler Library Prints Collection](#) (Mar 2012)
- [McGill Yearbooks](#)

By alphabetical order:

A

- [Canadian Architect and Builder Online](#)
- [Industrial Architecture of Montreal](#)
- [Art Deco and the Decorative Arts in the 1920s and 1930s](#)
- [In Search of Your Canadian Past: The Canadian County Atlas Project](#)


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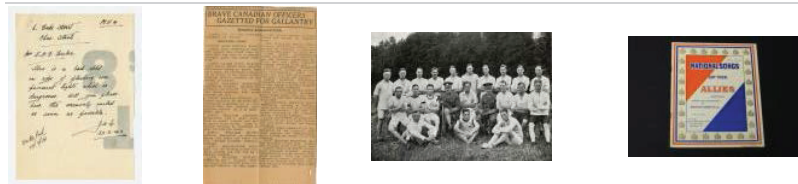
McMaster University Library Digital Collections

Historical Perspectives on Canadian Publishing



This site features nearly 100 case studies – short essays written by Canadian scholars – on topics relating to Canadian publishing. The case studies are augmented with letters, photographs, multimedia, and other materials from publishers' and authors' archives at McMaster University Library, Queen's University Archives, and The Thomas Fisher Rare Book Library (University of Toronto).

Peace & War in the 20th Century




This interactive, thematic website on Peace and War in the 20th Century has been designed to be informative, educational and engaging. Its major themes have been organized into the opposing paths of Waging Peace and Waging War. Within the themes, case studies provide context and insights. International conflicts are represented by the images and official records available in McMaster University Library's archives. We invite you to explore Peace and War in the 20th Century.




World War, 1939-1945, German Concentration Camps and Prisons Collection



World War, 1939-1945, German Concentration Camps and Prisons Collection. The collection has correspondences available from these camps: Arbeitsdorf, Auschwitz, Bergen-Belsen, Buchenwald, Dachau, Dondanen, Dora, Fallersleben, Floßenbürg, Groß-Rosen, Gusen, Herzogenbusch, Janowska, Jungfernhof, Kaiserwalk, Kauen, Klooga, Kurtenhof, Lemberg, Lublin, Majdanek, Mauthausen, Mittelbau, Natzweiler, Neuengamme, Niederhagen, Plaszow, Ravenbrück, Riga, Sachsenhausen, Salapils, Sangerhausen, Struthof, Stuttot, Torgau, Vaivara, Vught, Warschau, and Wewelsberg.

Digital Russell

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Images from the History of Medicine (IHM)


Images from the History of Medicine (IHM) provides access to over 70,000 images in the collections of the [History of Medicine Division \(HMD\)](#) of the U.S. [National Library of Medicine \(NLM\)](#).

The collection includes portraits, photographs, caricatures, genre scenes, posters, and graphic art illustrating the social and historical aspects of medicine dated from the 15th to 21st century.


The records from the Images from the History of Medicine database are also searchable in [LocatorPlus](#).

The purpose of the IHM database is to assist users in finding and viewing visual material for private study, scholarship, and research. This site contains some materials that may be protected by United States or foreign copyright laws. It is the users' responsibility to determine compliance with the law when reproducing, transmitting, or distributing images found in IHM.

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Plague Doctor
Illustrated in: Bartholin, Thomas Hafniae.
Historiarum anatomicarum, c. 1654.



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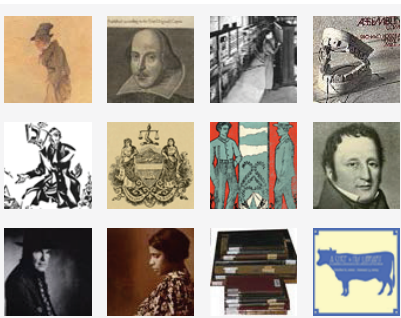
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Created over the past fifteen years with generous support from Penn benefactors, the National Endowment for the Humanities, the Andrew W. Mellon Foundation, the Pew Charitable Trusts and other non-profit agencies, DigitalPenn, like its founding project the [Schoenberg Center for Electronic Text and Image](#), continues to grow as we engage with partner institutions locally and around the world. DigitalPenn collections are sustained by curators who are responsible for the life cycle management and stewardship of the content within the framework of Penn's digital library infrastructure.

Recent Projects from the Special Collections Center



Zucker Holy Land Travel Manuscript, late 17th century (Image Gallery).



Penn Digital Discussions


Blogs about libraries, books, manuscripts, & more

- July 4, 1788. Come for the beer, stay for the bibliography.

(...more)

More posts...

- Cheap and Common
- Unique Collection of early Moroccan Printing now at Penn
- Unique Early English Books at Penn
- Ezra Pound and Overdue Poetry
- Categorizing people without marginalizing them
- Early Taishō Japanese Juvenile Pocket Fiction: Tatsukawa Bunko and its Imitators
- Food for Thought


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- Map Library
- Music Library
- Historical S.C. Newspapers
- Print-on-Demand
- School of Medicine

- University Archives
- USC Beaufort Library
- USC Aiken Library
- South Carolina Political Collections
- USC Lancaster Library

Recent Collections






Scottish Literature Digital Projects
Literary Annuals
John West In His Own Words
F. Scott Fitzgerald's Ledger, 1919 - 1938

Highlights

- Historic SC Newspaper Online
- New News for the Newspapers!
- Last Man Standing: The Search for the Oldest Revolutionary Veteran
- Using Historic Newspapers for Genealogical Research
- University Libraries' Official Custom Store
- Digital Collections Usability Survey
- SC Digital Academy: Primary Documents and K12 Lesson Plans

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South Carolina Digital Libraries
combines collections from libraries, archives, museums, and cultural heritage institutions across the state to promote South Carolina's cultural and historical resources.



South Carolina Digital Newspaper Program
provides access to digitized historical newspapers in South Carolina from 1836-1922 through the Library of Congress' *Chronicling America*: Historic

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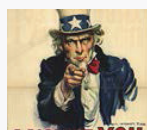
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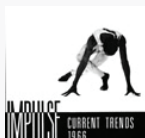
City Parks Association Photographs



Civil Rights in a Northern City: Philadelphia



Housing Association of the Delaware Valley Photographs



Impulse Dance Annuals



John W. Mosley Photographs



KIDSNET at Temple University Libraries



N.A.A.C.P., Philadelphia Branch Photographs



George D. McDowell Philadelphia Evening Bulletin Clippings



George D. McDowell Philadelphia Evening Bulletin Photographs



Philadelphia Jewish Archives Photographs



Philadelphia Magazine Subject Index



Sir Richard Owen Collection



Temple History in Photographs



Temple Sheet Music Collections

About the collections

Our Digital Collections site offers free worldwide access to the unique primary historical and cultural resources held by the Temple University Libraries and to selected scholarly works and other publications produced at Temple. We are actively digitizing additional materials; to suggest materials you believe should be digitized, please contact us at: diglib@temple.edu

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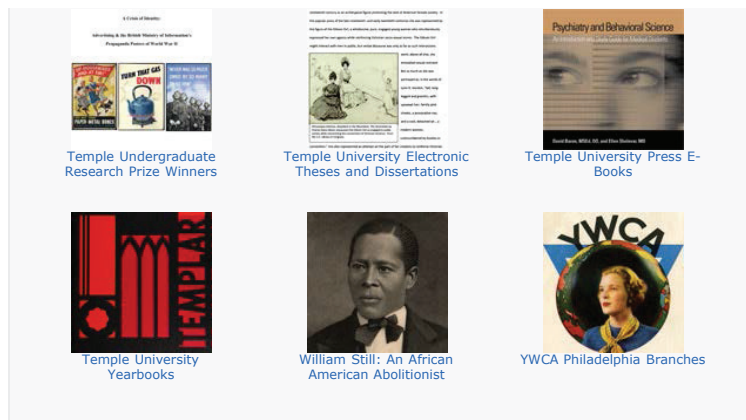
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- Russell Conwell & the Founding of Temple College
- The War on the Walls: Posters from the George F. Tyler WWI Collection
- Potable Power: Delaware Valley Bootlegging during Prohibition
- Works by Salvatore C. DiMarco and Gilbert J. Tucker of the Philadelphia Evening Bulletin
- Celebrating Black History & Women's History Months
- Curious Looks at Artists' Books

Legacy Collections

Search [Digital Diamond](#), our legacy catalog of digital objects scanned from 2000 to 2007:

- McDowell Philadelphia Evening Bulletin Collection -- news photographs ca. 1860-1982
- Betancourt Slide Collection -- images of Philadelphia architecture
- C. William Fox Architectural Slide Collection -- architecture slides of important local and international buildings
- Worcester Art History Photograph Collection -- images of worldwide architectural and art history photographs ca. 1890-1920



Format-Based Collections

In order to manage the materials we select and scan from within various collections, we group them by collecting area and format of material. Some of the material in the following collections appears in the subject/theme collections listed above and is best searched and used in that subject context. Other material appears only in these collections and may be discovered through keyword and other searches.

Blockson Ephemera	Blockson Manuscripts	Blockson Pamphlets
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GEORGE ADE'S "ONE BEST BET" JUST OUT OF COLLEGE
Author of THE COLLEGE WIDOW
JUST OUT OF COLLEGE (FOR A NIGHT)
GRAND OPERA HOUSE
Week of Nov. 1

Grand Opera House theatre program Pamphlet and Textual Ephemera Collection

Welcome!

This site features materials such as photographs, maps, newspapers, posters, reports and other media from the University of Washington Libraries, University of Washington Faculty and Departments, and organizations that have participated in partner projects with the UW Libraries. The collections emphasize rare and unique materials.

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Modern Graphic History Library



The Modern Graphic History Library at Washington University is comprised of original art and printed material from many fields of popular American pictorial graphic culture. Focusing on 20th century illustration, the collection includes artists' working materials and sketches as well as original artwork from books, magazines, and advertising.

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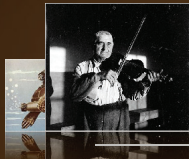
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The University of Wisconsin Digital Collections Center works to create and provide free access to digital resources that support the teaching and research needs of the UW community, uniquely document the university and State of Wisconsin, and possess broad research value. [Read More](#)

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The Aldo Leopold Collection
Letters, photographs, notebooks, and more from the archives of one of the most influential conservation thinkers of the 20th Century.




The University of Wisconsin Collection



The State of Wisconsin Collection



The Aldo Leopold Collection



The Ecology and Natural Resources Collection

LATEST NEWS

Oct 15 **Spotlight: Mount Horeb History collections**

The Mount Horeb Area History collection documents and depicts the early 20th century in Mount Horeb, WI. The collection is comprised of family memoirs, and books. Read about early life in Mount Horeb, when, "As long as you had a fire in the stove,..."

[FULL STORY](#)

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[Brecht's Works in English: A Bibliography](#)

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Technical Assistance • Content/Navigation Questions • Privacy Policy • Usage Statistics • Staff Access

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Yale University Library

Robert B. Haas Family

Visual Resources Collection


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SERVICES

RESEARCH TOOLS

PROGRAMS & MUSEUMS



About the Visual Resources Collection

Introduction

The Visual Resources Collection (VRC) provides digital images in all areas of visual culture in the Arts and Humanities. The VRC Digital Library contains approximately 300,000 images and grows through faculty requests and general collection development. Faculty are welcome to submit requests for new digital content to be added to this collection. Please contact [Robert Carlucci](#), Manager, Visual Resources Collection to learn more about request procedures or visit us in the Arts Library, 180 York Street, Room B33 on the lower level. *Use of this digital collection is restricted to current faculty, students and staff of Yale University.*

Using the VRC and other Yale Digital Image Collections

Access to the VRC Digital Collection is available through several portals including this page or via the [Yale Digital Collections](#) cross-collection search that encompasses content from other Yale collections including Beinecke Rare Books and Manuscripts, the Department of Manuscripts and Archives, the Department of Classics and the Lewis Walpole Library. In addition, a large selection of the VRC collection is available through [ARTstor](#).

Image Search Features

Simple Search operates as a general keyword search, using one or more terms. The Search Results Page includes features to refine your search by criteria such as Creator or Subject Heading. Individual image pages include hypertext metadata and a selection of related images to assist patrons in discovering content. Advanced Search features include "strict/fuzzy" parameters for each metadata field to handle spelling variations or uncertain terminology. A Guided Search allows patrons to navigate the collection broadly using selected criteria such as Creator or Subject Headings. These search and discovery features are designed to assist all Library patrons, from regular users who visit this Web site often to new or infrequent users seeking additional assistance, in locating images.

Image User Tools

With CAS login, patrons have access to advanced tools including a private workspace to collect images from search sessions and means to create and edit multiple groups of images for personal use or to share with other members of the Yale community. Image groups include a slideshow feature for classroom display and a quiz feature for individual study and exam preparation. Large images (1000 pixels) are available, suitable for PowerPoint presentations.

ARTstor

[ARTstor](#), an initiative of the Andrew W. Mellon Foundation, is a subscription-based digital image resource with more than 1,200,000 images of global art and architecture. The ARTstor Web site offers a variety of features useful for teaching support. In addition to content provided by ARTstor, a selection of the Yale Visual Resources Collection is also accessible through the ARTstor interface. This combined collection total more than 1,500,000 images.

Teaching with Digital Media

The Visual Resources Instructional Technologist is available to assist faculty with classroom presentations and strategies for using images in teaching and research. Please contact Carolyn Caizzi to arrange an appointment.

Visual Resources Collection Administration

The VRC is administered jointly under the supervision of Library Access Integration Services (LAIS) and the Robert B. Haas Family Arts Library reflecting the fundamental interconnections between academic content and technology in 21st-Century library services.

History of the Visual Resources Collection

The Visual Resources Collection (VRC) was established in the 1930's to support the curriculum in the fine arts. Study photographs were purchased from the major European photo vendors including Alinari, Brogi and Anderson. The photograph collection eventually reached more than 190,000 items covering every aspect of global art and architecture with particular strengths in European architecture, sculpture and painting. In the early days of the

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Image Search:

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HAAS ARTS SUGGESTION BOX

SEARCH

☒ VRC Only

☐ All Digital Collections

or [Advanced Search](#)

[Frequently Asked Questions](#)

slide collection, 3.5 x 4 inch lantern slides, a technology invented in 1849, were the standard format used for classroom presentation. By the 1950's, 35mm color slides began to supplant this mechanism. Over the decades, the slide collection grew to more than 320,000 lantern and 35mm slides with particular strengths in areas of faculty expertise such as Medieval and Renaissance art as well as the arts of Asia. By 2002, the transition to digital technology was underway as new media formats were introduced in the Yale classroom. In 2007, the Office of the Provost provided major funding to digitize 100,000 slides and 30,000 photographs. In less than a decade, the VRC digital image collection has grown to approximately 300,000 images of global art and architecture, one of the largest academic collections in the world.

Accessing the Analog Slide and Photograph Collections

The analog photograph and slide collections were transferred from Street Hall, the former office of the VRC, to the Library Shelving Facility in 2008 and are stored in optimal conditions for long-term preservation. Catalog records for these collections are available in ORBIS and include finding aids to assist patrons in locating materials. Finding Aids are also available in the [Finding Aids Database](#). Please contact Robert Carlucci or Maria Zapata for assistance requesting materials from the analog collections.

Using the Collection Off-Campus

Click the CAS button on the upper left of the page and enter your NetID and password to use digital collections from off-campus. Other library databases (journals, reference resources, etc.) require the use of [VPN](#).

VRC Hours

Shared Digital Image Collections



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About AlabamaMosaic

AlabamaMosaic is a repository of digital materials on Alabama's history, culture, places, and people. Its purpose is to make unique historical treasures from Alabama's archives, libraries, museums, and other repositories electronically accessible to Alabama residents and to students, researchers, and the general public in other states and countries. [More...](#)

You can add an AlabamaMosaic search box to your Website. [Here's how.](#)

Alabama Mosaic
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PROVIDING
Preserving
Access

ARIZONA
MEMORY
PROJECT

A service of Arizona State Library, Archives and Public Records, a division of the Secretary of State.

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**SEARCH**
Search over 100,000 digital items related to Arizona history and culture.

**BROWSE**
Browse the Arizona Memory Project by collection, time period, type/format of item or topic.

**COLLECTION DIRECTORY**
View a list of currently available materials by collection.

**CONTRIBUTING INSTITUTIONS**
View a list of Arizona Memory Project partners who have contributed their collections.

**WHERE IN ARIZONA?**
View a clickable map of Arizona Memory Project partners.

**ABOUT THE ARIZONA MEMORY PROJECT**
Read about the Arizona Memory Project, learn how to submit your digital collection to the project, and download policy documents.

Contribute to the Arizona Memory Project

For Arizona Cultural Institutions
Arizona Memory Project is open to any Arizona cultural institution that is interested in making their digital holdings available online. There are many benefits to becoming a Partner, including access to tools and training that facilitate the digitization process. The Arizona Memory Project does not have rights to partner material and assumes no liability for rights infringement.

For the Public
If you are a member of the public, share your Arizona-related images on Flickr by tagging each item with the phrase "Arizona Memory Project".

Provide Feedback
Help us improve our website by filling out a quick survey.

What's New

**Photographs of the Maricopa People by Daniel Boone Linderman**
As a missionary, teacher, and photographer, Daniel Boone Linderman documented the Pima and Maricopa during the early 20th century. His photographs center on Native American ethnography, particularly showcasing mission schools, group portraits of families and their homes, and farming.

**The Writing Life**
The Arizona Authors Association collection includes several years of the Arizona Literary Magazine, brochures for sponsored events, photos of book signings, book festival booths, photos of members, and photos of literary contest winners.

Visit Arizona Digital Newspaper Program

The years 1859-1922 represent a time when Arizona grew up. A broad documentation of this valuable history can be found in the newspapers of the day. In accordance with their mission to ensure that Arizona's history is documented and preserved, and in joint effort with the National Endowment for the Humanities and Library of Congress, The Arizona State Library, Archives and Public Records is proud to contribute to the National Digital Newspaper Program by digitizing select Arizona newspaper titles from this vital time in history in preparation for global online access. Visit <http://adnp.azlibrary.gov/>

ADNP

Additional Resources

**Teacher Resources**
Are you a teacher? View resources designed just for you!

Other Resources
Didn't find what you were looking for? Try these other online sources.

Search Flickr for related items
Search Flickr, a public photo-sharing site, for related Arizona images.

Contact Us
Do you have questions? Please contact us about Arizona Memory Project.

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For ADA assistance, please contact the Braille and Talking Book Library

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University of California

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a world of primary sources and more



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Collections for Educators

Themed Collections

Quickly find compelling primary sources that support California Content Standards.

1780-1880: California in Transition

Select a topic

1848-1865: Gold Rush Era

Select a topic

1870-1900: Closing of the Frontier

Select a topic

1900-1940s: Emerging Industrial Order

Select a topic

1929-1939: The Great Depression

Select a topic

1939-1945: World War II

Select a topic

1950s-1970s: Social Reform

Select a topic

Especially for teachers

California Cultures

Discover the faces and history of California's diverse population.



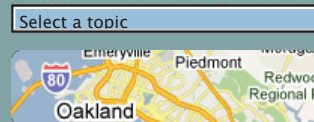
Japanese American Relocation Digital Archives

Explore Japanese American incarceration from the inside.



Local History Mapped

Take a virtual tour of your hometown and California's changing landscapes.



[View selected UC websites](#)

New! Browse by institution

Explore primary sources contributed by 120 libraries, archives, and museums.

Browse A-Z

1-9 A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z

- 1-9 1906 earthquake
442nd Regimental Combat Team
- A Abernathy, Ralph
Advertising
Aerospace industry
Agricultural equipment
Agricultural laborers
Assembly line
Automobile industry
- B Bear Flag Republic
Bidwell, John
Black Panthers
Bracero Program
Bridges
Bridges, Harry
- C Central Pacific Railroad
Chavez, Cesar
Chicano Moratorium
Committee
Chinese Exclusion Act, 1882



Search

in
 Keywords

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Civil War in the American South

In recognition of the sesquicentennial of the start of the American Civil War, Civil War in the American South provides a central portal to access digital collections from the Civil War Era (1850-1865) held by members of the [Association of Southeastern Research Libraries \(ASERL\)](#).

From the collection...



ASERL members hold deep and extensive collections documenting the history and culture of the American South, developed over hundreds of years to support scholarly research and teaching. Many of the special or unique manuscripts, photographs, books, newspapers, broadsides, and other materials have been digitized to provide broader access to these documents for scholars and students around the world. Civil War in the American South is a collaborative initiative to provide a single, shared point of access to the Civil War digital collections held at many individual libraries.

This site currently links to more than 10,000 items from 30 libraries. The shared collection continues to grow, providing ready access to a world-class collection of primary source materials from the American Civil War era.

Last modified: November 22, 2012

[Contact Us](#) | [Site Map](#)

© 2011 [ASERL](#) | [DLG](#)

A project of [ASERL](#) and the [Digital Library of Georgia](#)
as part of the [GALILEO](#) initiative.

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CU DL
digital library
*Digital Resources
for Educational Use*

The University of Colorado Digital Library, a collaborative project between the University of Colorado System and institutions of the Auraria Higher Education Campus, provides centralized access to locally created digital collections as well as additional resources for teaching, learning, and research. Collections include images, audio, and video files. Many of these resources are available to the general public.

How to Search

There are two ways to access the digital library collections. Click on the "Browse all Collections" button to view a complete list or choose a collection from the drop-down menu.

Browse all Collections

-or-

Choose a Collection: ▼

Copyright

Respect for the intellectual property of others is a critical aspect of academic ethics. The University of Colorado encourages individuals to learn about copyright law and exemptions such as fair use. [More >>](#)

Additional Digital Images:

 **ARTSTOR**
[Accessing ARTstor](#)

Find Additional Research Resources:

Auraria Campus	Boulder	Colorado Springs	Health Sciences
UCD, MSCD, CCD	UCB	UCCS	HSC Anschutz Medical Campus

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Digital Library of the Caribbean

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dLOC

DIGITAL LIBRARY OF THE CARIBBEAN

Search Collection:

Go



HOMEADVANCED SEARCHTEXT SEARCHMAP SEARCHBROWSE BYALL ITEMSNEW ITEMS

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

Read the [dLOC Fact Sheet](#) (and more about dLOC), see the [dLOC partners](#), read about dLOC's [Protecting Haitian Patrimony Initiative](#), or [Register for a free mydLOC user account](#). Please [contact us](#) with any questions.

dLOC is developing a [collaborative funding model](#). Support dLOC financially by [becoming an institutional or a personal member](#).

COLLECTIONS

Partner Collections

All Topical Collections

News

Caribbean Map Collection

Caribbean Newspaper Digital Library

Haitian Law

Panama and the Canal

Teaching Guides & Materials

Vodou Archive

News

[The third dLOC newsletter is now online!](#)

In this edition you can learn about the latest dLOC milestones, new collaborations for outreach, content and sustainability, the latest dLOC partner training and summaries of content available in dLOC.

[2012-2013 Financially Supporting dLOC Members](#)

Thank you to the following institutions who have already joined to support dLOC with membership for this year. dLOC relies on the institutional support of its partners and the financial support of institutional and personal members to continue to sustain and grow this important resource.

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search

Welcome to the LOUISiana Digital Library.

The LOUISiana Digital Library (LDL) is an online library of Louisiana institutions that provides over 144,000 digital materials. Its purpose is to make unique historical treasures from the Louisiana institution's archives, libraries, museums, and other repositories in the state electronically accessible to Louisiana residents and to students, researchers, and the general public in other states and countries. The LOUISiana Digital Library contains photographs, maps, manuscript materials, books, oral histories, and more that document history and culture. We hope that you find the items in the Digital Library as diverse and interesting as the people and places in Louisiana.

...more about LDL

How To Get Started.

There are several different ways items can be accessed in the Louisiana Digital Library. Collections may be **Browsed** or **Searched**. By choosing one of the criteria on the **left menu bar**, you may browse across all of the collections based on your selection. The browse options provide hyperlinked results to more specific collections and items based on the chosen criteria.

Collections may be searched by using either the **Search box** located in the **upper-right** of the page or the **Advanced Search** located on the **menu bar** at the top of the page. The Advanced Search allows for item level queries and provides results to individual items based on the search criteria. The Advanced Search feature also allows for collection specific searches.


Browse Collections By

Topic
Institution
Media Format
Geographic Focus
Time Period
Collection Name

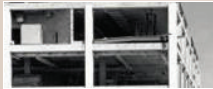
About
Resources for the LDL

List Items By Subjects

abcdefghijklmnopqrstuvwxyz1234567890



Title: Track HS & MS Boys - 1911
Collection: Isidore Newman School Archives



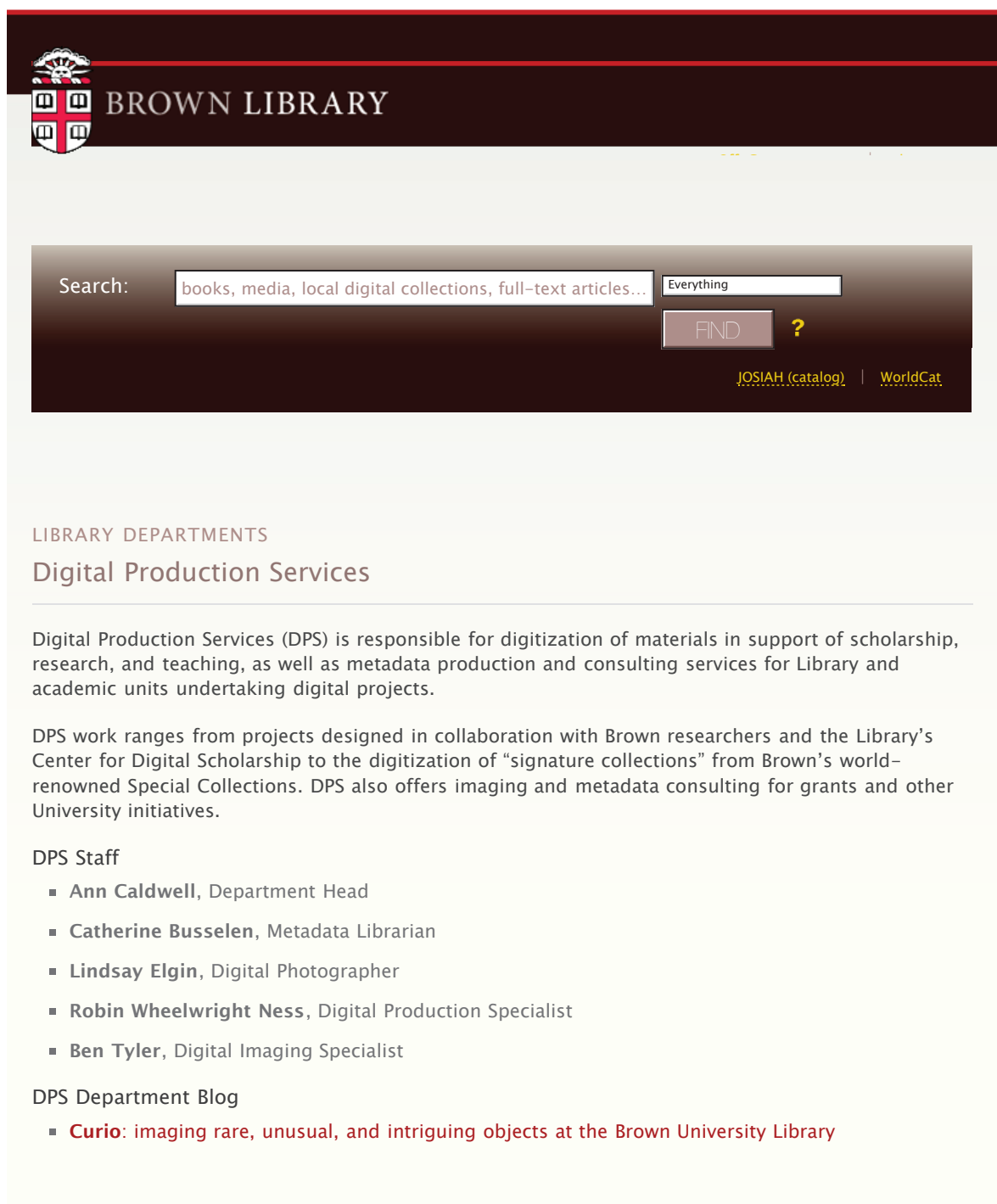
Title: Construction 1988 - 1972
Collection: p120701coll7

A Report on the Impact of Hurricanes Katrina and Rita on Louisiana Businesses: 2005Q2-2006Q2

Title: A Report On The Impact Of Hurricanes
Collection: Louisiana State Documents Digital Archives

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Digital Image Service Points



The screenshot shows the top of the Brown University Library website. At the top is a dark red banner with the Brown University crest on the left and the text "BROWN LIBRARY" in white serif font. Below the banner is a search bar with the text "Search:" on the left, a text input field containing "books, media, local digital collections, full-text articles...", a dropdown menu showing "Everything", a "FIND" button, and a question mark icon. To the right of the search bar are links for "JOSIAH (catalog)" and "WorldCat". Below the search bar is a section titled "LIBRARY DEPARTMENTS" in a small, light blue font, followed by "Digital Production Services" in a larger, bold, light blue font. Under this heading is a paragraph describing the Digital Production Services (DPS) department. Below the paragraph is a section titled "DPS Staff" in a small, light blue font, followed by a list of staff members with their titles. At the bottom is a section titled "DPS Department Blog" in a small, light blue font, followed by a list of blog posts.

BROWN LIBRARY

Search: ?

[JOSIAH \(catalog\)](#) | [WorldCat](#)

LIBRARY DEPARTMENTS

Digital Production Services

Digital Production Services (DPS) is responsible for digitization of materials in support of scholarship, research, and teaching, as well as metadata production and consulting services for Library and academic units undertaking digital projects.

DPS work ranges from projects designed in collaboration with Brown researchers and the Library's Center for Digital Scholarship to the digitization of "signature collections" from Brown's world-renowned Special Collections. DPS also offers imaging and metadata consulting for grants and other University initiatives.

DPS Staff

- Ann Caldwell, Department Head
- Catherine Busselen, Metadata Librarian
- Lindsay Elgin, Digital Photographer
- Robin Wheelwright Ness, Digital Production Specialist
- Ben Tyler, Digital Imaging Specialist

DPS Department Blog

- **Curio:** imaging rare, unusual, and intriguing objects at the Brown University Library

Digitization

Metadata

Contact

Rights & Reproductions

Digitization

Digital imaging technology has become ubiquitous, but in order to achieve high quality image capture and reproduction DPS adheres to imaging best practices established by the cultural heritage and library communities at large. In addition to the image capture stage, color management workflows and principles are also important to implement in relation to viewing conditions (display environments and monitors) and printing (output devices and materials; DPS does not offer printing services).

Handling guidelines provide instruction on the proper handling of archival and special collections materials during digitization, and are modified for specific projects based on the materials being digitized and their condition. Review of the condition of the materials takes place prior to the beginning of a digitization project and is done in consultation with Preservation staff. Special care is taken with fragile, rolled, or oversize materials.

The various tasks performed by Digital Production Services are tracked by an in-house project management system. From the creation of a digital surrogate entry to the publication of its METS record, the system also records user permissions, equipment and software registration, and provides links directly into the Brown Digital Repository (BDR). Security is integrated with a campus-wide authentication system. [\[top\]](#)

RECOMMENDED IMAGE FORMATS

	File Format	Color Space	Resolution
"Master" (archival) file	8-bit uncompressed TIFF (Tagged Image File Format)	Adobe RGB	For images: 600 ppi (min.) at actual size; for text: 300 ppi (min.) at actual size.
Web-based display files	JPEG and JPEG2000	sRGB	JPEG: assorted thumbnail sizes; JPEG2000: varies per view, up to max resolution of "master" file.

[\[top\]](#)

DPS IMAGING EQUIPMENT & SOFTWARE

	Use Cases	Hardware	Software
Flatbed scanning	For flat, printed materials and photographs	Epson Expression 1640XL and 10000XL	SilverFast v6.4 and v8 (via Adobe Photoshop import plugin)
Negative scanning	Slides and 4x5 transparencies	Nikon Coolscan 5000 (slides); transparency adaptors for Epson Expression 10000XL & 1640XL (4x5 transparencies)	Nikon Scan, Epson Scan

Reprographic cameras	For oversize materials and materials requiring special handling (e.g., book cradles)	PowerPhase FX+ scanback with Schneider Apo-Digitar 120mm lens; Leaf Aptus-II 12 digital back with Schneider Apo-Digitar 72mm lens	Phase One 3.6 (Mac OS 9), Capture One (Mac OS X)
Portable digital cameras	For shots of 3D or in-situ objects/artifacts (also used for events photography)	Leaf Aptus-II 12 digital back with Mamiya/Phase One 645 camera & 80mm lens; Canon 5D Mark II with assorted lenses	Capture One, Adobe Photoshop, Adobe Photoshop Lightroom

[\[top\]](#)

IMAGING TARGETS, CALIBRATION/PROFILING SOFTWARE, & RECOMMENDED REFERENCES

Imaging Targets (color swatch and scale references):

- X-Rite ColorChecker cards
- Kodak Color Card
- Image Science Associates targets

Calibration/Profiling software:

- ProfileMaker & i1Profiler (monitors)
- SilverFast IT8 profiling feature + X-Rite neutral gray reference (flatbeds)

Recommended References:

Reference Guides:

- [American Society of Media Photographers, *Digital Photography Best Practices and Workflow*](#) (ASMP Initiative Funded by the Library of Congress)
- [Columbia University Libraries, *Imaging Standards*](#)
- [Cornell University Library, *Moving Theory Into Practice: Digital Imaging Tutorial*](#)
- [Federal Agencies Digitization Guidelines Initiative \(FADGI\): Digitization Guidelines](#)
- [FADGI, *Digital Conversion — Documents and Guidelines, A Bibliographic Reference*](#) (PDF)
- [Getty Research Institute, *Introduction to Imaging*](#) (Revised Edition)
- [UPDIG Coalition, *Universal Photographic Digital Imaging Guidelines*](#)
- [U.S. National Archives and Records Administration \(NARA\), *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files*](#) (PDF)

Specifications:

- [International Color Consortium](#) (ICC color profiles)

- [The JPEG Committee Home Page](#)
- [TIFF, Revision 6.0](#) (Format Description via Library of Congress)

Relevant Books:

- [Real World Color Management](#)

[\[top\]](#)

Outside Services

- [Audio Digitization](#) (Music Library)
- [Video Digitization](#) (CIS/ITG)

Quick Links:

[Ask a Librarian](#)

[Josiah](#) (Catalog)

[WorldCat](#) / [easyBorrow](#)

[Databases A-Z](#)

[eJournals A-Z](#)

[eBooks](#)

[Course Reserves](#) (OCRA)

[MoBUL](#) for your phone


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[Instructional Images](#)



Digital Media Commons


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Digital Media Commons


The Taylor Family Digital Library (TFDL) Digital Media Commons consists of space and technology for students, faculty and the public to explore emerging digital collections, high-end Apple hardware, edit suites, touch tables, cutting edge gaming PCs, retro and contemporary gaming consoles and software. It facilitates and provides support for exploration and creation of new media forms such as animation, soundscapes, graphics design, and digital video and maintaining a progressive position in new media applications within an academic environment. Come by to use our equipment and applications for your next project, get support from our friendly staff, or explore our innovative emerging technologies.

[New! Book A/V Edit Suites, Gaming PCs and Console Stations](#)




Workshops

Check out workshops on how to create cool stuff!




Tutorials

Tutorials for media creation.




Projects


Check out what's been created at the DMC.



Hardware & Software


Equipment and software available for use in the DMC.





Search Video Games

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Libraries and Cultural Resources
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Calgary, Alberta, Canada
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Library Quicklinks

- Interlibrary Loan
- Book a workroom
- Classic Catalogue
- Forgot Password
- Copyright at UofC
- Database Access Problems

Academics

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- Graduate Studies
- International Studies
- Continuing Studies
- Libraries at the University

Campus Life

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- Residence, Hotel & Conference
- Graduate Students' Association
- Athletics & Recreation
- Bookstore
- Students' Union

Media & Publications

- News
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- U Today
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- U Magazine
- University Calendar



UF George A Smathers Libraries

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Digital Humanities/Scholarship

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[Scholarly Communication](#)

Digital Collections

[UF Digital Collections \(UFDC\)](#)

[Digital Library of the Caribbean \(dLOC\)](#)

[Institutional Repository @UF](#)

Search

Site

Go

Digital Services (DLC)

Smathers Libraries

University of Florida

P.O Box 117003

Gainesville, FL 32611 USA

P: 352.273.2900

F: 352.846.3702

UFDC@uflib.ufl.edu

Digital Collection Services

[Also, see Digital Humanities support. >>](#)

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

Digital Collection Support: Hosting & Customization

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

Sharing/Access

All records are open and fully available for download and use under the terms of [Creative Commons CC0](#).

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

Scholarly Publications & Rights management

- Journal hosting with [Open Journal Systems \(OJS\)](#), supported through the UF Libraries ([more information](#))
- Authors remain the copyright holders
- Library [requests right](#) to distribute content
- Assist with understanding copyright status of work
- [Creative Commons](#) licensing capabilities
- Assist with mandatory deposit of electronic-only publications to the Library of Congress

Digitization of materials held by the Libraries

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

Digital Curation & Stewardship

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

Authors and Patrons

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

Standards Compliant

- [METS Metadata](#)
- Digitization standards followed:
 - High resolution TIFFs or A/V for archiving
 - JPEG2000 format for viewing

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

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

Last modified: Sunday January 15 2012 Int

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SPEC Kit 335: Digital Image Collections and Services • 105



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This website portal with its profiling and networking facilities for UVa people, projects, and organizations...[Read more](#)



A Featured UVa Organization

Virginia Center for Computer Music (VCCM)



The VCCM is the premier audio facility at the University of Virginia. Founded in 1988 and housed in UVa's Department of Music, the Center focuses on music creation using emerging technologies of our time. The Center supports advanced research projects and creati...

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Visual Services / Image Library

ABOUT

The School of Art Image Library (SoAIL) houses: physical work space for faculty who use 35mm slides a collection of 350,000 35mm slides of artwork the image cataloging staff

The slide collection circulates to School of Art faculty, staff, and students; other UW faculty and graduate students; and curators at the Henry Art Gallery, the Burke Museum, and the Seattle Art Museum. The collection is not currently open to UW alumni, other institutions, or the public.

Access to the School of Art's digital image database ([soaMDID](#)) is limited to current School of Art faculty and graduate students and is arranged through the Director of Visual Services, whose office is in the SoAIL.

BLOG

[Simulacrum](#), the SoAIL blog, provides information about image resources for teaching and image presentation tools. Updates are made approximately once a week. Check it regularly or subscribe to the RSS Feed through the link at the bottom of the blog.

SoAIL: Digital Image Database (soaMDID)

Our digital image database, known as [soaMDID](#), provides images that fulfill the unique teaching needs of School of Art faculty. It also provides access to other image collections at the UW and beyond. The soaMDID is a local implementation of the [Madison Digital Image Database \(MDID\)](#) open source software, which was developed at James Madison University.

ACCESSING THE DIGITAL IMAGE COLLECTION (SoaMDID)

The soaMDID can be accessed from any computer with browser software, Flash Player installed, and an internet connection. An account must be set up by the Director of Visual Services. School of Art faculty, teaching assistants, and graduates students are eligible for access. Undergraduate students have indirect access through [online images reserves \(eRes\)](#) for their individual School of Art classes.

A soaMDID user is able to search the database and save groups of selected images in slideshows. One can then choose to use the MDID ImageViewer for presentations or download images for use in other presentation software such as Adobe Acrobat (via pdf creation), PowerPoint, or ARTstor's Offline Image Viewer (OIV).

Other UW faculty and graduate students are not eligible for a soaMDID account, but they may access digital images through the UW Libraries' subscription to [ARTstor](#) or the [UW Image Bank](#). The Image Bank's web page also provides links to other image collections available through the UW Libraries.

HOURS

During quarter
Monday-Friday, 8am-4pm

Interims
Monday-Friday, noon-4pm
Closed during all university holidays

CONTACT

Art Building, room 120
Tel: 206-543-0649
Email: soail@uw.edu
Supervisor: Jeanette Mills, Director of Visual Services

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TRAINING

Once an account has been established, the new user(s) will receive an email from the Director of Visual Services that includes information on scheduling a training session. Group training sessions for School of Art graduate students who are not teaching assistants will be scheduled at least once a year or through a request to the Director of Visual Services. More information can be found on the Visual Services [Vimeo channel](#).

TERMS OF USE

The collections accessed through soaMDID are only for use by current UW School of Art faculty, staff, and students for purposes related to the UW's teaching mission. Other uses may be a violation of the U.S. Copyright Code. Publication is not allowed. By using the soaMDID, account holders are agreeing to these terms.

SoAIL: 35mm Slide Collection

The slide collection circulates to School of Art faculty, staff, and students; other UW faculty and graduate students; and curators at the Henry Art Gallery, the Burke Museum, and the Seattle Art Museum. The collection is not currently open to UW alumni, other institutions, or the public.

ORIENTATION

When visiting the SoAIL for the first time, please ask a staff member for an orientation. We can also provide a map of the collection.

Slide carousels are available for checkout from the SoAIL.

LOAN PERIODS AND RESTRICTIONS

Note: all slides may be placed on hold up to one week prior to checkout.

School of Art (SoA) Faculty

Loan period: 1 week

Faculty with slide-intensive courses are assigned work areas in the SoAIL. People with these spaces do not need to check out slides, provided that the slides remain in their SoAIL work space (except for in-class use). Slides taken to offices or for use in non-class lectures must be checked out.

Non-SoA Faculty and Curators

Loan period: 24 hours

Graduate Students

Loan period: 24 hours (teaching status does not alter loan period)

Undergraduate Students

Loan period: time of class

Slides may be borrowed only for assigned class presentations.

No browsing is allowed; students must be looking for specific artists.

FEES

Replacement of lost or overdue slides is \$10 per slide. Repairs to damaged slides or slide mounts is prorated based on damage.

Digital Image Finding Aids


THE UNIVERSITY OF BRITISH COLUMBIA

UBC Library

Library » LibGuides » Medical Images & Multimedia Resources
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Medical Images & Multimedia Resources

Tags: anatomy, cardiology, dermatology, embryology, gastroenterology, histology, medicine, multimedia, nephrology, neurology, otolaryngology, paediatrics, pathology, pediatrics, public health, radiology

Links to free and licensed resources that contain medical images and multimedia.

Last Updated: Apr 12, 2013
URL: http://ubc-md.libguides.com/medical_multimedia
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Suggestions from your colleagues

If you find a multimedia resource that you would like to share, please do so below. Thank you!

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Related UBC Websites & Subject Guides

Click here to find many other health and medicine related subject guides.

- MediT
UBC. See also, under Resources, Education Technology Resource Library
- MEd Portal - Medical Education Portal
UBC. See many resources under the Teaching Resources tab.
- Current Awareness Tools
Guide for staying current in academic work.
- Images - Finding and Using
Guide for finding and using images for academic work.
- Learning Technology
Guide with links to clipart, photos, media, and blog information.

Comments (0)

Quick Links

- MD Consult & First Consult
- DynaMed
- Access Medicine
- MEDLINE on OvidSP
- PubMed with UBC eLink

Medical Images & Multimedia Resources

Explore links to medical images, multimedia resources including: lessons, lectures, quizzes, videos and virtual cases by topics above or by the UBC resources below.

Credits, Copyright and Disclaimer

With special thanks to the librarians at McGoogan Library of Medicine, University of Nebraska Medical Center for sharing their annotated bibliography, [Medical Images on the Web](#) and to Teresa Lee, UBC Librarian for compiling the beginnings of these resources.

Please review and respect copyright conditions for individual resources. Some resources included in this guide use Creative Commons Copyright licenses and are indicated with a hyperlinked Creative Commons logo. In some cases, copyright information has also been included in the more information section, please click on the blue beside the links.

For copyright and image information, please visit the [Copyright at UBC](#) and [Image Sources](#) websites.

These resources are compiled for supplemental information purposes only and should not be considered as endorsed by the UBC Medical Doctor Undergraduate Program.

Remote access

Access to licensed UBC Library resources should be seamless from on campus. To connect from off campus please use [EZproxy](#).



UBC licensed resources with multimedia

Authentication with a UBC Library card or Campus Wide Login is required for off-campus access. Please see remote access information in the box above.



- [AccessMedicine](#)
Once logged in, click on the Multimedia tab from the menu at the top of the page for access to numerous video and audio resources from a variety of topics.
- [Anatomy and Physiology Online \(Primal Pictures via OvidSP\)](#)
Includes 19 comprehensive modules on the human body with 3D anatomy images, and integrated physiology content with narrated animations, illustrations, dissection slides you can label, clinical case studies, the impact of aging on each body system, pronunciation guide, quizzes and much more!
- [AnatomyTV \(Primal Pictures via OvidSP\)](#)
Offers 9 regional anatomy systems including over 6500 interactive 3D models of the human body with MRI correlations and detailed text linked to dissection slides, video clips and animations. Rotate any anatomical view 360° to view the interaction of nerves, muscles, ligaments and bones or add/remove layers of anatomy and label any visible structure. Built-in self-assessment quizzes are also included along with a 3D real-time body and regional study guides.
- [Bates: a visual guide to physical examination, 4th ed.](#)
Streaming videos in WMV format. A comprehensive way to teach and refine physical examination skills using the Bates' method. Each lesson is dedicated to a specific body



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- [Google Scholar with UBC eLink](#)
- [e-Therapeutics](#) 
- [CINAHL](#) 
- [Cochrane Database of Systematic Reviews](#)
- [Canadian Virtual Health Library](#)
- [TRIP database](#) 
- [EvidenceUpdates](#) 

system and includes a step-by-step demonstration of appropriate examination techniques.

- [Concept Media Streaming Video Collection](#)
Please see the Table of Contents for the complete list of medical videos in the collection.
- [JAMA](#) 
The Journal of the American Medical Association, click on the Multimedia tab to view videos and podcasts.
- [Journals@Ovid](#)
To search for images and diagrams within journal articles in this collection, connect at the URL above, choose the 'search fields' tab, check the 'caption text' box and enter your keyword.
- [MD Consult Core Collection](#)
Quickly search over 50,000 high-quality medical images from the medical books on MD Consult. Images include photos, tables, graphs, and more. Connect to MD Consult using the link above, then click the "Images" tab in the top bar.
- [New England Journal of Medicine](#) 
Browse NEJM for videos and images in clinical medicine, interactive medical cases, and weekly NEJM audio summaries. Click on the Articles tab, then on the right side of the menu list, you may view the multimedia types available.
- [Scientific & Medical \(SMART\) Imagebase](#)
Created by Nucleus Medical Art, SMART Imagebase provides a comprehensive collection of downloadable medical illustrations and animations, illustrations, animations, and interactive multimedia for 26 body systems/regions and 19 medical specialties.

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Finding and Using Images
Tags: art, bdr, brown digital repository, copyright, images, public domain, risd


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Specific Resources

[Art and Architecture Images on the Web](#): Annotated list of resources compiled by Art and Architecture Librarian Karen Bouchard.

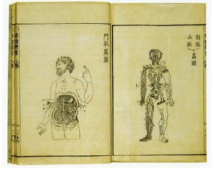


Luna Park, Coney Island. View at night, 1903-14.

[Comments \(0\)](#)

Science Images on the Web

[Science Images on the Web](#): Annotated list of resources compiled by Art and Architecture Librarian Karen Bouchard.



Odano Naotake, illustrator. Johann Adam Kulmus, author. *Kaitai Shinsho*. Blood Circulation in the Human Body. 1774.

[Comments \(0\)](#)

Searching the Web

If you've ever looked for an image online before, you know that there are millions out there on the web. But, are they the ones you want? How many times have you found what seems to be hundreds of images of a work online, only to discover that they are all just copies of the same, poor quality image that was originally posted years ago by some anonymous blogger? And what about image size? Remember, if you're projecting them in a classroom, you want to get a decently sized image or you will have a mass of pixillation up on your screen. Here are some tips to consider:

Try the library's image collections first.

ARTstor has over a million images, Luna has 400,000. There's a good chance what you need will be there and you will know that the quality will in general be high, the size will be large, and the rights will have already been taken care of.

Is it a work in a museum collection?

Try the museum's website! Museum collections online vary considerably. Some post only a small selection, others attempt to get everything they own up online. Resolution also varies considerably. Some will post only thumbnails while others will allow large sizes to be downloaded. Rights also vary. More museums have recently begun offering their images for free, sometimes just for educational purposes, sometimes with no restrictions.

Is it architecture or public sculpture?

Flickr Commons can be a good place to look for architecture. Some very good photographers post their work there with various degrees of licensing available.

Is the work by a contemporary artist?

Many, if not most, artists now have their own websites. The size of images posted will vary as will the restrictions on use. You must obey the restrictions as set by the artist, but this is always a good place to start.

How can I find large images and weed out the small ones?

Google Advanced Image Search allows you to limit your search by size, color, aspect ratio, usage rights and more.

How do I know if the image is ok to use?

There are a lot of images on the web that have been posted with no attribution or permission. Using images responsibly is a matter of academic integrity. Please see the tabs for **Copyright and Ethics of Image Use**.

Further Resources:

This very useful annotated list of image resources contains many subject areas with links: [How to Find Images on the Internet](#).


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Ask Karen Bouchard

I'm not on chat right now.
Please [email](#) your questions.

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Images: a guide to finding visual resources

Tags: art, image_searching, images, multimedia, olin_subject, photo, photography

Quick overview of searching for images in the databases Cornell University Library has built or licenses, as well as collections on the open web.

Last Updated: Jul 30, 2013 | URL: <http://guides.library.cornell.edu/findimages> | [Print Guide](#) | [RSS Updates](#) | [Email Alerts](#) | [SHARE](#) [Twitter](#) [Facebook](#) [LinkedIn](#)

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Welcome

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Search:

This guide will help you find the images you need!

Interested in finding digital images? This guide (designed to accompany the [Finding Images](#) workshop) will lead you through the process of identifying image collections, searching for images in licensed and Cornell-built image collections, and finding images on the open web.

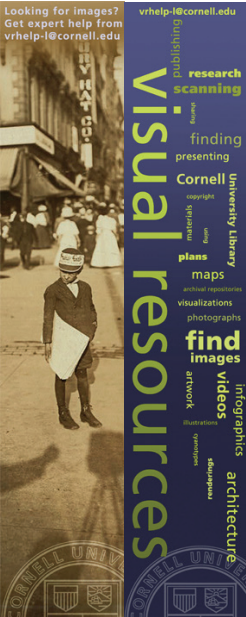


[Cannes. Boulevard de la Croisette.](#)
A.D. White Architectural Photographs, Cornell University Library.

[Comments \(0\)](#)

Image help

Need help finding and/or using digital images? Try our visual resources help service VRHELP-L@cornell.edu.



Looking for images? Get expert help from vrhelp-l@cornell.edu

Image: Lewis Wickes Hine. John Howell, an Indianapolis newsboy, makes \$.75 some days. Begins at 6 a.m., Sundays. (Lives at 215 W. Michigan St.), 1908.

Source: [Library of Congress](#), Photographs from the records of the National Child Labor Committee (U.S.), via [Flickr Commons](#).

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Free library workshops

Free workshops on finding, managing, and manipulating images and multimedia.

(Online registration required)


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The Library of Congress >> Researchers

 **Prints & Photographs Reading Room** PRINTS AND PHOTOGRAPHS DIVISION

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Collection Guides & Finding Aids

[Division Overviews](#) | [Collection and Subject/Format Overviews](#) | [Finding Aids](#)

Guides, collection overviews, subject overviews, and finding aids help provide access to the Library of Congress Prints and Photographs Division's resources by summarizing holdings and offering sample images.

Division Overviews


- [Library of Congress Prints and Photographs: An Illustrated Guide](#)
- [Prints and Photographs Division section](#) of *American Women: A Gateway to Library of Congress Resources for the Study of Women's History and Culture in the United States* (American Memory)

Collection and Subject/Format Overviews

[View list of collection/subject/format overviews](#)

Collection/subject/format overviews include:

- Summaries of collections such as the Farm Security Administration/Office of War Information photographs, the New York World-Telegram & Sun Newspaper Photograph Collection, the WPA Poster collection, and more.
- Overviews of the Division's holdings in particular subject areas, such as Native Americans, women's history, photographic print processes, etc.
- Most include selected images.




Finding Aids to Contents of Particular Collections

The Prints and Photographs Division is one of several parts of the Library that provides access to finding aids using Encoded Archival Description (EAD).

[View list of Prints and Photographs Division online EAD finding aids](#)

- For further information on Library of Congress EAD finding aids, see the Library's [EAD Finding Aid page](#).
- For further information on the EAD standard, see the [EAD official site](#).

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Images

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A guide to help you find and use images and other visual resources from the University Library. Visit us at Imageworks on the 2nd floor (east side) of the Art, Architecture & Engineering Library.

Last Updated: Jul 25, 2013 | URL: <http://guides.lib.umich.edu/images> | [Print Guide](#)

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Imageworks Quick Info



[AAEL 2nd Floor East -- 2397](#)

M-Th: 10am - 6pm

F: 10am - 5pm

[Comments \(0\)](#)

Quick Links

- [Imageworks Homepage](#)
- [Imageworks Blog](#)
- [Imageworks Video Database](#)
- [Imageworks YouTube Channel](#)
- [AAEL Digital Image Collection](#)
- [MLibrary Image Collections](#)

[Comments \(0\)](#)

Top Image Databases

- [ARTstor](#)
- [AP Images](#)
- [ALUKA](#)
- [Camio](#)

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From the Imageworks Blog

- [Stephen S. Clark Library maps online](#)
A [new image database](#) from the University of Michigan's Digital Library Production Service!



Nicolaes Vissche, Orbis terrarum nova et accuratissima tabula ca. 1658

Source: [Stephen S. Clark Library, University of Michigan Libraries](#)

To date, 107 digitized maps from the Stephen S. Clark Library for Maps, Government Information and Data Services are available. Full description, including Coded Cartographic Mathematical Data, is provided. The images are all in the public domain; please attribute access and use of the digitized maps to the Stephen S. Clark Library, University of Michigan Libraries.

This database will be updated frequently. The print map collection at the Clark Library contains over 370,000 maps; as such it is the largest in the state of Michigan and one of the largest at an academic institution!

Librarian



Rebecca Price

Contact Info

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Learn more about finding and using digital images in your research and teaching.

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Help with Digital Images

This guide is to help you learn more about digital image resources for the Northwestern community and others on the web. Please click on the tabs above to learn more about digital image resources and services.

If you would like more help or have questions, please feel free to contact us directly (contact information below). The chat window on the left is also great for quick help.

Instructors who want to learn how to use digital images in teaching and research:

Nicole Finzer, Visual Resources Librarian
n-finzer@northwestern.edu
847.467.1666

Faculty and graduate students who would like training or assistance with digital projects:

To make an appointment:

Digital Collections Training Lab
digitalcollections@northwestern.edu
847.467.1080

Monday through Friday : 8:30AM - 5:00PM


See other options for training on the [Digital Collections website](#).

Art and Architecture History research help (students and faculty):

Scott Krafft, Curator of the Charles Deering McCormick Library of Special Collections, acting head of the Art Collection
s-krafft@northwestern.edu
847.491.2895

Sara Stigberg, acting Public Services Librarian
s-stigberg@northwestern.edu
847.467.5674

[Art and Architecture History LibGuide](#)


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Provides information on citing images, copyright, presentation best practices, design guidelines, and more

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- [Medical Images Guide](#)
- [Costume Design Images Guide](#)

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Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media.




When to use what!

Guides for selecting which resource(s) to use when you are looking for a digital image.

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Subject Guide




Cynthia Johnson

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FAQ UCSD Libraries Digital Collections Website

- How did you select the content in the Digital Collections Website?
- Where is the Digital Collections Website?
- Who can use the Digital Collections Website?
- What can I do once in the Digital Collections Website?
- What is available in the Digital Collections Website?
- How do I report problems?
- The items I'm interested in aren't available online. Why aren't all the items digitized?
- I see the item I'm interested in online, but for my research I need to see the physical object. How can I find out more about it?
- I'm conducting research. Can you help me find more information about a particular topic?
- How do I report a mistake in the Digital Collections Website?
- Copyright Attribution
- What am I permitted to do with the digitized items find on the Digital Collections Website? May I use the digitized items in a publication or on a web site?
- What is the technical architecture of the Digital Collections Website?
- What is the Digital Object URL and metadata link displayed in the descriptive metadata?
- Can I narrow my search results more than once?
- Searching Tips

How did you select the content in the Digital Collections Website?

The Digital Collections Website is a gateway to the digital collections created and acquired by the UCSD Libraries and designed to support the needs of our undergraduate and graduate students and the public. More than 16,000 digitized items - including photographs, documents and moving images - can be found here. They reflect a range of materials collected, managed and preserved by the UCSD Libraries to support teaching, learning and research. Content has been drawn from the collections of the Arts Library, Mandeville Special Collections Library and the Scripps Institution of Oceanography Library with strengths in the topical areas of Baja California, Melanesia, oceanography, Spanish Civil War, and UCSD campus history.

Where is the Digital Collections Website?

It can be found at <http://libraries.ucsd.edu/digital>.

Who can use the Digital Collections Website?

The UCSD community (faculty, staff and students) has access to the entire digitized collection and the public has access to all digitized collections that can be made freely accessible with respect to copyright restrictions, fair use and licensing agreements. If you have any questions about your access level, or the copyright status of collection, please use the Feedback link found at the bottom of every page.

What can I do once in the Digital Collections Website?

You can search across several collections or within a single collection, narrowing your search in a variety of ways. Or simply browse the collections by topic, format, collection or library. You can download or print single items.

What is available in the Digital Collections Website?

Currently, we feature over 16,000 digitized photographs, documents and moving images, drawn from the collections of the UCSD Libraries Art Library, Mandeville Special Collections and the Scripps Institution of Oceanography Library.

How do I report problems?

For immediate help please use the "Feedback" link found at the bottom of every page.

The items I'm interested in aren't available online. Why aren't all the items digitized?

Not all of the contents in all of the UCSD Libraries collections have been digitized. The Libraries decide what items to digitize and make available online based on a number of considerations (including the need to support teaching and research, available funding and resources for digitization, copyright restrictions that may prevent the item from being distributed online, and the scholarly significance of the item). To learn more about a particular item, or to learn how you can see it in its original form, or to find out if particular item can be digitized and made available online, please email us using the "Feedback" link found at the bottom of every page.

I see the item I'm interested in online, but for my research I need to see the physical object. How can I find out more about it?

To learn more about a particular item, or to learn how you can see it in its original form, or to find out if particular item can be digitized and made available online, please email us using the "Feedback" link found at the bottom of every page

I'm conducting research. Can you help me find more information about a particular topic?

If you have any questions about your research, or need help finding information on a particular topic (including help on primary sources), please call, email, to chat us using the Ask a Librarian service at <http://libraries.ucsd.edu/help/ask-a-librarian/index.html>.

How do I report a mistake in the Digital Collections Website?

To report mistakes or errors you see on the Digital Collections Website, please use the "Send Us Your Feedback" link found at the bottom of every page.

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If you are the copyright holder and believe our website has not properly attributed your work to you or has used it without the requisite permission, please let us know. Please use the "Feedback" link found at the bottom of every page with your contact information and identify the content at issue, including a link to the relevant content if possible.

What am I permitted to do with the digitized items find on the Digital Collections Website? May I use the digitized items in a publication or on a web site?

These collections are available from the UCSD Libraries and the digital copies of the work are intended to support research, teaching and private study. All items may be protected by the U.S. Copyright Law (Title 17, U.S.C.). Usage of some items may also be subject to additional restrictions imposed by the copyright owner and/or the institution. Use the "Send Us Your Feedback" link to be directed to the originating UCSD Library to request permission to publish or obtain a reproduction of a particular digitized item.

If you are the copyright holder and believe our website has not properly attributed your work to you or has used it without the requisite permission, please let us know. Please use the "Feedback" link found at the bottom of every page with your contact information and identify the content at issue, including a link to the relevant content if possible.

What is the technical architecture of the Digital Collections Website?

The Digital Collections Website is an expression of the UCSD Libraries XDRE (eXtensible Digital Resource Environment) framework which is built on the following components: RDF (Resource Descriptive Framework), Solr (search server based on Lucene), JSON (Java Script Object Notation data exchange format), SRB (storage resource broker), ARK (Archival Resource Key) and a Java based development platform. For the Digital Collections Website XDRE produces XML as a web service and uses XSLT, CSS and AJAX to produce the HTML output displayed in the browser.

What is the Digital Object URL and metadata link displayed in the descriptive metadata?

The Digital Object URL and metadata view provides the user with a citable persistent universal resource locator (URL); the technical information about how the digitized item was scanned; and additional descriptive metadata associated with the item that is indexed and searched including alternative titles, abstracts and translations where appropriate.

Searching Tips

The Search (keyword) option is available from the home page and every results page.

About Search:

- For an exact phrase search, enter words and/or phrases surrounded by quotes ("").
 - The default search will look for these words and phrases in titles, names, dates, topics and identifiers.
- To exclude a word or phrase, put a minus sign (-) before it.

- Keyword search does not support Boolean operators (AND, OR, NOT). However, entering a multiple keyword search will work like Boolean AND. Results will be returned only when ALL of the keywords appear.
- Searching is not case sensitive. For example, searching for 'dancers solomon islands' or 'DANCERS SOLOMON ISLANDS' will yield the same results.
- Very common words (a, and, the, do, of, etc.) are ignored.
- Results are sorted by relevance and the scoring of a result depends on a number of factors:
 - The more times a search term appears the higher the score. Also matches on rarer terms count more than matches on common terms.
 - If there are multiple terms in a query, the more terms that match, the higher the score.

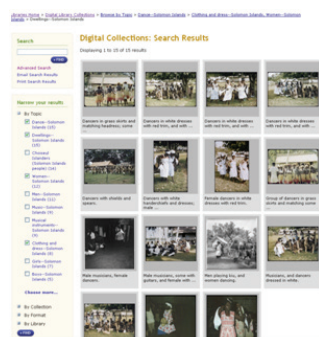
The Advanced Search option is available from the home page and every results page.

About Advanced Search:

- User can determine which Boolean operator to apply in search:
 - Find all words (AND)
 - Find any word (OR)
 - Without these words (NOT)
- Supports limiting search to specific fields: title, name/creator or topic or expanding search to keyword (title, name/creator, topic and notes).
- Supports searching full text (when available).
- Supports searching all collections or narrowing to a specific collection or multiple collections using check-boxes.


Can I narrow my search results more than once?

Yes. As you can see below, on your search results page, the plus symbol in the Narrow Your Results box allows you to see all possible terms by which you can narrow a search. For example, if you click on the plus symbol next to Topic you will see topics assigned to the items in your search results. To narrow the result set, choose the topics of interest by clicking the box next to each topic and then complete your selection by clicking on the blue Find button at the bottom of the box. Note that you can see all of the topics associated with your result set by clicking on the highlighted Choose more.... You may at any time select additional terms or deselect terms for your results, but always complete your selection by clicking on the blue Find button at the bottom of the box.



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IHM FAQs



FAQs

Images from the History of Medicine (IHM)

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Training and Media Lab

Digital Collections Department staff offer training and assistance to faculty and graduate students to help them get started on a digital project in the [Digital Media Lab](#).

We offer training for slide and image scanning, video digitization, audio recording/editing, text scanning, and basic video editing.

To make an appointment please call (847) 467-1080 or email digitalcollections@northwestern.edu.

The lab is open M-F 9:30am - 5:00pm

Office Visits

One-on-one training and office visits are available by request for help with the same topics that the [workshops cover](#), in a more informal setting and give you more individual attention. Office visits are possible for those who have the necessary software installed in your office. Contact [Julie Rudder](#) for more information.

Help for People Teaching With Media

Digital Collections staff are here to teach you how to use image databases such as [ARTstor](#) and the [Digital Image Library](#). These databases are a great way for you to share images with your students.

Images Libguide

See our [Images Libguide](#) for more a variety of resources to help with discovering and teaching about images. The Libguide covers materials available through NUL including [Teaching with ARTstor](#) and an introduction to the [Digital Image Library](#), as well as resources available elsewhere via [Recommended Websites](#).

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Images Research Guide

Guide to image databases and websites. Includes interdisciplinary, art, architecture, advertising, history, medicine, photography, science, and Pacific Northwest images. Tips on finding, evaluating, and using digital images.

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What's in the Guide

The Images Guide provides links to image databases and resources to help you find and effectively use Images in your scholarly work.




[Image credits](#)

Starting Points

Major image databases and image search engines

- **Images from UW Libraries** - licensed and local image databases available from the UW Libraries
- **Images by Subject** - image databases & websites by subject
 - All
 - Advertising
 - Architecture
 - Art & Design
 - History
 - Interdisciplinary
 - Medicine
 - Pacific Northwest (includes UW)
 - Photography
 - Science
- **Open Access Images** - images with few restrictions on use
- **Search Strategies** - find the right image for your project
- **Image Analysis** - interpret and analyze images
- **Citation & Copyright** - image citation examples and copyright information
- **Tools** - tools for editing, presenting, and working with images

Image Curator



Denise Hattwig

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Campus Library, LBA-308
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UW Libraries Images for Teaching, Learning, and Research blog

- New images: Maria del Mar's "La Corola Invertida"
- New images: collages
- Images in DPLA, the Digital Public Library of America
- New images: North American contemporary art

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About the Visual Resources Collection

Introduction

The Visual Resources Collection (VRC) provides digital images in all areas of visual culture in the Arts and Humanities. The VRC Digital Library contains approximately 300,000 images and grows through faculty requests and general collection development. Faculty are welcome to submit requests for new digital content to be added to this collection. Please contact **Robert Carlucci**, Manager, Visual Resources Collection to learn more about request procedures or visit us in the Arts Library, 180 York Street, Room B33 on the lower level.

Use of this collection is restricted to current faculty, students and staff of Yale University.

Using the VRC and other Yale Digital Image Collections

Access to the VRC Digital Collection is available through several portals including this page or via the [Yale Digital Collections](#) cross-collection search that encompasses content from other Yale collections including Beinecke Rare Books and Manuscripts, the Department of Manuscripts and Archives, the Department of Classics and the Lewis Walpole Library. In addition, a large selection of the VRC collection is available through [ARTstor](#).

Image Search Features

Simple Search operates as a general keyword search, using one or more terms. The Search Results Page includes features to refine your search by criteria such as Creator or Subject Heading. Individual image pages include hypertext metadata and a selection of related images to assist patrons in discovering content. Advanced Search features include "strict/fuzzy" parameters for each metadata field to handle spelling variations or uncertain terminology. A Guided Search allows patrons to navigate the collection broadly using selected criteria such as Creator or Subject Headings. These search and discovery features are designed to assist all Library patrons, from regular users who visit this Web site often to new or infrequent users seeking additional assistance, in locating images.

Image User Tools

With CAS login, patrons have access to advanced tools including a private workspace to collect images from search sessions and means to create and edit multiple groups of images for personal use or to share with other members of the Yale community. Image groups include a slideshow feature for classroom display and a quiz feature for individual study and exam preparation. Large images (1000 pixels) are available, suitable for PowerPoint presentations.

ARTstor

[ARTstor](#), an initiative of the Andrew W. Mellon Foundation, is a subscription-based digital image resource with more than 1,200,000 images of global art and architecture. The ARTstor Web site offers a variety of features useful for teaching support. In addition to content provided by ARTstor, a selection of the Yale Visual Resources Collection is also accessible through the ARTstor interface. This combined collection total more than 1,500,000 images.

Teaching with Digital Media


The Visual Resources Technology Specialist is available to assist faculty with classroom presentations and strategies for using images in teaching and research. Please contact Carolyn Caizzi to arrange an appointment.

Visual Resources Collection Administration

Search this collection

SEARCH


☒ VRC Only ☐ All or Advanced Search




Jean-Baptiste-Camille Corot, "Artist's Studio," ca. 1870-1872.

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Promoting Digital Collections


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CURIO *Imaging rare, unusual, and intriguing objects at the Brown University Library*




Total Eclipse of the Sun
July 17, 2013 by rness | 0 comments



The solar eclipse expedition team readies equipment on the steps of the Ladd Observatory before departing to Sweden


Charles H. Smiley was a professor of Astronomy and director of [Ladd Observatory](#) at Brown University from 1938 -70. During his career, he led fourteen solar eclipse expeditions to far flung locations around the world. Many of these expeditions are documented in scrapbooks and can be viewed in the [Brown Digital Repository](#). The scrapbooks serve as part astronomical log recording scientific data, part photo album, and part travelogue. The Smileys, along with their good friends and colleagues, the Reeds, were fastidious in their collecting of materials for inclusion in the scrapbooks. Everything from cocktail receipts to diplomatic correspondence were carefully pasted into place.


Processing the page images from the scrapbook labeled Sweden was of particular interest to me, having lived for a time in Västergötland myself. The scrapbook documents an astronomical expedition to record the total eclipse of the sun on June 30, 1954. Brown University sent teams to Canada, Pakistan, and Sweden to record the eclipse. An Eastman Kodak executive and two Brown students made up the Canadian team. Charles H. Smiley traveled to Pakistan with Brown Grad student Lt. Somachai Chansuvan, while Smiley's wife Margaret, along with Mary Quirk '22, Constance Herlihy Reed '34, and Donald S. Reed traveled to Sweden, the key point for observations. The scrapbook tells the chronological tale of the trip through ephemera, photographs, postcards, Swedish and American newspaper clippings, letters, and reports on the expedition, all providing a portrait of mid-century travel to Sweden.





Kungälv, Sweden

The expedition team arrived in Gothenburg on May 21st, where they spent some time sightseeing. In early June, the party departed from their lodgings at The Place Hotel, after loading all matter of astronomical equipment onto the roof of a red VW bus, and traveled inland to Småland. The group stayed at Sunda Herrgård, a lake country estate, and searched for the best site to observe the eclipse. Once the site, in a nearby rye field, was decided upon, local farmers helped to construct a cement pier and platform on which to mount the photo-theodolite





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Basic Marketing Plan Components for Promoting New Digital Collections, and for Milestones for Existing Collections

Write standard announcement with subject specialist liaison/curator

- Archive announcement in UFDChelp: <http://ufdc.ufl.edu/ufdchelp>
 - <http://ufdc.ufl.edu/AA00009727/>
- Blog announcement
- Update/add Wikipedia entry.
 - UFDC main:
http://en.wikipedia.org/wiki/University_of_Florida_Digital_Collections
- Email Cataloging to update/add collection level record
- Update/add to LibGuide(s) as appropriate
- Send announcement to subject specialist UF departments and groups
- Send announcement to the Director of Communications for standard wider distribution venues, which may include:
 - UF PR
 - UF Faculty update newsletter
 - Gator Times
 - Alligator
 - Gainesville Sun
 - Chapter One
 - Library News: <http://guides.uflib.ufl.edu/content.php?pid=16457&sid=270977>
 - Library news blog
 - UF Libraries on Facebook

Additional Lists/Venues to Consider

- Subject Specialist/Curator lists
- DISC: SUSDIGIT-L@LISTS.UFL.EDU
- SobekCM list: <https://lists.ufl.edu/cgi-bin/wa?A0=SOBEKCM-UPDATES-L>
- SobekCM highlights page: <http://ufdc.ufl.edu/sobekcm/development/highlights>
- Florida Libraries Journal: <http://www.flalib.org/> (see Fall 2011 issue with story on PCM)
- Image collection lists
 - diglib@infoserv.inist.fr
 - VRA-L@LISTSERV.UARK.EDU
 - IMAGELIB@listserv.arizona.edu
- D-Lib Magazine: <http://www.dlib.org/>
- FACRL newsletter: <http://facrl.fcla.edu/newsletter/newsletter.html>

- Lyris member newsletter <http://www.lyris.org/News/Member-News.aspx>
- ALA Digital Library of the week: <http://ilovelibraries.org/articles/digitallibrary>
- Scout Report: <http://scout.wisc.edu/Reports/ScoutReport/Current/>
- Archives: SAA and SFA: <http://www.florida-archivists.org/> (check with Archivists to send)
- Technical lists: ASERL ITDIIG and CODE4LIB
- DLOC list and newsletter
- UF LAC newsletter: LACNEWS-L@lists.ufl.edu
- Humanities/Digital Humanities
 - Center for Humanities and the Public Sphere
 - UF Digital Humanities list
- Exhibits and museum related
 - Check with Exhibits Coordinator for additional promotion, which may include: mcn-announce@mcn.edu and Smithsonian list for exhibits
- GovDocs
 - Check with Documents for additional promotion, which may include: GOVDOC-L@lists.psu.edu
- Newspapers
 - Check with Journalism for additional promotion, which may include: newslib@listserv.unc.edu
- Maps
 - Check with the Map Library and Special Collections for additional promotion, which may include: MAPS-L@listserv.uga.edu
- Rare books/textual studies
 - Check with the Map Library and Special Collections for additional promotion, which may include: SHARP-L@listserv.indiana.edu

Consider Additional Opportunities

For instance:

- A PowerPoint of selected items can be shown on the public facing computers in the different libraries
- Webinars on specific digital collections and milestones tend to be popular (NEFLIN, Tampa Bay Library Consortium, and others organize these events)

■ KE KUKINI: THE NEWSLETTER FOR UH MANOA LIBRARY ■

Collection News

South Asia: 19th Century & Earlier Imprints

Announcing a new collection of materials, entitled "South Asia: 19th Century & Earlier Imprints", on e-Vols. This digitization project aims to provide better and greater access to South Asia related 19th Century and earlier imprints on a variety of subjects, including folktales, philosophy, and religion. All these materials belong to the collections of Hamilton Library at the University of Hawaii at Manoa and are in the public domain.

Items in this digital collection include title pages, table of contents, and, when available, prefatory notes, and selected illustrations. Links will be provided to the catalog record, and to full text sites, if available. Full text will be provided on e-Vols, if unavailable elsewhere.

This project was conceived and coordinated by Monica Ghosh, South Asia Librarian. The digitizing and metadata was created by Philip Whitford (LIS Intern), in consultation with Jerrold Shiroma (Desktop Network Services), and Beth Tillinghast (Library Information Technology/eVols). Currently, there are 48 titles in the collection, but work on this project is expected to be ongoing, with regular additions to the content.



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Aga Khan Documentation Center at MIT

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Research Service · Library · Education

Part of AKPIA MIT & Harvard, the Center was established in 1979 by a gift from HH the Aga Khan to support teaching of and research on Islamic architecture.

About

Photos

Likes

Map

Highlights



Aga Khan Documentation Center at MIT shared a link via Christy Gruber.

14 minutes ago



Controversial mosque project kicks off in Istanbul

www.todayszaman.com

A controversial mosque project on Üsküdar's highest hill, Çamlıca, on the Anatolian side of Istanbul, kicked

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Aga Khan Documentation Center at MIT shared a link.

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Job announcement.

Middle Eastern Studies Librarian | University of Texas at Austin Libraries

lib.utexas.edu

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Simonetta Montonato



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Yesterday at 6:17am



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<https://www.facebook.com/pages/%DA%AF%D8%A...>

July 26 at 6:25am



Abdesselem Mahmoud



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June 7 at 11:08pm

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Arts/Humanities Website



Islamic architecture world

Album



Palestine Costume Archive

Museum/Art Gallery

132 · Representative Documents: Promoting Digital Collections

Inspiring Images of La Sagrada Familia

Posted on **August 1, 2013** by **Alison**



Photographer **Cyril Bays'** black and white images of **La Sagrada Familia** speak to a place lost in time. Gaudi's final project has been under construction for the last 130 years and completion is still not anticipated for another thirteen years. The intricacies of the cathedral are captured in these images and portray an understanding of the building's slow evolution. Bays' new work is focused on inspiring his viewers; he couldn't have picked a more apt subject.

Image Source: **Visual News**



Posted in **architectural history, architecture, art, images, photography** | [Leave a reply](#)

What's New



New Resources Bring Fashion, Renaissance to Life

In recent weeks, the Libraries have added several fascinating and useful online tools to the growing pool of [resources](#) available to the WUSTL community.



The [Berg Fashion Library](#) (Oxford University Press) is an online resource now available through the catalog, databases, and [Fashion research guide](#). Featuring fully cross-searchable text and images, it covers world fashion and dress, from pre-history to the present day. The collection includes the [Berg Encyclopedia of World Dress and Fashion](#) online, ebooks, reference works, images, and much more. More information about the content is available [here](#).



[Oxford Bibliographies Online \(OBO\) – Renaissance and Reformation](#) is also newly available online. *OBO Renaissance and Reformation* is a tool to quickly find significant and reliable resources (reference works, books, journals, archives, websites, and more) on selected topics in history and culture from the 14th through the 17th centuries. Articles are written by well-known and respected scholars, including Washington University's Barbara Murphy Bryant Distinguished Professor of Art History, William Wallace (see *Michelangelo Buonarroti*). Updates and new entries will be added on a regular basis. To learn more, visit [About OBO](#). WU Libraries also subscribe to *OBO Islamic Studies* and *OBO Social Work*.

December 13, 2011 in [Collections & Resources](#), [Databases & Catalogs](#) | [Permalink](#)

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Collection/Selection Policies

In order to sustain our progress, we must also seek funding, and digitize material which will facilitate in obtaining the support needed to deliver content and services to our target audiences.

The first question that must be addressed when a collection or portion of a collection is considered for digitization is: what is the copyright status of the materials? In a large collection, the copyright status might vary from item to item. This may require that different parts of a collection are more accessible than others. Most material considered for digitization and access on the open Web falls into one of the following three categories:

1. Public domain: works that never were, or are no longer covered by copyright. Works in the public domain may be used without permission. What's in the public domain?
 1. All works published before January 1, 1923.
 2. Works published between 1923 and 1964 and not renewed in the 28th year.
 3. Works published without copyright notice before 1989.
 4. Unpublished works whose author died before 1932; otherwise, the term is life plus 70 years.
2. Works for which the copyright is held by The University of Alabama
3. Works for which we have secured permission to digitize

We may also digitize works for which the copyright status is unknown and which would require research to determine their copyright status. This category also includes Orphan Works, which are works for which the copyright holder has gone out of business (in the case of publishers) or cannot be located. For works in this category, we may choose to provide limited access under the doctrine of Fair Use.

It may also be possible to provide access to digital surrogates for copyright-protected materials, using Fair Use or other provisions in the law. In addition to Fair Use, the Copyright Law provides specific exemptions established for archives and libraries. These provisions in the Copyright Law allow libraries to provide access to copyright protected materials without permission under certain conditions.

Even though the owner may have donated the physical item, the right to digitize the object (see the [Digital_Services_Permission_Agreement](#)) and make it freely available on the web (see our [Copyright_Guidelines](#)) are separate issues, and the owner of the current physical item may not own the copyright. Much content must be turned aside because we are unable to obtain legal permission to digitize and provide open access.

The significance of the collection is the next consideration. Significance depends on a number of indicators, but it is always the subjective judgment of a librarian, archivist, curator, or faculty member. The following questions may be used to establish the significance of a collection:

1. Will experts attest to the importance of the collection?
2. How does it fit into current or potential research activities?
3. How is the collection currently being used? How might digitization increase use of the collection?

collection?

4. Does the intellectual quality of the source materials warrant the level of access made possible by digitization?
5. Will digitization enhance the intellectual value of the material?

Current and Potential Users

There is some evidence that digitization always increases use, but current use is still an important indicator:

1. Are users consulting the proposed source materials?
2. Is current access so difficult that digitization will create a new audience?
3. Will electronic access to these materials enhance their value to users?
4. Does the physical condition of the originals limit their use?
5. Are related materials widely dispersed?
6. Are there librarians or archivists who might collaborate on the project?
7. Will digitization meet the needs of local users?

Organization and Descriptive Metadata

Metadata is also a necessary part of digitization. Descriptive metadata will enable users to find the object via search and retrieval mechanisms; other kinds of metadata will be needed for preservation, administration, online delivery, and reuse. The creation of descriptive metadata generally takes 2/3 of the time needed for any digital project.

No matter how important a collection might be, the collection must be organized and described before it is ready for digitization.

1. Has the collection been organized and processed?
2. Are there MARC records or some other form of catalogued records for the collection?
3. Is there a finding aid - either paper or online?

If the collection has not been organized, organization should be completed before the collection receives further consideration for digitization. If there is no form of description by way of a finding aid, catalogued entries, etc., project planning and project costs will increase. In order to create a finding aid or descriptive records, there must be ample documentation on the collection and the objects in the collection, otherwise the necessary level of search and discovery can not be supported. Users require factual description at the item level.

Existing description should be evaluated by the Metadata Librarian with regard to its quality and potential for metadata harvesting. All description should be brought up to minimum standards for shareable metadata before the digitization project has been completed; this additional work may add significant cost to the overall project.

Relationship to Other Digital Collections

It is important to contribute to "critical mass" of digital materials in the subject whenever possible. By complementing existing online collections, the value of your collection will enhance the subject area and, in turn, the user experience. The following questions can help guide selectors through this aspect of decision making:

1. If published material, has it already been digitized? All? Parts of the collection?
2. Would cooperative digitization effort improve this project? Could you find partners?
3. How does this collection fit in with other digital collections? Will the whole be greater than the sum of the parts?

4. Are there complementary collections in other institutions? Would one of these institutions be interested in partnering?

Formats/Languages/Nature of the Materials

Some formats are more established for digitization and online delivery than others. Currently, we have the equipment necessary to digitize:

1. unbound documents (such as letters) and photos;
2. unbound books in good condition, if not oversized;
3. bound books dependent upon condition, looseness of binding, margins and size;
4. fragile documents, dependent upon archivist recommendations;
5. slides and glass plate negatives
6. artifacts, dependent upon size; and
7. cassette and reel-to-reel (1/4 inch) audio tapes.

We do not currently support the online storage and delivery of video.

Special formats such as newspapers represent another type of material that would require special systems to store and deliver.

Foreign-language materials require project staff who are proficient in the language(s), which may add to the difficulty of assembling the project team. This factor may also add to the expense of the project and the timeline.

Creation of searchable text requires additional time and skills; non-Western languages present challenges. Searchable text in a foreign language requires the user to enter text in this language. In general, the decision to provide searchable text, either corrected or uncorrected, adds considerable expense to a text project and should be evaluated using the other factors noted above.

Another factor related to the format is the condition of the materials. Digitization may serve either a preservation or access need, but most projects address both issues. Digitization may protect fragile items by reducing handling of the originals. However, these materials must be able to withstand the handling necessary for digitization. If the determination has been made that the items can withstand digitization, the condition of the material will also be a factor in deciding whether to outsource digitization or perform the work in-house.


Sources of Funding

Digitization projects are funded with internal university funds and external grant funds. Oftentimes, the funding agency stipulates priorities for funding. The goal is to match a high-priority project with the appropriate funding source. Other funding opportunities may present more difficult challenges, such as requiring a large number of partners or a specific type of partner or specifying very short deadlines for completion of the work, without the possibility of an extension.

The best approach with regard to grant funding is to develop skeletal outlines for digitization projects for a number of important collections and then research potential funding sources. Once a good match has been found, the details of project planning can be finalized, bringing the project in line with funding requirements and evaluative criteria as closely as possible.

Selection references: [\[\[1\]\]](#) 

Campuses +UBC Directories +UBC QuickLinks +

a place of mindUBC LIBRARYDigital Initiatives

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Digital Initiatives » Documentation

About UsSpotlightDigitizers' Blog

PolicyStandardsEquipmentProject Planning Toolkit

Documentation

Policy

UBC Library - Digital Collection Development Policy Last revised October 6, 2010

Digitization Strategy Vision

The University of British Columbia Library is a collaborator and leader in the creation, access and preservation of digital materials. The Library's digital initiatives embrace new technology, methods of access, workflows and preservation strategies while building sustainable digital collections to support and enrich the educational, cultural and economic endeavors of the University, the People of British Columbia and communities beyond.

Policy

In considering materials for UBC Library digital collections some broad areas should be considered priorities: British Columbian, materials which directly support the curriculum, Faculty and Student research output, the material record of the University, and those materials which are considered to be rare or unique.

Collection Review Criteria and Questions

Value

1. Does the material have intrinsic value to current students, researchers or the broader community?
2. Is the material something already collected by the Library – does it deepen, broaden or enhance a current collection? Does it build on a current digital collection?
3. Does the material reside in a collection area that is weak or non-existent and does it offer potential research value for possible future programs at the University?
4. Does the material offer possibilities for funding, creating partnerships and collaborations which in themselves strengthen the Library in some way?
5. Is the material likely to be transitory in its current format? E.g. print, audio tape, video tape, cd-rom, dvd, data sets, film, etc. Would digitizing it create value for future research?

Usefulness

1. Does the material support the teaching and research functions of the institution?
2. Does the material support teaching and research within the province?
3. Does the material support broader teaching and research initiatives?
4. What is the likely demand for the material?

Access

1. By reformatting (print, audio tape, video etc.) or placing material in repositories is access broadened? E.g. better metadata for subject access etc.
2. Is material that is fragile in the current format (print, audio, cd, dvd, film) likely to be used more in a digital format?

+ People

+ Maps

+ Address

The Digital Initiatives Unit is a key part of the Library's effort to adapt to the evolving needs of faculty and students and to support teaching, research and learning at UBC. Our goal is to create sustainable, world-class programs and processes to make the collections and research at UBC available to the world and to ensure the authentic, long-term preservation of these digital holdings for the future.

SPEC Kit 335: Digital Image Collections and Services · 139

3. Does the material create a virtual collection of geographically scattered materials?
4. Does the target material duplicate resources already available digitally elsewhere? Could the Library simply point to their use?

Potential

1. Does the material help the Library to strengthen its mandate to explore, research and create using new technologies and formats? (see Digitization Strategy Vision)
2. Does the material provide opportunities for new collaborations?
3. Does the material provide an opportunity to develop and enhance mechanisms for access: metadata, new formats, new tools in scholarly communication etc.?

Available Resources and Technical Feasibility

1. Are there sufficient financial and human resources to complete the entire project?
2. If the project must be done in phases is it likely that there will be resources to complete them?
3. Comparing the resources consumed by the target project to other available projects are there compelling reasons to choose this project over another - preservation, access, value to present or future researchers etc.
4. Is the project ongoing for the foreseeable future? What are the ongoing resource cost estimates for a 3-5 year window?
5. Are the technical challenges so large that the project is likely to become unwieldy or unsustainable? Is the project, as it is currently conceived, simply impossible to do because of the technical challenges?
6. Is it possible to automate much of the technical side of the project to avoid overly labour intensive workflows?
7. What resources are likely to be needed for the ongoing curation of the material?
8. Are there technical issues around curation which need to be considered?

Rights Issues

1. Does the Library hold copyright for the material to be digitized?
2. Does the Library have written documentation from the rights owner allowing it to hold a digital copy of the material?
3. Does the Library require any other permission prior to embarking on the project?

Process

After reviewing the various questions the decision makers will weight criteria under "Value and Usefulness" as essential but the deciding factors are really under "Access and Potential" as most projects would likely stand up to the scrutiny of "Value and Usefulness". In prioritizing projects there should be elements from all criteria present. The issue of available resources and technical feasibility must always be considered and factored into the final decision and lack of resources or technical complexity may be the final deciding factors regardless of the merit of the project.

Last updated on February 17, 2012 @9:58 am



Archives & Records Management
Library & Information Center
704 Cherry Street
Atlanta, Georgia 30332-0900
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Fax: 404-894-9421
www.library.gatech.edu/archives

Georgia Tech Archives and Records Management Collection Development Policy

Mission

The Georgia Institute of Technology Archives & Records Management collects, preserves, exhibits, and makes available for research institutional archives, manuscripts, personal papers, organizational records, visual materials, rare books, theses, dissertations, sponsored research, and memorabilia. These materials primarily document the history of Georgia Tech and the activities of its faculty, staff, students, and alumni. The department also promotes research and scholarship through collections relating to the academic curriculum, provides a research experience for students in the use of primary sources, and preserves the legal and administrative documents of the Institute. In the latter role, the Georgia Tech Archives administers the Records Management program for the Institute. The Archives always seeks to augment its holdings, through transfer or donation.

Collecting Areas

Institutional Archives/Personal Papers/Organizational Records

The Archives houses the official records of Georgia Tech, which document administrative, research, faculty, student, and staff activities on campus from its establishment in 1885 to the present. The holdings of the Archives include institutional archives, manuscript collections, organizational records, correspondence, monographs, serials, and meeting minutes.

Papers of faculty members are a particular collecting strength, and include those of physicist Joseph Ford, historian Melvin Kranzberg, chemical engineering professor Helen Grenga, and sculptor Julian Harris. Papers of staff members, including those of Dean George Griffin and former librarian and novelist Frances Newman, form another important component of the collection. The activities of students are documented in organizational records such as those of the ANAK Society and DramaTech Theatre, as well as in personal papers such as those of Harold A. "Dutch" Faisst and Lowell Terrell. Papers of administrators, especially those of the Institute's Presidents, feature valuable information on the development of Georgia Tech from its beginnings in 1885 to the present day.

The Archives also maintains subject files and personality files, composed primarily of newspaper clippings, which provide ready reference on a multitude of Georgia Tech subjects.

Visual Materials

The Georgia Tech Photograph Collection, composed of images depicting the campus, faculty, and sports, is the centerpiece of the visual collection. The Visual Materials Collection also includes architectural drawings for some campus buildings, visual collections related to manuscript collections, and materials donated by the Institute, faculty, students and alumni.

Two significant collections of architectural drawings are the Fulton Bag and Cotton Mill Collection and the Aaron French Textile Building Collection.

Notable collections of personal photographs include the Dean George Griffin Photograph Collection, William Anderson Alexander Photograph Collection, and Robert Lee (Bobby) Dodd Photograph Collection, all of which document campus and athletic activities in the twentieth century. Harold Bush-Brown, former Georgia Tech professor, administrator, and architect, also served as district officer for the Historic American Buildings Survey (United States Department of the Interior, National Park Service) in the 1930s; his collection of photographs documents the Historic American Building Survey (HABS).

Digital Collections

In conjunction with the library's Scholarly Communication and Digital Services department, the Archives' digital collections provide access to cultural and historical resources of Georgia Tech. The collections support the instruction, research, and mission of the library and the Institute through collaboration with university faculty, students, and staff. Notable digital collections include "A Photographic Atlas of Selected Regions of the Milky Way," by E.E. Barnard; "Fulton Bag and Cotton Mills"; and "A Thousand Wheels are Set in Motion."

Also, in support of the Library's instructional mission, the Archives developed the campus E-Publication program. The Archives is responsible for identifying and collecting archival materials including campus e-publications, born digital materials, and other archival collections, some of which are selected for digital conversion and web access via the Institutional Repository, SMARTech. Some of the current e-publications are the *Blueprint*, *North Avenue Review*, and *Technique*.

Digital Materials

For inclusion in the Archives' digital repository, materials must fall within the Archives' standard collection policy (see page 1).

In addition, due to the availability of storage space, the Archives must give priority to certain types of electronic materials over others. In descending order of priority, the Archives will use the following criteria to make selection decisions:

1. Top priority given to items that only exist in digital form.
2. Items that are in danger of being lost due to degradation of their medium.
3. Items that are in danger of being lost due to the lack of availability of the necessary hardware to access the item.
4. Digital photographs should be transferred or converted into non-proprietary formats.
5. Items that support teaching and learning at Georgia Tech, e.g. items used in classes or research that may be accessed electronically in ways not possible in paper format.
6. Items that have a high value to the history of Georgia Tech that may be accessed electronically in ways not possible in paper format.

Georgia Tech Design Archives

The Georgia Tech Design Archives (GTDA) collects, preserves, and provides access to materials related to architectural design in the Southeast. The Archives' acquisition of the Heffernan Design Archives Collection serves as the foundation for expanding the architectural collecting area to include locations outside of Georgia Tech proper, specifically focusing on the design and development of the modern South.

For more information, please refer to the GTDA collecting policy.

Science and Technology

Another collecting initiative for the Archives is documenting the impact of Georgia Tech in the fields of science and technology.

As an example, the Joseph F. and Vary T. Coates Papers (MS #175), document science and technology and its potential impact on public policy, especially the activities of the U.S. Congressional Office of Technology Assessment.

Southeastern Textile Industry Records

Graduates of Georgia Tech's School of Textile and Fiber Engineering operated and supported mills throughout the Southeast. Consequently, the Archives houses strong collections pertaining to the textile industry, including the Fulton Bag & Cotton Mill Records, Chipman-Union Mill Records, and the Louis Magid Papers. Related to these records are collections documenting instruction in textile engineering at Georgia Tech, including the Charles A. Jones Papers, and a set of architectural drawings of the A. French Textile Building at Georgia Tech, featured as one of the digital collections of the archives.

The Archives actively collects materials documenting this important Southeastern industry.

Memorabilia

Rat caps, buttons, belt buckles, tickets, cheerleading uniforms, and Buzz bedroom shoes are examples of the treasures found in the Georgia Tech three-dimensional collection. Other acquisitions include gloves and class rings from early women graduates.

Theses and Dissertations

All theses and dissertations are stored electronically in the electronic theses and dissertation collection (ETDs) maintained by the Library's Scholarly Communication and Digital Services department. The program increases access to theses and dissertations by making them available over the Internet without regard to geography or time of day. ETDs also provide valuable institutional records in digital format linked through the Library's catalog. All copies are available on-line via the institutional repository, SMARTech.

<http://smartech.gatech.edu/handle/1853/3739>

The Library continues to maintain one copy of all student theses and dissertations from the early years of Georgia Tech until 2004.

Rare Books

The rare books collection supports and complements Georgia Tech's academic curriculum, with subjects including the history of science and technology, cartography, architecture, and science fiction. Rare book collecting began in 1958 with the acquisition of the first edition of Sir Isaac Newton's *Principia Mathematica* (1687). With this as a cornerstone, the collection was enhanced over the years by the acquisition of the second and third editions of the *Principia*, published in 1713 and 1726. In addition to the *Principia*, the library owns early editions of several other works by Newton, notably *Opticks* (1704), *Universal Arithmetick* (editions published in 1720 and 1769), and *The Method of Fluxions and Infinite Series*, published in 1736. A number of works by contemporaries of Newton such as Pemberton, Keill, and MacLaurin, as well as additional Newtoniana, round out this special collection.

The Library owns the nine-volume Dutch edition of Joan Blaeu's *Grooten Atlas*, or *Atlas Major*, published in Amsterdam in 1664-1665. Seventeenth-century Dutch exploration and commerce culminated in this atlas, one of the most sumptuous cartographic collections ever published. The Library also maintains a supporting collection of works about this atlas and cartography of the era.

Science Fiction

Forming the basis of the Bud Foote Science Fiction Center is a comprehensive collection of books and periodicals in this genre donated to the library by Professor Irving (Bud) Foote. This 9,000+ volume collection has been augmented by an additional 5,000 works of science fiction donated by friends of the library. In addition, noted science fiction writers David Brin and Patrick Malone have donated many of their works to this collection.

Faculty Publications

The Archives collects faculty publications. For electronic publications, please see SMARTech <http://smartech.gatech.edu>.

Records Management

The Records Management Division stores inactive departmental records, the retention of which is required to meet legal and/or fiscal directives. All records created by Georgia Tech are assigned a retention schedule in accordance with the University System of Georgia's Records Retention Guidelines.

Sponsored Research

The Archives collects sponsored research reports. For electronic reports, please see SMARTech <http://smartech.gatech.edu>.

Languages Collected and Excluded

English by far predominates, but materials in foreign languages are not excluded.

Donations to the Archives

The Georgia Tech Archives & Special Collections accepts donations from academic departments, faculty, staff, students, and alumni, as well as outside organizations and individuals. The department's archivists review items offered for donation for their relevance to the collection, preservation and maintenance concerns, and uniqueness. The size, organization, and physical condition of materials are a major consideration in acquisition, because each involves resource commitments. Due to space restrictions, the Archives cannot accept everything it is offered, nor can the Department make guarantees about exhibition or digitization of materials.

The Archives always seeks additional materials related to its current holdings. As the Archives has a very limited budget for purchasing materials, almost all such acquisitions are by gift.

UNIVERSITY OF HAWAII AT MĀNOA LIBRARY

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Digital Collections and Repository Program (D-CARP)

Tags: digital conversion, digitization, e-books, institutional repository, scanning, scholarspace

mission is to further the strategic goals of the UH Library related to digitization and open access: to "build distinctive and unique Hawaiian, Pacific, and Asian collections that benefit the University, the people of Hawai'i, the region, and the world.

Last Updated: Jun 3, 2013
URL: http://guides.library.manoa.hawaii.edu/dcarp
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[UHM Library Project Prioritization Criteria \(adapted from UCLA Library\)](#)

[UHM Library Project Selection Factors \(adapted from Indiana University DLP\)](#)

Hawaiian/Pacific Guidelines

Policy and Considerations for Digital Projects - Hawaiian/Pacific Collections - June 2006

Hawaiian/Pacific Collections and appropriate collection development librarians set the priority for materials to be digitized and for cooperative digital projects, in consultation with appropriate colleagues in DNS, Cataloging and Preservation departments, and other collections.

PRIORITY based on:

a. Importance of collection
b. Need to disseminate information
c. Availability of information elsewhere
d. Availability of funding
e. Availability of staffing
f. Form of final digital product (language, where hosted or archived, fee-based or free, etc.)

CONSIDERATIONS

a. Purpose of project
b. Audience
c. Copyright clearance process
d. Funding
e. Description of collection
f. Timeframe
g. Staffing
h. Equipment/Supplies/Workspace
i. Processing, pre and post digitization
j. Digitizing standards and quality control
k. Metadata
l. Access and standardized search method
m. Future considerations
n. Cooperative projects

Prioritization Criteria

Project Evaluation

The following criteria are designed to assess strengths and weaknesses of a proposed project and promote an analytical approach. They should be used to establish a strong rationale when requesting support from internal or external sources but they do not have equal weight, and not all may be relevant to any given project.

* The project provides significant support for research and instruction.
* There are faculty and library advocates for the project.
* The project's intrinsic value will ensure long-term use by a significant audience within and/or beyond the University community.
* The project can be completed with available funding, or has the potential to generate funding through grants, donors, or other external fund sources.

* The project will strengthen or enhance an existing digital resource, become part of an important virtual collection, or support a national initiative such as those sponsored by Association of Research Libraries and Digital Library Federation.
* University of Hawaii has intellectual property rights to the content and can manage any required restrictions to access, or can realistically solve any rights issues.
* The project falls within traditional areas of library service or moves our services in a direction consonant with the Library's strategic directions.

* The project advances sustainable models for scholarly publishing.
* The project brings credit to UH Manoa library in a manner likely to generate further digital library projects and funding.
* The project has local or regional importance, and represents an effort only UH Manoa/Library D-CARP can initiate.
* The project is reasonable, practical, and achievable.
* The project saves money in the long term by eliminating the need to acquire resources, or by freeing up staff time.
* The project creates or sustains a partnership that the library will find valuable for future development.
* There is a compelling argument for digitizing material that is deteriorating.
* The project will expand our technical infrastructure or contribute to the development of national digital library standards.

[adapted from: http://www2.library.ucla.edu/libraries/2639.cfm, accessed 10/30/08]

146 · Representative Documents: Collection/Selection Policies

Selection Factors

UHM Library holds a large number of collections that would be appropriate for digitization and online access. However, digitization projects are costly and require a commitment of staff time. The following list of criteria is recommended to guide selection of collections of analog materials for conversion to digital format. Selection is an activity led by content managers and specialists with the help of D-CARP.

Copyright Status

What is the copyright status of the materials? Most material considered for digitization and access on the open Web falls into one of the following three categories:

- Public domain: works that never were, or are no longer covered by copyright. Works in the public domain may be used without permission.
- All works published before January 1, 1923.
- Works published between 1923 and 1964 and not renewed in the 28th year.
- Works published without copyright notice before 1989.
- Unpublished works whose author died before 1932; otherwise, the term is life plus 70 years.
- Works for which the copyright is held by the University
- Works for which we have secured permission to digitize

Significance of the Collection

Significance depends on a number of indicators, but it is always the subjective judgment of a librarian, archivist, curator, or faculty member. The following questions may be used to establish the significance of a collection:

- Will experts attest to the importance of the collection?
- How does it fit into current or potential research activities?
- How is the collection currently being used? How might digitization increase use of the collection?
- Does the intellectual quality of the source materials warrant the level of access made possible by digitization?
- Will digitization enhance the intellectual value of the material?

Current and Potential Users

There is some evidence that digitization always increases use, but current use is still an important indicator:

- Are users consulting the proposed source materials?
- Is current access so difficult that digitization will create a new audience?
- Will electronic access to these materials enhance their value to users?
- Does the physical condition of the originals limit their use?
- Will digitization meet the needs of local users?

Organization and Descriptive Metadata

No matter how important a collection might be, the collection must be organized and described before it is ready for digitization.

- Has the collection been organized and processed?
- Are there MARC records or some other form of catalogued records for the collection?
- Is there a finding aid - either paper or online?

If there is no form of description by way of a finding aid, catalogued entries, etc., project planning and project costs will increase.

Relationship to Other Digital Collections

It is important to contribute to "critical mass" of digital materials in the subject whenever possible. By complementing existing online collections, the value of your collection will enhance the subject area and, in turn, the user experience.

- If published material, has it already been digitized? All? Parts of the collection?
- How does this collection fit in with other digital collections? Will the whole be greater than the sum of the parts?
- Are there complementary collections in other institutions?

Formats/Languages/Nature of the Materials

Some formats are more established for digitization and online delivery than others. D-CARP is best equipped to provide sustainable access to text, photographs, other 2-D visual materials, and compressed audio. We do not currently support the online storage and delivery of video.

Foreign-language materials require project staff who are proficient in the language(s), which may add to the difficulty of assembling the project team. Creation of text for non-Western languages requires the creator to enter text in this language and it may not be possible to provide [searchable](#) text, either corrected or uncorrected.

Materials must be able to withstand the handling necessary for digitization. If the determination has been made that the items can withstand digitization, the condition of the material will also be a factor in deciding whether to outsource digitization or perform the work in-house.

Sources of Funding

Digitization projects are funded with internal university funds and external grant funds. The goal is to match a high-priority project with the appropriate funding source. The best approach with regard to grant funding is to develop skeletal outlines for digitization projects for a number of important collections and then research potential funding sources. Once a good match has been found, the details of project planning can be finalized, bringing the project in line with funding requirements and evaluative criteria as closely as possible.

Project Description Form

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Selection Criteria for Digital Projects

[Worksheet \(doc\)](#)

Proposed digital projects must demonstrate viability by providing that there are no impediments that would prevent digitization and must address the significance of the project, so that projects can be evaluated and prioritized by the Committee.

Viability

In order for materials to be considered for digitization they must meet the following four criteria:

1. Duplication of Effort: The proposing Department or Library must demonstrate that the project does not duplicate other digital collections, of comparable quality and openly accessible, available from the University Libraries or from another institution via the web.
2. Restrictions: The proposing Department or Library must demonstrate that project materials are not subject to restrictions by the donor.
3. Copyright: The proposing Department or Library must demonstrate that project materials are either in public domain or that permission has been obtained from copyright holder, and that other uses protected by the Digital Millennium Copyright Act have been satisfied.
4. Extent and level of resource commitment: The proposing Department or Library must demonstrate their commitment to the digital project. This commitment includes: the support of the Department head or Library Director; Department or Library direct funding support or a commitment to seek outside funding support for the project; and a commitment of staff time for developing and undertaking the project.

Significance

All digitization project proposals must address the significance of the project to the University and Libraries missions in terms of one or several following criteria:


1. Programmatic Value: Does the project support current or emerging research or instruction in one or more specific subject areas or support the academic work of one or more defined user groups or information communities?
2. Accessibility/Added Value: Does the project enhance the value and/or the preservation of existing collections by making them more accessible, better integrated, and/or more likely to be used?
3. Historical/Cultural Value: How does the project contribute to the holdings of materials relating to the history and culture of the University, the region, the nation or international communities?
4. Intrinsic Value: Are the materials rare or of some other self-evident value, that the project would contribute to the reputation of the University libraries?
5. Collaborative Value: Does the project promote internal collaboration between or among units of the library, between the library and other University units, and/or external collaboration with other universities or institutions?
6. Developmental Value: Does the project promote a specific developmental or stewardship initiative?
7. Public Service Value: Does the project serve users beyond the immediate University community?

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Copyright and Images

In general, follow relevant contract, license or agreement and copyright law. The term of copyright in Canada is the life of the creator + remainder of calendar year of death + 50 years.

NOTE: Where use is permitted, a statement of attribution (source of image, photographer, owner of work, where appropriate, should always be displayed with the image.

Libraries and Cultural Resources digital image databases, such as ARTstor, provide access to over a million high-resolution digital images as well as presentation creation tools for teaching. To check for permissions for ARTstor images, check the [licensing database](#).

In addition, Libraries and Cultural Resources has acquired a further 67,000+ high resolution digital images and provides access to these from our in-house Image Catalogue. These digital images are licensed for educational use and have authentication for remote access. Information on copyright permissions for these images can be found as follows: Saskia, Archivision, Hartill, Ehrentraut, Art Gallery of Ontario, Davis, Bridgeman, Harappa. A list of all licensed image databases can be found at library.ucalgary.ca/images





The slide collection of 250,000 slides is being phased out. A selection of 20th/21st century slides will be browsable in Visual and Performing Arts library, 3rd floor, TFDL (Taylor Family Digital Library). The images represented in these collections include significant objects of visual culture and architecture from around the world and from prehistoric civilization to the modern area.

Royalty free images that you may want to use are available on various sites such as Wikimedia, National Geographic, Flickr as well as those licensed from Microsoft as part of your university access.

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For further information, contact Marilyn Nasserden, Liaison Librarian nasserde@ucalgary.ca or the Copyright Officer, Wendy Stephens, wstephen@ucalgary.ca or email copyright@ucalgary.ca

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Case Copyright Compliance Policy

Case Western Reserve University promotes discovery and communication of information that transform creation and use of copyrighted materials are an important part of the research mission, and respect to the academic ethic.

University policies regarding authorship, use of networked resources, and respect for federal copyright other. The Case [Intellectual Property Policy](#), [Acceptable Use of Computing and Information Technology Policy](#), and the [Copyright Compliance Policy](#) inform the Case community, diminish liability both for the institution, and help individuals take full advantage of appropriate legal exemptions in order to support teaching responsibilities.

Each member of the University community is accountable for copyright compliance. The [Copyright @Case](#) information about using copyrighted materials, various checklists and charts for informed decisions, legal changes, and support through University contacts.

[Copyright Compliance Policy](#) - overview of the Policy structure for basics, foundations, and copyright balance and how it facilitates your research activities...

[Exclusive Rights of Copyright Holders](#) - what your rights might be, or what you are engaged in holder's exclusive right...

[Fair Use Doctrine](#) - what it is, how to apply the four-factor test and use it, and more...

[Public Domain Charts](#) - use these date charts to determine when a work is still protected, the Policy's [Public Domain Chart](#) (revisions with permission for Appendix E (Laura Gasaway, U information on international & unpublished works, plus extensive, helpful footnotes, use the [Public Domain Chart](#) (Peter Hirtle, Cornell). U.S. books 1923-1963 that might not have been renewed domain and thus available for you to use via information on the [Stanford Renewal Data](#)

[Permissions](#) - tips on how and where to begin, when you need to seek permissions...

[Copyright Myths](#) - common myths to avoid, using copyrighted works to your advantage...

[Important changes in federal law](#) - why and how recent changes affect you...

[Web resources](#) - helpful for copyright basics, permissions, legislation, and more...

Scholarly Communications, Author's Rights & Digital Publications

Learn more about how to retain your copyrights when you publish, as well as more about the new model on the Case site for [Scholarly Communications and Author's Rights, and Digital Publishing](#).

Whether you are new to publishing, or are a student who needs to publish articles but protect your thesis publication value, the [Scholarly Communication Lecture Series](#) site has information and helpful content lists of publisher policies, information about NIH publication and copyrights, addenda forms to use in your discussions, and more about working with publishers to advance knowledge while protecting more of your rights.

We look forward to talking with you, or bringing a session to your department or group about new models to protect both you and your publisher's interests.

The content presented on this site is informational and is not to be construed as legal advice. Counsel is the appropriate source for legal advice.




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Copyright Policies for Collection Managers

In 2005, the Digital Asset Management Task Group on Content worked with university counsel to create guidelines for managers of digital image collections at the University of Colorado. These forms are intended to provide broad and general guidance for creating image collections used in teaching and research by the CU community. CU students, staff, and faculty should direct inquiries to Legal Counsel, University of Colorado.

[Best Practices for Acquiring Digital Content for Image Collection Managers](#)

[Image Collection Managers Checklist for Fair Use of Images](#)

The contents of this document may be integrated into another type of software, such as Excel or an image management software system, to keep electronic records of collection managers' good faith efforts in observing the four factors of fair use.

[When Works Pass Into the Public Domain](#)

Additional Copyright Resources for Collection Managers:

Visual Resources Association

Image Collection Guidelines: The Acquisition and Use of Images in Non-Profit Educational Visual Resources Collections
<http://www.vraweb.org/resources/ipr/guidelines.html>


Digital Image Rights Computator (DIRC)
<http://www.vraweb.org/resources/ipr/dirc/index.html>


- [Overview](#)
- [Copyright Policies for Collection Managers](#)
- [Digitization Best Practices](#) (pdf)
- [Metadata Best Practices](#) (pdf)
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Digital Library of the Caribbean (dLOC) Manual Guide to Permissions & Copyright/Public Domain Review

Introduction

In addition to digitizing materials following preservation standards, dLOC further supports preservation and access by ensuring that all applicable rights are respected and supported by seeking Internet distribution permissions as needed. Internet distribution permissions can be required for cultural and documentary heritage rights, privacy rights, and copyright.

This guide provides an overview of rights and responsibilities related to copyright and moral rights for digitization projects. The guide includes step-by-step procedures used by dLOC partners for evaluating rights and requesting permissions.

Permissions-Based Model

dLOC relies on a permissions-based model. In this model, dLOC members request permissions as the primary method for ensuring compliance with copyright, moral rights, and other applicable rights. Using a permissions model allows dLOC to provide equitable support for rights-holders and the public good. This is especially helpful for dLOC as an international collaborative, with different rights protected and understood in different countries and institutions. The permissions model supports discussing rights as a collaborative opportunity. The permissions-based model complements the process of reviewing materials for their status under copyright or within the public domain.

Rights & Responsibilities

Copyright law has changed dramatically in the US in the last 50 years and even more so when viewed on an international scale. Copyright is a property right that seeks to balance the rights of the creator with the rights of the global society. Copyright is but one of many rights and responsibilities that must be considered when digitizing materials. Digitization makes use of new and emerging technologies, technologies whose use may not yet have applicable laws supporting their use for the global public good.

Moral Rights

In addition to copyright, creators may also retain moral rights to their works. Moral rights are generally the creator's right of attribution and right of integrity for the work, but can include many specific rights depending on the type of work and the law of the country. Moral rights are separate from other rights,



and creators retain moral rights even after transferring copyright or ownership of the work. dLOC supports moral rights by ensuring proper attribution is included for materials, for their creators and the partner institution that contributing materials. Moral rights also grant creators the right to integrity which offers protection for holism of the creator's work. dLOC supports these rights again by ensuring that works are presented and preserved as artifacts. The U.S. does not yet fully recognize moral rights, limiting support only to visual art creators' right of attribution, right of integrity, and right to prevent destruction of their work (1990 Visual Artists Rights Act). The U.S. has a reductive view of moral rights compared to many countries. France offers a counter model where moral rights may survive the expiration of copyright.

Cultural Heritage Rights

In many countries, cultural heritage and public institutions have specific additional rights and responsibilities. These may include provisions to support access, preservation, use in teaching, and use in research. These responsibilities may include rights for certain uses that would otherwise be prohibited by the creator's rights.

Copyright

Copyright law varies from country to country. Though many of the Caribbean Basin countries are Berne International Copyright Convention signatory nations, it is often difficult to determine which set of laws to apply or what the term of protection may be from one country to another or, for that matter, from one year to another.

The copyright laws of the European Union and the United States represent the Caribbean's most challenging and longest lasting copyright protections. When in doubt it is often a safe bet to apply the laws of those countries. For assistance understanding United States copyright legislation and duration of protections see: *Cornell University's Copyright Term and the Public Domain in the United States*.¹

When an item selected for digitization is scanned in its country of origin, the laws of the country of origin should be understood to apply. However, when an item selected for digitization is scanned away from its country of origin, consider both the laws of the country of origin and the laws of the location from which the digital resource will be made accessible via the Internet and *apply those laws that afford the item the longest protection*. For content providers using the centralized services of the *Digital Library of the Caribbean*, the laws of that location are the laws of the United States. Applying the longest protections may not be to the advantage of archives, libraries and museums, but this policy affords the *Digital Library of the Caribbean* the greatest protection under the international law.



Permissions, Evaluating for Copyright/Public Domain, and Handling for Orphan Works

Evaluating for Copyright/Public Domain

Evaluation for copyright status will vary based on the jurisdiction, type of materials, whether the work was officially published, and whether the work was created by an individual, corporation, or government. International trade agreements have assisted in standardizing many areas to a default length of copyright and for many it is the life of the author plus either 50 or 70 years.ⁱⁱ Copyright requirements and length are subject to change based on legal changes.

Overview of Permissions

Because of the collaborative opportunities presented by requesting permissions and the complexities of copyright law, dLOC partners focus on requesting and receiving permissions to support the digitization, online access, and long-term preservation of materials.

dLOC partners frequently work with publishers and copyright owners to request permissions. Copyright owners can grant permissions to dLOC through any partner or by contacting the dLOC Coordinator.

dLOC's permissions process has been refined over the course of many years. Currently, dLOC partners use a template letter as a cover letter to send to rights holders along with a template form for the grant of permissions that rights' holders are requested to sign.

The cover letter template provides basic information: on dLOC, the permissions model wherein rights' holders retain all rights, and the included grant of permissions.

The grant of permissions template is the standard agreement signed by all who grant permissions. The grant of permissions explicitly states that the rights' holder is only granting:

- a non-exclusive grant of permissions for on-line and off-line use for an indefinite term. Off-line uses shall be consistent only with the maintenance and preservation of an archival copy.
- Digitization allows dLOC to generate image- and text-based versions as appropriate and to provide and enhance access using search software.

To ensure the permissions model is clearly understood, the grant of permissions also specifically states that dLOC is *not* requesting and is *not* being granted permissions for commercial or for-profit uses.



Overview of the Process to Request Permissions

Requesting permissions does require locating the person or entity holding the rights and sending them the permissions request letter and grant of permissions. Most often, simply locating the person is the most difficult part of this process. Luckily, the Caribbean fosters many rich collaborative networks and often other dLOC partners can assist in locating particular rights' holders.

The dLOC cover letter and grant of permissions templates cover most of the information needed, including:

- the scope of dLOC as a collaborative, international digital library
- where and how the work will be used
- any future uses envisioned
- the specific rights being requested

Partners will need to amend the templates to include the specific creator, title, and item information for the item for which permissions are being requested. Placeholder text in red marks where the information needs to be updated in the templates. The templates are included with this guide and are also available from the dLOC website.

Partners will need to, maintain documentation on the process of requesting permissions: when, where, and to whom permissions have been sent; and similar documentation on any responses received from rights' holders.ⁱⁱⁱ This documentation is important for internal workflows. Further, if the rights' holders prove to be un-findable, the documentation will show due diligence in the process. With this documentation, some institutions will proceed with digitization. For example, some institutions will digitize orphan works for open access online. The works are displayed with a note stating that the institution believes the use to be acceptable per copyright and other laws and requesting that any concerned parties contact the institution, and then providing contact information.^{iv}



Workflow Steps

Evaluating materials for copyright:

1. Review or contact a legal advisor to review the country's copyright laws.^v
 - a. Wikipedia offers a general summary with links to further reading as a first step in this process.^{vi}
2. Note: items published before 1900 are often simple to review, and most often are in the public domain.
3. Determine further research requirements, which may include:
 - a. What are the copyright terms based on (publication date, author death date, material type)?
 - b. For copyright terms based on years after the death of the creator, consult reference materials to determine when the creator died.^{vii}
 - c. Are there any special considerations?
4. Conduct any additional research needed copyright, and conduct research on other rights when needed.
5. Decide on the next action:
 - a. Determine the work is in the public domain.
 - b. Determine the work has an unclear status and request permissions.

Requesting Permissions:

1. Determine the appropriate contact for requesting permissions.
2. Locate contact information for the rights' holder or an appropriate group to forward the request.
 - a. Scholars and others who have been in contact with the rights' holders are often able to pass on the inquiry and/or to share contact information.



PERMISSIONS

COPYRIGHT STATUS

Many of the digital resources here were created from public domain materials - that is, materials not protected by copyright. However, in many other cases the materials are still within copyright and the owners have only granted permissions for access and preservation. This is the case for many modern materials, including artworks, newspapers, books, oral histories, journals, and more.

Additionally, there are many materials for cases where the rights holder and status was not clear, and so the contributing institution followed normal due diligence to locate the rights holder and, finding none, digitized the materials for access and preservation with a note for any rights holder, if found, to contact the institution. Also, a number of materials have been digitized from the US for creation and presentation as part of a new work, supported as a transformative creation of works under US copyright.

For questions on the status of any materials or for more information on any procedures, please [contact us](#).

PERMISSIONS OVERVIEW

The [SobekCM system](#) - here powering the University of Florida Digital Collections (UFDC), the Digital Library of the Caribbean (dLOC), and many other digital collections - holds digital resources made from source materials contributed by libraries, archives and museums of the University of Florida and its many partner institutions.

Many of the digital resources were created from public domain materials - that is, materials not protected by copyright. However, in many other cases the materials are still within copyright and the owners have only granted permissions to the University of Florida for Internet Distribution. Moral, cultural heritage, and other rights may be present in addition to copyright. Copyright laws vary by country and type of material, so the information here cannot address the complexity of the law. Users are responsible for respecting all copyright restrictions.

Fair Use is explicitly supported and encouraged for materials. As with all uses within Fair Use, [proper citation/attribution](#) should be included.

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§107 · Limitations on exclusive rights: Fair use

Notwithstanding the provisions of sections 106 and 106A, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include—

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.

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Proper attribution should include at least:

- Title/Name of the resource
- URL of the resource (listed in the citation as the permanent link), or the URL of the collection where the resource can be found
- Name of the holding institution

Attribution elements may be found in the "Citation" view, available for every item.

For materials in the [Digital Library of the Caribbean \(dLOC\)](#), please include this in the citation:

Digital Library of the Caribbean (dLOC), <http://www.dloc.com>

CITATIONS IN A CV

Author/creator materials that have been contributed to the digital collections for permanent preservation and access support scholarly and public discourse and so should be include in CVs and other materials that document contributions. Citation of contributed materials in a CV should include the same information as a standard citation for attribution. For a CV, the citation format should follow the style standard in use.

Depending on the type of material contributed, there may be an existing standard category where these citations can be listed. Often enough, these will be listed within a section like "Creative Works or Activities" with a short description and then the contributed materials. Also, these are frequently listed under a section within publications, often "Miscellaneous" or "Non-refereed" depending on the resources.

Typical information for listing author/creator contributed materials includes:

Author name(s). Title/name of resource. Digital Collection/Library (e.g., Digital Library of the Caribbean, UF Digital Collections, etc.). Publisher (institution through which the material is published, which may be the George A. Smathers Libraries, University of Florida). Publication date listed in citation for the resource. URL of the resource.

Possible example:

Sullivan, Mark V. "Data within University of Florida Digital Collections." *UF Digital Collections*. George A. Smathers Libraries. 2011. <<http://ufdc.ufl.edu/AA00000032/00001/>>.

PERMISSION FOR USE

Users assume all liability for copyright infringement and are advised to contact the Holding Location for copyright information and permission to use the electronic versions. Permission must be obtained for display, publication, commercial use, or any other use of the digital materials in these collections *except as allowed under [Fair Use](#)*.

The Holding Location is noted in the "Citation" view of any item. Exact copyright information can be found by [contacting](#)

[us](#) regarding any item in question.

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Bibliographic Records

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Florida Geological Survey Publications

All [Florida Geological Survey \(FGS\) Publications](#) are available for use under the terms of [Creative Commons CC0](#).

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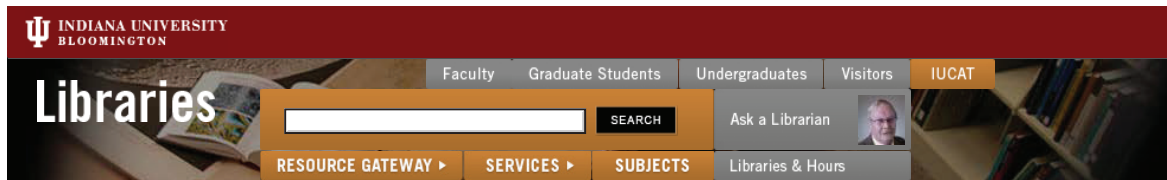
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last updated: 11/10/2011

Using Images

Using images presents additional challenges because they often do not have any identifying information printed on them to help identify who owns the copyright of the item. Permission to use an image is most likely still needed, regardless of how difficult it is to find the owner. There are some sources to help find the copyright owner, or there are alternative sources of images that may be useful.

Using Images in Teaching

You may be able to use the images by relying on one of the statutory limitations within copyright law such as [fair use](#) or [section 110 \(1\)](#) which covers face to face teaching. If your use does not fall within one of these, you may need to obtain permission.

Using Images in Publications

This is actually the most frequently asked question at the library regarding copyright. If you want to use an image in a publication, you need to go through the same steps as using any other material. So, you first need to determine whether the material is still covered by copyright protections, whether your use is a fair use, or whether you need to obtain permission from the owner.

Finding A Copyright Owner

This is hard! If the image is not well known, it may be difficult to find the copyright owner. There are a few databases that may be of use though:

[Google Image Search](#) A Google search may reveal who the artist is, if you don't already know. If you use the advanced search features of an image search, you can filter by usage rights.

[ARTStore](#) A digital image library of over 1,000,000 images in the areas of art, architecture, the humanities, and social sciences.

[Artist Rights Registry](#) Once you determine who the artist is, you can check here to see if they are represented and licensing can be determined.

[The Digital Image Rights Computer](#) is a database that walks through a decision tree regarding the use of image. You need to know the copyright status of the image already though for best results.


Alternative Sources of Images

Kenneth Crews at Columbia University has compiled an excellent [list](#) of places to look for images that are in the public domain, or that have licenses attached that support noncommercial uses.



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Intranet (Library Staff Only)

The Library of Congress >> Researchers

 **Prints & Photographs Reading Room** PRINTS AND PHOTOGRAPHS DIVISION

[Home](#) >> [Copyright and Other Restrictions...](#) Find in [Rights & Restrictions Pages](#) [go](#)

Copyright and Other Restrictions That Apply to Publication/Distribution of Images: Assessing the Risk of Using a P&P Image

This document provides guidance on some of our most frequently asked questions about rights to images in Prints & Photographs Division (P&P) collections:

1. [Can I use an image that I've found in P&P's collections?](#) (This discussion includes information on [how long copyrights last](#))
2. [This all seems complicated when all I need is for you to sign a form giving me permission!](#)
3. [If it displays for me off-site \(searching from somewhere other than a Library of Congress workstation\), does it mean it's ok to use?](#)
4. [How should I credit the Library as the source of the images I'm using?](#)
5. [What's the worst that might happen if I decide to publish an image whose rights status is uncertain?](#)

The information below applies to use of material in the United States. Use outside the U.S. is governed by the [laws of the country in which the material is being used](#).

1. Can I use an image that I've found in the P&P collections?

The answer to this question involves considering other questions:

- a. **What do you know about the rights associated with the image?** ([more about this](#))
and
- b. **How do you plan to use the image?** (For instance, if your use falls under the "fair use" clause in the copyright law, copyright will be less of an issue, though you will need to pay attention to any donor restrictions) ([more about this](#))

Sometimes the answer is very clear. Other times the answer isn't clear at all.

In all cases, it is the researcher's obligation to determine and satisfy copyright or other use restrictions when publishing or otherwise distributing materials found in the Library's collections.

1a. What do you know about the rights associated with the image?

When the Prints & Photographs Division has information about the rights associated with an image or a collection of images, it conveys that information to researchers through catalog records and/or rights statements.

Can you find:

- **An associated catalog record (text giving data about the specific image)** in the [Prints & Photographs Online Catalog](#)? ([more about catalog records](#))
- **A rights and restrictions statement** giving information about rights? ([more about rights and restrictions statements](#))

If no catalog record data or rights statement is available, you will need to find the rights information related

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Using Images: Copyright & Fair Use

Using Images Identifying Images For Reuse

Using Images Print Page

Fair Use Explained

What is Fair Use?

Fair use provisions of U.S. copyright law allow use of copyrighted materials on a limited basis for specific purposes without the permission of the copyright holder.

Is my use fair? -- The four factor test:

FACTOR	WEIGHING TOWARDS FAIR USE
Purpose of use	Nonprofit, educational, scholarly or research use; Transformative use: repurposing, recontextualizing, creating a new purpose or meaning
Nature or type of work	Published, fact-based content
Amount Used	Using only the amount needed for a given purpose; Using small or less significant amounts
Market Effect	If there would be no effect, or it is not possible to obtain permission to use the work

It is necessary to weigh all four factors to decide whether a fair use exemption seems to apply to a proposed reuse. Courts take a holistic approach -- they do not simply add up a positive or negative for each factor.

Judges have tended to focus on two questions that collapse the four factors:

- Does the use **transform** the material, by using it for a different purpose?
- Was the **amount taken appropriate** to the new purpose?

To help support a fair use case for an image:

- Use lower resolution or thumbnail versions where possible;
- Place the image in a new context or use it for a new purpose; and
- Use only the parts of the image needed for the purpose

In addition to fair use, consider [Using images that are openly available for reuse](#)

Why Copyright and Citation Matter

Properly citing sources protects against plagiarism.

- Plagiarism is using someone else's work without giving them credit. This is a form of academic dishonesty that is considered a serious offense and is handled by university processes.
- Properly citing a work is essential in an academic community but does not protect against copyright infringement.

Following fair use principles protects against copyright infringement.

- Copyright infringement can occur when using someone else's copyrighted work without permission or without a solid fair use case, and is a legal matter handled by the courts.

To make a fair use assessment:

- Review [the four factor test](#)
- Watch the [Fair Use Overview](#)
- Consult the [Codes of Best Practice in Fair Use](#)

Ask the expert

Need help with copyright questions?

Email copyright-lib@mit.edu

Fair Use Overview

Special Considerations for Images

Photographs of people may involve rights of privacy or publicity, state and/or federal laws which limit the use of a person's likeness. Consider:

- Using photographs of people taken in larger public scenes
- Avoiding photographs of famous people, or people engaging in private activities
- Being aware that Publicity rights limit commercial uses

Photographs of works of art may involve the rights of the work's creator/copyright holder. Consider:


- Using photographs of 2-D public domain works -- these are usually not protected by copyright

Buildings designed after Dec. 1, 1990 are copyrighted. Consider:

- Using photographs taken from a public place

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Images at the Library

Most images acquired by the Library, including those found in ARTstor may be used in the classroom. Exceptions are stated when applicable.

These images are **not to be used for publication purposes** without the permission of the copyright holder.

To enquire about obtaining rights and images, write to [Media Resources at libmedia@uottawa.ca](mailto:libmedia@uottawa.ca).

No permission no PPR no showing

Public showing of copyrighted material without permission or PPR (Public Performance Right), regardless of the purpose of usage, is an infringement of copyright.

The Library assumes no responsibility if an image is shown illegally in a classroom or elsewhere on campus. Responsibility falls to the user to ensure that copyright is respected for the material used.

The penalty for illegally using copyrighted materials in a classroom:

- The Copyright Act states that a person found guilty of infringement of public performance may be fined or imprisoned or both.
- The fine can be up to \$25,000.
- Every individual involved in the violation is liable.

Copyright guide

The *Canadian Copyright Act* governs how images of various formats may be used in the classroom.

The *Canadian Copyright Act* applies even if:

- Images are rented, purchased or personally owned;
- Images are only partially shown;
- Images are shown within a non-profit, educational context;
- Images are shown to small groups.

Section 29.7 (3) indicates that images **cannot** be shown in public places, including classrooms, without public performance rights (PPR).

Even if a video is being shown for educational purposes, and where no admission is being charged, you must secure public performance rights (PPR).

Fair dealing is more restrictive than the fair use provisions in the United States, particularly in regards to education and teaching.

Sections 29, 29.1 and 29.2 of the Copyright Act provide that it is not an infringement of copyright to deal fairly with a work **for the purposes of research, private study, criticism, review or news reporting**.

Public domain


Works that are in the public domain are not protected by copyright and can be used and copied freely.

- Copyright for **images of all works** (including paintings, drawings, sculptures, maps, etc.) subsists for the remainder of the calendar year in which the author dies, and a period of 50 years following the end of that calendar year.
- Copyright for **images of photographic works** subsists for the remainder of the year of the making of the initial negative or plate from which the photograph was derived or, if there is no negative or plate, of the initial photograph, plus 50 years.

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2. The prime considerations for decisions on reproductions are the condition of the item to be copied or reproduced, the nature of any third-party rights or interest in the item(s), and the purposes for which the images are requested.
3. Users who wish to include a copy (in any format) obtained from materials held by the University of South Carolina Special Collections Libraries in publications, web pages or other electronic media, films, exhibits, etc., must first obtain written permission from **the holding library**.
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In the case of material that is still in copyright, or in which it is otherwise likely that a third party has rights, it is the university libraries' policy to require that an applicant get written permission from the relevant rights holder before any images are supplied for publication in any medium.

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Special Collection Libraries (ie: **Holding Libraries**)



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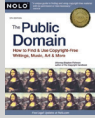
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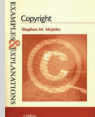
- Determine if a work is in the Public Domain
- What is considered "Fair Use"?
- Find the Copyright Holder
- Artistic Appropriation & Reuse

Comments (0)


Books on Image Copyright and Fair Use



The public domain : how to find & use copyright-free writings, music, art & more
Call Number: KF3022.Z9 F57 2004 [Paley Stacks]



Copyright : examples and explanations
Call Number: KF2995 .M35 2006 [Law Library]



Permissions, a survival guide : blunt talk about art as intellectual property
Call Number: KF3050 .B54 2006 [Paley Stacks]

Comments (0)

Disclaimer

Resources listed on this page and guide are informational only and should not be substituted for legal advice.

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Determine if a work is in the Public Domain

- Copyright Term and the Public Domain in the United States
- Digital Copyright Slider
- Copyright Term Calculator
- Public Domain Works DB
An open registry of artistic works that are in the public domain.

Comments (0)

What is considered "fair use"?

- Digital Image Rights Computerator
- Copy Photography Computerator
- Checklist for Fair Use (Otis)
- Checklist for Conducting a Fair Use Analysis before using Copyrighted Materials (Cornell)
- Fair Use Overview
The Stanford University Fair Use Overview guide is comprised of content from NOLLO

Comments (0)

Find the Copyright Holder


- Author's Permission Guidelines
Options to consider when publishing visual media
- Copyrights Clearance Center
Offers annual copyright licenses and pay-per-use licensing services
- Writers, Artists, and their Copyright Holders (WATCH)
Provides copyright contacts for writers, artists, and prominent figures in other creative fields

Comments (0)

Artistic Appropriation and Reuse

- Intellectual Property and the Arts
This is the seventh in a series of articles sponsored by the CAA Committee on Intellectual Property (CIP).
- Creative Commons
provides free tools that let authors, scientists, artists, and educators easily mark their creative work with the freedoms they want it to carry. You can use CC to change your copyright terms from "All Rights Reserved" to "Some Rights Reserved."
- The Photographer's Right
Your Rights and Remedies When Stopped or Confronted for Photography
- Artists' Rights Society (ARS)
A copyright, licensing, and monitoring organization for visual artists in the United States.

Ask the Librarian?



Jill Luedke

[Ask Us](#)

Sorry, Jill is unavailable to chat. Email me, please:
jluedke@temple.edu

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jluedke@temple.edu

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Note about this guide

Content in this guide has been appropriated from the *Visual Literacy Guide* created by the Image Services Team at the University of California, Irvine.


Thank you, Virginia Allison and your team at UC Irvine.



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Publication or Public Exhibition Use (download form)

Permission to use resources for publication or public exhibition must be obtained in writing from the Digital Library and Archives and the copyright holder. In a written application ([Digital Image Permission and Order Form](#)) please indicate which items you are seeking to publish or exhibit and where you wish to publish or exhibit them. DLA would appreciate receiving copies of any publications using items from the collections. Use of our resources must be only for the purpose stated. If you later wish to make a different or additional use of our resources (particularly if you will be publishing or exhibiting them), you will need make another application for permission.

The following credit line and citation are required for publication and/or exhibit:

[Title of collection, (control number)], Digital Library and Archives, University Libraries, Virginia Tech [URL, if applicable].

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How to Cite DLA Resources and Materials

Journal of Technology Education, Digital Library and Archives, University Libraries, Virginia Tech (<http://scholar.lib.vt.edu/ejournals/JTE/>)

Palmer, Earl. "Woman Preparing Grit Bread." (undated) VT ImageBase, Digital Library and Archives, University Libraries, Virginia Tech. <http://spec.lib.vt.edu/imagebase/palmer/full/ep504.jpeg>

International Archive of Women in Architecture: Lilia Skala Collection, Ms2002-100, [Watercolor of dining area, undated] VT ImageBase, Digital Library and Archives, University Libraries, Virginia Tech. (http://imagebase.lib.vt.edu/view_record.php?URN=IAWASK0057).

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Images Research Guide

Guide to image databases and websites. Includes interdisciplinary, art, architecture, advertising, history, medicine, photography, science, and Pacific Northwest images. Tips on finding, evaluating, and using digital images.

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Ethical Use & Copyright [Comments\(0\)](#) [Print Page](#)

Image Copyright and Ethical Use

Digital images are electronic resources that need to be used responsibly and with an awareness of copyright and ethical use best practices. Most databases and web sites provide information about how their images can be used. It is important to read this information carefully, and comply with all usage guidelines. Usage guidelines can vary considerably, so be alert to differences and details.

The UW Libraries outlines some general do's and don'ts for **electronic resources**. Please see [Responsible Use of Electronic Resources](#).

The UW Copyright Connection provides information about many aspects of copyright, including [Compilations](#), [Music and Images](#) and [Images of Art and People](#).

[Appropriate Use of UW Resources](#) is published by UW Information Technology and provides additional copyright information and guidelines for using electronic resources.

[Comments \(0\)](#)

Checklists

Checklists can help you think about your ethical responsibilities when using images. Use these checklists to help determine if your image use is fair and ethical.

Fair Use Checklists

[Fair Use Analysis Checklist, Cornell University \(pdf\)](#)

[Fair Use Checklist, Columbia University](#)

Ethical Use Checklist

[Ethical Image Use Checklist, UW Libraries \(pdf\)](#)

[Comments \(0\)](#)

Brief Definitions

You may encounter the below terms in your efforts to use images ethically and legally. Brief definitions and links to more information are included here.

Intellectual property

Creative products and results of intellectual work, including designs, images, symbols, art, and architecture.

For more information:

[World Intellectual Property Organization](#)

Copyright

Legal right of creators to control how their works are used by others. Images may be subject to multiple copyright claims, including claims by artists, photographers, designers, institutions, corporations, or others.

For more information:

[UW Copyright Connection](#)

Copyright Term

The period of time a work is covered by copyright. The copyright term is limited by copyright law.

For more information:

[Copyright Term and the Public Domain in the United States \(Cornell University\)](#)

Public Domain

When a work is not covered by copyright (because the copyright term has expired, the creator has released the work, or the work was never copyrighted) it is in the public domain. The public then holds the rights to the work.

For more information:

[UW Copyright Connection - Images of Art and People](#)

Fair Use

A provision in copyright law that allows for the use of copyrighted works under some specific circumstances and for particular purposes such as criticism, comment, scholarship, or research. Fair use is determined by the following four factors (from Chapter 1, Section 107 of the [Copyright Law](#)):

- the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes
- the nature of the copyrighted work
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole
- the effect of the use upon the potential market for or value of the copyrighted work

To help you determine if your use is a "fair use," consult one of the fair-use checklists in the box to the right.

Why Fair Use?

"Fair Use is an essential part of copyright law. Its purpose is to allow you to use or quote copyrighted material without permission or payment in order to create new culture"

- from *Fair Use is a Right!* video by Kristian Perry for the [Center for Social Media](#)

[Fair Use Is A Right! from Kristian Perry on Vimeo.](#)

[Comments \(0\)](#)

Ethical Use and Copyright Resources

National Press Photographers Association

National Press Photographers Association (NPPA) Code of Ethics

Ethical guidelines for documentary photography and visual journalism.

[NPPA Ethics in the Age of Digital Photography](#)

Essays on ethics in photography by John Long, NPPA Ethics co-chair and past president. Includes "[Visual Lies](#)," "[Changes to Photographs](#)," and "[Digital Manipulation](#)."

For more information:

[UW Copyright Connection - Fair Use](#)

Open Access

"Free and unrestricted online availability," according to the [Budapest Open Access Initiative](#). Open Access images are typically images that archives, libraries, museums, or copyright holders have chosen to make available online without restrictions on distribution or reuse.

For more information:

[UW Libraries Open Access FAQ](#)

License agreements

Contracts between the UW Libraries and digital content providers that determine how the content can be accessed and used. License agreements are often more restrictive than copyright or fair use laws, and override these other provisions. Terms of Use typically describe how users may use particular databases or resources. An example is [ARTstor's Terms and Conditions of Use](#).

For more information:

[UW Libraries' Responsible Use of Electronic Resources](#)

More definitions

[US Copyright Office FAQ Definitions](#)

[US Copyright Office Definitions](#)

Comments (0)



Center for Social Media at American University

Media-related copyright and Fair Use information, codes, best practices, videos, and toolkits



VRA Fair Use Statement on the Use of Images for Teaching, Research, and Study

Statement on scholarly image use and Fair Use from the Visual Resources Association

Comments (0)

Books on Copyright and Fair Use



Reclaiming Fair Use - Patricia Aufderheide; Peter Jaszi
ISBN: 9780226032276
Publication Date: 2011-08-15



Cutting Across Media - Kembrew McLeod (Editor); Rudolf Kuenzli (Editor)
ISBN: 9780822348115
Publication Date: 2011-07-15



Copyfraud and Other Abuses of Intellectual Property Law - Jason Mazzone
ISBN: 9780804760065
Publication Date: 2011-10-05



Copyright Clarity - Renee Hobbs
ISBN: 9781412981590
Publication Date: 2010-04-07

Comments (0)

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Yale UNIVERSITY LIBRARY

Visual Resources
Tags: art, art_history, digital_images, history of art, images, pictures, visual, visual_culture
Admin Sign In

The Yale University Visual Resources Collection's guide to digital image resources.

VRC: Services & Hours
General Image Resources
Image Resources by Subject
Museum Collections
Advanced Research
Copyright & Citation Help
Digital Image Help
Video Tutorials
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Site Index and Related Guides

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Copyright Information

- US Copyright Office
 - US Copyright Law and the Fair Use Doctrine | Fair Use in Education and Research, Columbia University Library, Copyright Advisory Office
 - Fair Use of copyrighted materials for educational purposes is determined by four factors
 - the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
 - the nature of the copyrighted work;
 - the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
 - the effect of the use upon the potential market for or value of the copyrighted work.
 - US Copyright Office: How to Investigate the Copyright Status of a Work (PDF)
- Learn about Public Domain | Copyright Term and the Public Domain Chart (Cornell University)

A work of authorship is in the "public domain" if it is no longer under copyright protection or if it failed to meet the requirements for copyright protection. Works in the public domain may be used freely without the permission of the former copyright owner.
- Digital Image Rights Computer (DIRC)

Developed by the Visual Resources Association, the Digital Image Rights Computer (DIRC) program assists the user to assess the intellectual property status of a specific image documenting a work of art, a designed object, or a portion of the built environment so that the user can make informed decisions regarding the intended educational uses of that image.
- Images for Academic Publishing and ARTstor

Certain images provided by the Met available through ARTstor are publication-quality images and are available free-of-charge for use in scholarly publications. These images will have an IAP icon below the thumbnail. Users will have to agree to a terms and conditions statement to download the publication-quality images.
- Yale University Library Copyright Circulars


Read about Bridgeman Art Library, Ltd. vs Corel Corporation, US District Court, 1998

United Kingdom-based company, which marketed transparencies and CD-ROMs of reproductions of public domain works of art brought suit against Canadian corporation, alleging copyright infringement, violation of the Lanham Act, and unfair competition. Upon defendant's motion for summary judgment dismissing the complaint and plaintiff's cross-motion for partial summary judgment, the District Court, Kaplan, J., held that: (1) United Kingdom-based company's transparencies and CD-ROMs lacked sufficient originality to be copyrightable under United Kingdom law; (2) even if company's images were copyrightable, company did not make out its claim of infringement; and (3) company failed to establish violation of Lanham Act.

- Association of Research Libraries 2007 Know Your Copyrights Brochure for Teaching Faculty
- Center for Social Media Best Practices for Fair Use

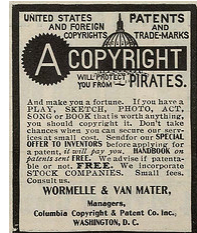


With the launch of NGA Images, the National Gallery of Art implements an open access policy for digital images of works of art that the Gallery believes to be in the public domain. Images of these works are now available free of charge for any use, commercial or non-commercial. Users do not need to contact the Gallery for authorization to use these images. NGA Images offers more than 20,000 open access images. [Click here for recent additions.](#)



For more open access images, see ARTstor's Images for Academic Publishing (IAP) Initiative.

US Copyright Office RSS Feed



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And make you a fortune. If you have a PLAY, SKETCH, PHOTO, ACT, SONG or BOOK that is worth anything, you should copyright it. Don't take chances when you can secure originality and wealth cost. Send for our SPECIAL OFFER TO INVENTORS before BRIDGEMAN or PATENTZ and FREE. We advise if patentable or not. FREE. We incorporate STOCK COMPANIES. Small fees. Consult.
WORMELLE & VAN MATER, Managers, Columbia Copyright & Patent Co. Inc., WASHINGTON, D. C.

US Copyright Office

- S.912 Television Consumer Freedom Act of 2013

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- [American Library Association Information on TEACH Act](#)

- [Stanford University Copyright and Fair Use](#)

Thorough website relating to Fair Use in the educational context.

- [Columbia University Copyright Advisory Office](#)

Thorough website about the relationship of copyright law and higher education organized by Kenneth Crews,

- [North American Coordination Council Japanese Library Resources: Image Use Protocol](#)

Guide for using images from Japan for publication.

- [Creative Commons](#)

"Provides free licenses and other legal tools to mark creative work with the freedom the creator wants it to carry, so others can share, remix, use commercially, or any combination thereof."

When you need to purchase rights to publish a copyrighted image, look here:

- [Art Resource](#)

Clearing house for the rights of major European and American museums, archives and collections.

- [Artists Rights Society \(ARS\)](#)

Clearing house for the rights of the majority of the artists active in the 20th century.

- [WATCH File](#)

A database of copyright contacts for writers, artists, and prominent figures in other creative fields.

Citation Guidelines*

Digital images, like text, must be cited when used in papers, articles, books, etc. Don't forget citing a digitized version of an image is different than citing the original object. A very good guide that includes how to use images is the 2008 edition of Sylvan Barnet's *A Short Guide to Writing About Art*, which is available through Yale Libraries.

Chicago Manual of Style

[The Chicago Manual of Style](#): Online version of the 15th edition. [See chapter 12](#) for detailed information on artworks. [The Chicago Manual of Style](#) is available also available in print editions at many YUL libraries.

Here is an example of a proper citation for a photograph in Chicago Style. The image was located in the Library of Congress Prints & Photographs Division online catalog.



Footnote or Endnote

Ann Rosener, "Don't let pretty labels on cans mislead you," 1942, Photograph, Washington D.C., Library of Congress, Prints and Photographs Division, FSA – OWI Collection, <http://hdl.loc.gov/loc/pnp/fsa.8e10753>.

Bibliography

Rosener, Ann. "Don't let pretty labels on cans mislead you," 1942. Photograph. Washington D.C., Library of Congress, Prints and Photographs Division, FSA – OWI Collection. <http://hdl.loc.gov/loc/pnp/fsa.8e10753> (accessed June 10, 2008).

Additional citation guidelines:

[A Manual for Writers of Research Papers, Theses, and Dissertations](#) by Kate L. Turabian is available at numerous Yale Libraries has ample information in a section called Visual Sources. Turabian style indicates paintings, sculptures, photographs, and other artworks should only be cited in notes, not bibliographies. Titles of paintings are italicized while titles of photographs are set in quotation marks.

Examples:

Georgia O'Keeffe, *The Cliff Chimneys*, 1938, Milwaukee Art Museum.

Ann Rosener, "Don't let pretty labels on cans mislead you," 1942. Photograph, Washington D.C., Library of Congress, Prints and Photographs Division, FSA – OWI Collection, <http://hdl.loc.gov/loc.pnp/fsa.8e10753>.

APA (American Psychological Association) Style

[Publication manual of the American Psychological Association](#) is available in print at the YUL Libraries.

MLA (Modern Language Association of America) Style

[Using the Principles of MLA Style to Cite and Document \(Online\) Sources](#)

A summary of MLA style as applied to online sources - from the companion website to *Online! A Reference Guide to Using Internet Sources*. Click [here](#) for clear information about citing multimedia sources including works of art in a MLA list of Works Cited.

[MLA handbook for writers of research papers](#) is available in print at the YUL Libraries.

**Provided by Ian McDermott, formerly Assistant Librarian at the Yale Center for British Art*

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Patron Guide to Copyright and Historical Materials

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[Privacy and Publicity Rights](#)

[Conducting Your Own Rights Evaluation](#)
[Assessing the Risk of Using an NLM Item](#)

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Privacy and Publicity Rights

Privacy and publicity rights are separate and distinct issues from copyright. Patrons wanting to use materials from the Library's collections or website are responsible for determining whether privacy and publicity rights need to be addressed, the nature of the item, and considering how it will be used.

While copyright laws protect the copyright owner's property rights in the work, privacy and publicity rights protect the interests of the people who are the subject of the work. Issues pertaining to privacy and publicity may arise when a patron contemplates the use of letters, oral histories, diary entries, photographs, or reportage in visual, audio, and print formats in the Library collections. Because two or more people are often involved in the work (e.g., photographer and subject, interviewer and interviewee) and because of the ease with which various digital media can be reused, photographs, audio files, and motion pictures represent materials in which privacy and publicity issues emerge with some frequency.

The distinctions among privacy rights, publicity rights, and copyright are best illustrated by example: An advertiser wishes to use a photograph for a print advertisement. The advertiser approaches the photographer, who owns the copyright to the photograph, and negotiates a license to use the photograph. The advertiser is also required to determine the relationship between the photographer and the subject of the photograph. A formal relationship, usually a release form signed by the subject, will permit the photographer to license the use of the photograph for all uses. If no formal relationship exists that permits the photographer to license the use of the photograph for all uses, then the advertiser must seek permission from the subject of the photograph because the subject has retained both privacy and publicity rights in the use of their likeness. The publicity right of the subject means that a person's image may not be commercially exploited without consent and possibly compensation.

While copyright is federally protected under the [United States Copyright Act](#), with statutorily described fair use defenses against charges of copyright infringement, neither privacy nor publicity rights are subject to federal law. However, they are subject to state laws; what may be permitted in one state may not be permitted in another. Although fair use is a defense to copyright infringement, it is not a defense to claims of violation of privacy or publicity rights. Causes of action related to privacy and publicity may also be pursued under the federal Lanham Act, 15 U.S.C. § 1125 (a), e.g., unauthorized uses of a person's identity in order to create a false endorsement.

While a person's right to privacy generally ends with individual's death, publicity rights associated with the commercial value of an individual's name, image, or voice may continue. For example, many estates or representatives of famous authors, musicians, actors, photographers, politicians, sports figures, celebrities, and other public figures continue to control and license use of those figures' names, likenesses, etc.

Although the risks of using an image for comment or criticism or other non-commercial use may be less than for use in advertising or other commercial purposes, the risk can still be high if the person depicted is held up to ridicule or presented in a libelous manner. While it is true that famous or public figures who seek recognition have thereby surrendered some privacy, they may retain the right to control the commercial use of their image (likeness, voice, signature, etc.). This principle recognizes that a celebrity's image can be an asset in trade.

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U.S. National Library of Medicine, 8600 Rockville Pike, Bethesda, MD 20894
National Institutes of Health, [Health & Human Services](#)
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Last reviewed: 27 January 2012
Last updated: 23 July 2013
First published: 10 June 2008
Metadata | [Permanence level](#): Permanence Not Guaranteed

Managing Digital Assets

178 · Representative Documents: Managing Digital Assets

The University of Alabama (UA) Libraries DigiPres group will determine the need to normalize or migrate files pending loss of access due to obsolescence. Decisions will be made on a cost/benefit basis with consideration for the needs of our stated audience.

[High Level Policies](#)

[Security and Business Continuity Policies](#)

[Recommendations for Authors and Creators](#)

Division of Digital Content

1. **Level I support** is for content digitized in formats and with methods supporting the current archival standards, and for which we have digital rights management permissions and documented access permission. This is our most dedicated level of support. It includes collection of technical and administrative metadata, bit-level preservation, and commitment to migrate content as formats change over the years. An example would be a manuscript collection digitized by Digital Services.
2. **Level II support** is for content which may not have been digitized in currently supported archival formats, but for which The University of Alabama Libraries has committed long term access support, and for which we have digital rights permissions and documented access permissions. An example would be Electronic Theses and Dissertations.
3. **Level III support** is for content which needs to undergo regular change, and hence is not appropriate for inclusion in LOCKSS; however, it is to our benefit to offer bit-level preservation for this content until it needs to change. An example of this would be software necessary for either migration or emulation.
4. **Level IV support** is for content which may not have been digitized in currently supported archival formats, but for which The University of Alabama Libraries has committed short term access support, and for which we have digital rights permissions and documented access permissions. An example would be Undergraduate Research Papers.
5. **Level V support** is for content for which The University of Alabama Libraries has not committed access support, but which is currently managed by Digital Services, and for which we have digital rights permissions. An example would be files digitized at the patron request.

Support Level	Example	Committed to sustain access	Migration Support	Emulation Support	Long Term Retention	Bit-Level Preservation	Annual Review	Local Backups
Level I	Manuscript collection digitized by us	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Level II	Electronic Theses and Dissertations	Possibly	Possibly	Possibly	Yes	Yes	Yes	Yes
Level III	Open source software for rendering archival content	No	No	No	No	Yes	Yes	Yes
Level IV	Undergraduate Research Papers	No	No	No	No	No	Yes	Yes
	Material							

Level V	digitized at patron request	No	No	No	No	No	No	Yes
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Committed to sustain access

Every feasible effort will be made to continue access to this content. This may involve migration to new formats, or development and maintenance of emulation methods. This level of institutional commitment can only be made for content created in current archival format standards. Content not created in current archival standards is much likely to be migratable to new formats. However, if the content continues to be of value and either such migration is feasible and retains the significant properties of the content, or if emulation support is feasible, then continued access will be supported.

Migration Support

1. Formats of archival files and versions of metadata will be stored on the top layer of the file system, in a flat text file exported regularly from the database where all entries to the storage system are entered and monitored regularly for format or metadata migration requirements.
2. Descriptive, administrative, and provenance metadata will be stored in current schemas and formats in the file system as specified.
3. Technical metadata will be extracted from archival files and formatted for storage into appropriate schemas (local profiles are currently under development, drawing from standards such as MIX for images, TextMD for text, AudioMD for audio).
4. Open-source software which renders the current archival format, if available, will be stored in the archive. This will enable migration to newer file formats after the current ones become obsolete.
5. A copy of an open-source operating system which supports the open-source software, if available and feasible, will be stored in the archive.
6. Software and documentation necessary for emulation (recreation of the current user experience of our delivery system) will be stored in the archive.
7. File system information which enables emulation of the operating system to support the file system will be stored with the content.

Emulation Support

1. In addition to the migration support above, open-source software needed for creating derivatives and providing web delivery may be stored in the archive.
2. Documentation of current procedures for recreating the current online user experience may be stored in the archive.

Bit-Level Preservation

1. MD5 checksum scripts will run before each tape backup to verify content is not corrupt, and will notify the repository administrator of any errors. Backup copies of current checksums are stored on a separate server, and scripts on a third separate server verify checking scripts run as scheduled and without error.
2. We are and will continue to be involved in LOCKSS or a similar preservation network, supporting at least 6 copies of the archival content across a geographically disbursed area. All archival content will be made available to this system.

Annual Review

1. Prior to obsolescence, all content will be evaluated for preservation measures, which may involve either migration (reformatting) or emulation. Dependent upon their decisions and the availability of resources and viable migration/emulation methods, efforts will be made to continue accessibility. All preservation measures taken will be recorded.
2. If continued accessibility is deemed infeasible or advised against, online access will end, and stored content and metadata will be deleted.

3. The definition of obsolescence used in these statements is that in which the approved computer systems and software on the University of Alabama Library computers can no longer render viable access to the content in the file without emulation services.

Long Term Retention

1. Digital content will be named according to our file naming scheme and organized according to our file storage scheme on our storage server.

Local Backups

1. The storage system is covered by a weekly full backup and daily differential backups. The weekly full backup is duplicated, and a copy is sent offsite, with at least a two-month rolling backup schedule.

Descriptive Metadata

1. Up to 2 versions of descriptive metadata will be stored, the original and the most recent. Captures will be made quarterly from the delivery software web directories. If the metadata found there is more recent than what is stored, it will be placed in the archive. Version 2 of each metadata file will be overwritten with each new capture.

Our current preservation Network is [[The Alabama Digital Preservation Network](#) 

- [Organization of completed content for long-term storage](#)
- [Formats](#)
- [File Naming and Linking for LOCKSS](#)

[Jlderidder](#)

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Northwestern University



The library at Northwestern University

Digital Image Library

Northwestern University is working on a Hydra head that will provide extensive functionality for its Digital Image Library (DIL).

What is Digital Image Library?

DIL is an implementation of the Hydra technology that provides a repository solution for discovery of and access to images for staff, students, and scholars. It is comprised of three applications: a public-facing search and discovery interface, a restricted workflow management interface (currently in Drupal), and a restricted metadata editor interface (currently in XForms) with an Authority Tool feeding vocabularies from the library's integrated library system (Voyager).

Search

News & Events

- Hydra winter meeting
- HydraHead 6.3.0 and ActiveFedora 6.4.0 released
- Virginia Tech becomes the 19th Hydra Partner
- Active Fedora 6.3.0, HydraHead 6.2.2, Sufia 2.0.1 released
- Avalon webinar

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Developer links

- [Hydra Wiki developers' pages](#)
- [Hydra on Github](#)



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Background

In 2007 the Library assumed responsibility for the Visual Media Collection (Art History Slide Library) and had to evaluate issues in three major areas of image collection management: digitization and cataloging, service assessment and promotion, and providing tools to make the collection useable. The Visual Media Collection was to become a wider Digital Image Library, thus collections and affiliated services were evaluated to determine how they would integrate with the digital repository and transition from serving one discipline to many. The result was the development of DIL : an institutional repository for images built using the Hydra technology framework and based on the Fedora digital repository system.

DIL is an implementation of the Hydra technology that provides a repository solution for discovery of and access to images for staff, students, and scholars. Some important features are:

- Build custom collection of images using drag-and-drop
- Re-order images within a collection using drag-and-drop
- Nest collections within other collections
- Create details/crops of images
- Zoom, rotate images
- Upload personal images
- Retrieve your own uploads and details from a collection
- Export a collection to a PowerPoint presentation
- Create a group of users and authorize access to your images

Our Hydra application also has a REST API that a robust metadata cataloging tool and a migration process utilize. This Hydra-based API ensures that the objects get indexed in Solr and updated in Fedora, all with simple REST calls.

Avalon

Northwestern University is collaborating with Indiana University on the Avalon Project. Avalon will use Hydra technologies to provide a powerful repository for use with video materials.

University website:

<http://www.northwestern.edu/>

Hydra website:

Digital Image Library (restricted to users with NU NetID)

Status: development

Screencast:

[Digital Image Library](#) (approx 3 minutes)

Digital Project Support Framework

Washington University Digital Implementation Group (DIG)

April 3, 2007

Revision J

1 INTRODUCTION

Recent years have seen the emergence of a number of scholarly digital projects on the Washington University campus. These have ranged from small student projects to larger faculty-driven undertakings such as American Lives. However, several obstacles to further development of such work remain, including long-term preservation, short-term support, a consistent knowledge base, common tool support, and integration of digital materials into larger digital library or repository systems. These problems often limit how these projects are valued as scholarly or pedagogical resources.

The primary purpose of this document is to establish a *lingua franca* for digital projects at Washington University, integrating the perspectives of faculty, library staff, and other interested parties in the University community. A significant step toward such a common understanding is the recognition of the challenges that different members of the community will face as they develop digital projects, and of our shared goals as we develop a University digital library and related infrastructure. This document does not attempt to establish *specific* procedures for accepting and developing digital projects, nor standards that such projects should follow. Instead, it represents an agreement as to what kinds of procedures and standards should be developed on a University-wide basis.

To that end, this document establishes different classes of digital projects as a preliminary step to providing them appropriate support. Explicit criteria as to what support any given project merits remain to be determined at a later date. Eventually decisions regarding the level of support allocated to a proposed project should be made on a consistent rather than an *ad hoc* basis. Furthermore, while the University Libraries have committed to playing a central role in providing such support, this document is not presented from the perspective of the Libraries, or any given school or division of the University, but rather from the University level, so digital projects created by the library would in no way be synonymous with "University projects" described in this document.

In conjunction with other institutional steps, this document also represents a commitment to provide a greater level of support to projects at all levels, and is therefore intended to increase development of digital projects, especially by faculty, and specifically to encourage development of digital projects as a scholarly activity. At the same time, it is intended to encourage this development in a disciplined way that will help to ensure the successful execution of digital projects, and to most effectively leverage the resources available for digital project development.

2 PROPOSAL PURPOSE

This paper describes a framework for handling digital projects at Washington University. The purpose of this framework is to address some of these issues and discuss ways in which the University can structure activities to support these projects.

The issues addressed are:

- Long-term maintenance of digital projects
- Role of a central digital library
- Role of a digital asset repository

3 PROJECT SCOPE - WHAT ARE DIGITAL PROJECTS?

For the purposes of this proposal, digital projects are defined as some combination of scholarly research, research tools, and collections of artifacts that are significantly computer-aided and usually web-based. For example, an interactive literary scholarly edition, a web site that presents an organized collection of digital photos and maps on twelfth century London, or a virtual exploration of the pyramids. What are not addressed by this proposal are interactive databases where the underlying content is expected to change rapidly or over long periods. For example, the student information system and the library catalogue are not covered. The focus, therefore, is on faculty or student-driven scholarly digital projects where the result is somewhat akin to a book, paper, or museum exhibit (in its formal intellectual content, not as media).

3.1 THE STRUCTURE OF A DIGITAL PROJECT

The conceptual structure of scholarly digital projects can be broken down into two general pieces.

1) Content— At the core of a digital project is the content made up of data and metadata. The data is the scholarly material. It may include images, film clips, paper or other text blocks, sound clips, maps, etc. Some of the material may be the work of the scholars involved in the digital project or it may be the work of others. The works may be digital in origin or digitized copies of non-digital work such as scanned images. Whereas the data is the primary scholarly information, the metadata describe information about the data. For example, the data might be a scanned photograph. The metadata might describe who took the photo, when it was taken, and when it was digitized. Metadata is the information needed to classify and catalogue the data. In theory, data with appropriate metadata could be incorporated into other digital archives.

2) Presentation— Presentation includes both tool development, which allows researchers to submit queries and derive specific information from a project's data set, and static presentation, such as the web page and interface of a project. So, for example, a literary archive may have a static web page through which users can call up different editions of an author's work; it may also allow users to pose queries, such as word counts within different documents. The web page is static and the querying tool is dynamic, but both are presentations of the content.

Scholars who wish to build digital projects must recognize the difference between content and presentation if they hope to develop projects that are responsive to research needs and are preservable for the long term. By properly creating data and metadata as separable from the tools and interface through which they are accessed, the content can be re-purposed (in part or in whole) and re-published in other formats, including future formats not yet developed.

In order to provide optimal support for digital projects, Washington University recognizes as a best practice the separation of content from presentation. Specific implementation of this best practice will vary from project to project, and will likely change in response to scholarly needs.

4 NON-PROJECT DIGITAL ASSETS

Not all digital projects properly belong to a digital collection or project. Sometimes members of the University community may create a digital object in isolation—a scanned photograph for classroom use, for example. In the analog past, personal collections of photographs would often be accompanied by clues that gave such objects context, such as writing on the back identifying its subject or when or where it was taken. A significant drawback to digital resources is that they typically have little or none of this kind of identification. Typically, digital assets created for personal use in the classroom are only nominally identified, if at all.

Such assets become problematic when a faculty member approaches the university with curation or delivery requests. These classroom resources may constitute valuable resources that deserve preservation, but the lack of documentation for such a resource would present a significant obstacle to curation.

Washington University hopes to offer a curatorial service for these and other orphaned resources, or non-project digital assets, in the form of a digital asset repository, discussed later in this document. Such a repository will provide a valuable service to the university community, but will also require faculty and other creators of such assets to acknowledge minimal metadata and formatting standards in order to make their resources preservable.

5 WHAT ARE THE CHALLENGES?

Three interlocking challenges must be met for successful, long-term scholarly digital project development at the University.

- 1) Duration** – Digital projects are created for various purposes, from limited short-term use in a single course to long-term, broader scholarly use. To complicate matters, the purpose of a project often changes over its lifetime. A project originally conceived as a tool in an individual's research may later be recognized as a valuable resource for an entire community. Finally, and most importantly, long-term preservation remains a stumbling block in the acceptance of projects as long-term investments. Unlike books, which stay fairly stable after publication, digital projects often die when the original creator retires, technology changes, or

when direct funding runs out. One of the goals of this framework is to propose a method to retain digital projects (or their contents) over decades, thus improving their value as scholarly work.

- 2) **Content (digital asset) management** – Content or digital asset management is important to the long-term success of the entire digital library endeavor. By properly segregating content from presentation—and even within these categories, separating data from metadata and static presentation from tool development—projects better ensure their longevity, and help clarify the roles of the scholars and curators involved. Once these pieces of a digital project are elucidated, it is easier for the library to ingest the data, and for scholars to study and share the resources across projects.
- 3) **Value as a scholarly activity** – Finally, digital projects and their contents present the same problem of recognized scholarly effort that any book or paper presents. How does one determine if a project is of scholarly value and should be preserved? There are established mechanisms in the print world for this evaluation. Peer-reviewed journals, book publication procedures, and library selection processes are all part of this process. Currently, similar mechanisms are not as codified in the digital world. Although this framework does not address the issue of scholarly value directly, it does maintain that the University must decide whether a project is worth long-term financial investment.

6 PROPOSAL

There are five elements to this proposed framework:

1. **Recognition of Presentation/Content Structure**
2. **Establishment of a Common Set of Project Definitions**
3. **Establishment of a University Digital Asset Repository**
4. **Establishment of a University Digital Library**
5. **Establishment of a Digital Project Web Portal**

6.1 Presentation/Content Structure

It is important to recognize a distinction between 1) developing and preserving digital content and 2) developing presentation and tools. This distinction will help clarify the responsibilities and investments required of various parties in the development of digital projects.

6.2 Common Set of Project Definitions

The following sections offer categories for describing a digital project's 1) support (divided into four classes), 2) approach to content, and 3) hosting.

6.2.1 Project Classes

A project's class defines how much support the school or University has committed to the project. If a school or the University commits significant support to a project, resources will need to be specifically allocated to the project. This proposal does not

determine how schools, the library, or the University will allocate these resources, since such decisions should be made by the school, library, or university itself.

- **Class 1 – Local Project.** No significant support from either the school or library. The project is completely controlled and developed by the local faculty or student groups. Funding may be from a department or external agency. Operation time length is up to the faculty or students.
- **Class 2 –School Supported Project.** Similar to Class 1 projects except there is significant support by the school. School supported projects will normally be required to meet standards set by the school.
- **Class 3 –University Supported Project.** Similar to Class 1 and 2 projects except there is significant support by the University (via the library and possibly the school). University supported projects will normally be required to meet standard set by the library and/or school.

6.2.2 Content Approach (Project Standards)

A project's content approach refers to whether a project implements standards that allow for data migration and preservation. Content approach can fall into three categories:

- **Type 1—Local Use Only.** In this content approach, data is created with no intention of having it preserved for the long-term or migrated to any third-party system, such as the University Digital Library or the Digital Asset Repository.
- **Type 2 – Storage in Digital Asset Repository.** Directors of a project using this approach would incorporate the minimal metadata and formatting requirements to enable the library to store their data in the Digital Asset Repository. The library would not be required to provide user-friendly interfaces, search functions, etc. for such data.
- **Type 3 –Inclusion in the University Digital Library.** The most labor-intensive content approach, this method incorporates enough metadata and otherwise responds to library requirements for ingestion into the Digital Library. The Digital Library provides at least a minimal infrastructure for retrieving data. Please note that meeting these standards does not guarantee ingestion into the Digital Library; it is simply a minimal requirement for acceptance.

Not all the content of a given project may fall into a single category. Some content may be generated at library archival standards for inclusion into the University Digital Library or Digital Asset Repository while other content may be generated just for use in the local project. Further, a Class 1, Class 2, or Class 3 project (as defined in §6.2.1) may be developed by a project team who plans to operate it for only a few years, but who hopes that the content will be curated for the long term. Thus, content for even a local project may be generated to meet library standards for future inclusion into the University digital

6.2.3 Presentation Approach

Adhering to metadata and formatting standards can help ensure the long-term preservation of a digital project's content, but a project's presentation is less durable. In fact, ongoing developments in data mining and analysis techniques virtually ensure that a given project's presentation will be updated continuously at a local level. Projects that invest in durable, preservable content provide the stable arena in which exploratory and innovative approaches to presentation become possible. Consequently, Washington University encourages projects to invest in durable, preservable content, and to view the upkeep of presentation as a built-in cost of digital projects.

6.2.4 Hosting

Hosting refers to what computer servers are used for the project. Servers, including backup systems, constitute a significant cost of a digital project. There are three general types of hosting:

- **Local hosting**—Hosted on local servers (project-specific, faculty, or student machines).
- **School hosting**—Hosted on school servers.
- **Library hosting**—Hosted on library servers.
- **External hosting**—Hosted on a server not sponsored by a Washington University entity.

6.3 Digital Asset Repository

Previous sections of this document have stressed the need for a Digital Asset Repository, which will hold standardized content that need not be part of any digital project or collection per se. Such a repository would preserve not only isolated digital objects created for classroom use, for example, but could also store stabilized data for projects that have less stable presentations. The Repository should, in other words, act as a clearinghouse for members of the university community who create digital content that meets the Repository's metadata and formatting standards.

The Digital Asset Repository will:

- Promote the use of standardized content
- Ease the problem of search and retrieval
- Promote the re-use of digital assets across multiple projects
- Ensure that even local (Class 1) projects have means to be preserved for the long term
- Encourage project developers to think in terms of content vs. presentation
- Help students quickly learn to design digital projects by providing them with pre-digitized content

The Digital Asset Repository will meet the needs of a wide range of the university community, from faculty and students creating single digital objects to larger research projects that would like to design their own presentations of their data while having the data housed elsewhere.

6.4 Digital Library

As part of their ongoing efforts to support education and scholarship, Washington University is building a core Digital Library that includes digitized versions of materials already held by the Libraries, some scholarly digital work created by faculty, and possibly other licensed resources. The central Digital Library will adopt an appropriate digital asset management system that stores collections, includes metadata that describe them, manages access to these collections, and facilitates delivery to users. It will present and provide access to content across many format types through a single web-based point-of-access site. A central digital production facility will ensure ease of digital creation workflow, conformity to accepted standards, and inclusion in the Digital Library. The University will adopt guidelines for digital projects and a procedure for the development of digital projects including intellectual property issues, creation of metadata, and production support.

6.5 Alternative Digital Services

The Digital Library will be an excellent resource for many members of the university community who are looking to digitize collections. It is important to note, though, that other options, such as building a project whose content is housed on an external server and whose presentation interface is housed on a school server, may better meet the scholarly needs of some researchers. These decisions are best made on a case by case basis after consulting with members of the digital community, such as Digital library Services or the Humanities Digital Workshop.

6.6 The Digital Project Web Portal

Finally, the University will create a digital project web portal that links to all sponsored digital projects on campus. The portal can also include important information such as policy documents and news announcements about digital work at the University.