



# SPEC Kit 326

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Digital Humanities

November 2011

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**Tim Bryson**

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Librarian for South Asian Studies and Religious Studies  
Emory University

**Miriam Posner**

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Mellon Postdoctoral Research Associate  
Emory University

**Alain St. Pierre**

---

Humanities Librarian for European History and Philosophy  
Emory University

**Stewart Varner**

---

Digital Scholarship Coordinator  
Emory University

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## **SURVEY RESULTS**





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## EXECUTIVE SUMMARY

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### Introduction

The ARL escience survey in 2009 confirmed how profoundly and quickly technology has transformed research in the sciences. Research in the humanities is being transformed as well. Digital humanities is an emerging field which employs computer-based technologies with the aim of exploring new areas of inquiry in the humanities. Practitioners in the digital humanities draw not only upon traditional writing and research skills associated with the humanities, but also upon technical skills and infrastructure. A number of research institutions host digital scholarship centers or otherwise provide services to help researchers design, produce, disseminate, and maintain digital projects. These centers are often, but not always, located in libraries and incorporate library staff or services into their core programming. Other institutions provide similar services in a less centralized manner. Some services target specific disciplines; others are multidisciplinary. Some institutional initiatives, such as George Mason University's Center for History and New Media, are well established, while others are still in the planning phase.

This survey was specifically interested in digital scholarship centers or services that support the humanities (e.g., history, art, music, film, literature, philosophy, religion, etc.) The purpose of the survey was to provide a snapshot of research library experiences with these centers or services and the benefits and challenges of hosting them. It explored the organization of these services, how they are staffed and funded, what services they offer and to whom, what technical infrastructure is provided, whether the library manages or archives the digital resources produced, and how services are assessed, among other

questions. The survey was conducted between April 11 and May 13, 2011. Sixty-four of the 126 ARL members completed this survey for a response rate of 51%.

### Ad Hoc Nature of Service

While a great many of the responding libraries do offer support for digital humanities, the survey indicates that they are still developing systematic policies and staffing models for this type of project. In many cases, libraries are piecing together resources from many departments to meet demand as it arises. A number of respondents described their digital humanities support as "a work in progress" or "in development."

Libraries are likewise developing staffing procedures to meet patrons' needs. While some libraries have staff dedicated to digital humanities, others call on IT staff and librarians as needs arise. Respondents repeatedly described librarians' roles in digital humanities projects as "ad hoc." A number of respondents indicated that their institutions were waiting to determine the full level and complexity of demand before fully staffing support for digital humanities.

### Major Trends

While most respondents provide services supporting digital humanities projects, only five (8%) reported that their library hosts a center specifically dedicated to the field. Almost half of the respondents (30 or 48%) provide ad hoc services, and almost a quarter (15 or 24%) host a digital scholarship center that provides services to a number of disciplines including humanities. Only four (6%) reported that no digital scholarship services are offered at their institution, although one of these commented that service was scheduled to start in the fall of 2011.

### *Project Staffing*

Most library staff support is improvised and depends on the needs of the specific project and the availability of related services in units outside the library. Only 18 respondents (35%) indicated they have any dedicated staff for DH projects, and while one of these reported 16 permanent staff available to support researchers, the majority have fewer than five. Dedicated staff is most often a digital scholarship or digital humanities librarian. Technologists, such as programmers and developers, are the next largest category. These 18 libraries also call on subject librarians, support staff, and others depending on project need.

Subject librarians are dedicated project staff at only three libraries, but this category is the most likely to be called upon on an ad hoc basis, followed closely by technologists. In comments about other categories of available library staff, about half mentioned including a metadata specialist, followed by media, preservation, and communication specialists. A few also mentioned design, instructional, repository, archivist, and scanning specialists.

### *Services and Support*

The survey responses suggest that there is a strong desire for digital humanities projects to be closely affiliated with the library. For example, some respondents stated that they only support projects that use library collections, while others indicated that they want library staff to participate as partners in projects. This participation most commonly takes the form of high-level support such as consultations and project management for DH projects. Less frequently, there is technical support such as web development, encoding, and systems administration. Beyond that, support takes the form of traditional library activities such as instructional services, metadata support, and resource identification.

### *Hardware and Software*

The responding libraries provide a variety of hardware and software to support DH projects. Scanners are provided almost universally, and well over half of the libraries provide image, video, and audio editing stations. Most of the libraries provide bibliographic management applications and content management

systems. A majority also provides GIS software and data analysis tools. In many cases these tools are available for self-service by researchers, though a few respondents pointed out that staff use the tools to support DH projects. A slim majority of respondents (25 or 52%) reported that their libraries provided dedicated space to use these tools for digital humanities projects. The size of this space ranges from 100 to 6,000 square feet and averages 1204 square feet. In most cases (16 or 70%), some part of the space is securable for working with sensitive datasets.

### *Service Users*

A large majority of respondents (47 or 98%) reported that faculty may use digital humanities support services, while slightly fewer—though still a substantial majority—provide services to graduate students (41 or 85%) and post-doctoral or other affiliated researchers (37 or 77%). About two-thirds of the respondents (31 or 65%) provide services to undergraduate students. More than a quarter offers services to nonaffiliated researchers, particularly if they are collaborating with an affiliated faculty member.

Libraries employ a variety of methods to advertise their digital humanities support services. Respondents rely on communications from subject liaisons more than any other method, but library websites are also widely used. Half of the responding libraries use publications in print or electronic form to market services. Library staff also attend events, send direct email, and use social media to spread the word about these services.

### *Project Workspace*

Library staff meet with researchers in a variety of spaces to plan or consult on DH projects. Staff offices are the most popular meeting spaces by far; 94% of respondents (45) meet with scholars there. Library staff also commonly meet with researchers in scholars' own offices and in a variety of library meeting spaces. Coffee shops are popular, too.

### *Funding Sources*

Most respondents report that funding for DH projects from a combination of the library operating budget and grants. About half report funding from

academic departments, library IT, or special one-time funds, and about a third receive funding from endowments. About three-fourths of the respondents reported that researchers do not usually bring funding with them. In some case because they are still in the grant writing stage of their project.

While formal policies governing library support for DH projects are currently rare (only six libraries reported having a written document), libraries are developing mechanisms for managing these projects. Sixteen respondents described proposal processes that help determine whether a project warrants support based on academic criteria, such as research significance and audience, as well as more practical concerns such as resource availability and existing workload. Proposals tend to be reviewed and approved by library management or, in some cases, a library committee.

#### *Policies and Procedures*

Even when formal policies and proposal processes are absent, about half of those who responded to the survey use a Memorandum of Understanding, or MOU, to define the roles and responsibilities of those working on the project. Specifically, MOUs often define the scope of work, deliverables, timeline, costs (and who pays them), deposit agreement (when items will be placed in the library collection), downtime, and hours of operation.

#### *Sustainability*

The majority of respondents (27 or 59%) indicated that their libraries preserve digital humanities projects produced in-house. However, comments suggested that many libraries' preservation strategies are selective or evolving: in a number of cases, preservation workflows are "in-process" or "under discussion." Those libraries that preserve digital humanities projects adopt a range of sustainability strategies. Most commonly, libraries create projects that adhere to widely accepted standards for metadata. They also commonly preserve digital projects in repositories and create projects using widely supported platforms. A number of libraries (18 or 51%) develop grant proposals to ensure sustainability, while some work with project planners to incorporate sustainability costs

into project cost estimates (37%) or audit projects for long-term sustainability (31%).

#### *Partnerships*

Partnerships, both intra-institutional and inter-institutional, are very common in the digital humanities. Three-fourths of the responding libraries have partnered with other units in their institutions, frequently with university-wide technology services. University departments and various centers and offices were also common partners. Partnerships with other institutions were less common (56%), though respondents demonstrated a level of diversity within those partnerships. Other universities were the most common partners but non-profits and community groups were well represented.

#### *Assessment*

Most of the responding libraries do not perform a formal assessment of the effectiveness of their digital humanities services. Of those that do, the primary measures were level of demand and web analytics. A slight majority of those that did assessments made or plan to make adjustments as a result of them—some technical, some logistical, and some programmatic.

### **Emerging Practices and Procedures**

As mentioned above, library-based support for the digital humanities is offered predominantly on an ad hoc basis. However, as demand for services supporting the digital humanities has grown, libraries have begun to re-evaluate their provisional service and staffing models. Many respondents expressed a desire to implement practices, policies, and procedures that would allow them to cope with increases in demand for services. A number of these models exhibit characteristics that are noteworthy either for their uniqueness or success. This section will examine noteworthy emerging practices and procedures.

#### *Library-hosted Digital Humanities Centers*

Although not prevalent, a number of research libraries are hosting dedicated digital humanities centers. At this point it is difficult to say whether dedicated digital humanities centers will become more common than the more generalized digital scholarship centers as the

field of digital humanities matures. Future surveys might explore the advantages and disadvantages of hosting dedicated digital humanities centers with respect to more generalized approaches or approaches that target specific fields in the digital humanities.

#### *Staff Contributions*

It is striking that many of the technical skills required for digital humanities projects are ones commonly possessed by professionals working in traditional fields of librarianship. To be specific, the survey results indicate that metadata librarians, archivists, special collections librarians, preservation specialists, and subject librarians are routinely called upon to serve on teams executing digital humanities projects. This gives credence to the belief that libraries have more to offer for digital humanities projects than just their collections. In fact, one is tempted to conclude that libraries will continue to support the digital humanities not only by acquiring staff with novel skill sets, but also by relying upon skills that have long been required in traditional librarianship.

#### *Service Formalization*

As mentioned above, libraries have typically provided digital humanities services on a provisional basis. As demand for such services has grown, however, libraries have found it increasingly difficult to maintain this service model. A number of respondents indicated in their survey responses a desire to formalize their service models in order to manage both growth in demand and customer expectations. A number of libraries have begun using Memoranda of Understanding (MOUs) as a way of formalizing the scope of services they provide.

#### *Project Sustainability*

As digital humanities projects have grown in size, complexity, and number, libraries have had to devote increasingly more attention to the sustainability of the projects they support. A number of respondents acknowledged the importance of sustainability, and a few noted that their preservation workflows are “in

process” or “under discussion.” One strategy adopted by many libraries is to sustain or preserve only some projects, but not all. Another is to adhere to widely accepted platforms and metadata standards when creating a project.

#### **Challenges and Opportunities**

The survey revealed that at this stage in the evolution of digital humanities partnerships, there are still many challenges that need to be addressed. The general lack of policies, protocols, and procedures has resulted in a slow and, at times, frustrating experience for both library staff and scholars. This points toward the need for libraries to coordinate their efforts as demand for such collaborative projects increases. Additionally, support for digital humanities suffers from the perennial library issues of underfunding and understaffing. While scholars have traditionally used grant funds to pay for hardware, software, and labor, respondents to the survey reported that it is uncommon for scholars to come to the library with grant funds in hand for a digital humanities project.

It is clear that creative solutions will need to be found as money for still-emerging initiatives remains elusive. Libraries may find it valuable to present their support of digital humanities projects not as a new service, but as a way to more efficiently utilize scarce resources in the support of faculty projects. For example, deans and provosts are often inundated with funding requests for projects that start from scratch. They may be interested in a library-based initiative that could provide a foundation for such work and efficiently coordinate resource allocation by procuring hardware and software for the initiative as a whole and not just for individual projects. Similarly, granting agencies frequently receive applications for exciting projects that will have a hard time surviving reality if there is no dedicated technology support available to the scholar. Furthermore, explicitly involving the library from the beginning of a project should help scholars create more realistic sustainability plans, which are increasingly being required by grants.



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## SURVEY QUESTIONS AND RESPONSES

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The SPEC survey on Digital Humanities was designed by **Tim Bryson**, Librarian for South Asian Studies and Religious Studies, **Miriam Posner**, Mellon Postdoctoral Research Associate, **Alain St. Pierre**, Humanities Librarian for European History and Philosophy, and **Stewart Varner**, Digital Scholarship Coordinator, at Emory University. These results are based on data submitted by 64 of the 126 ARL member libraries (51%) by the deadline of May 13, 2011. The survey's introductory text and questions are reproduced below, followed by the response data and selected comments from the respondents.

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Scholars and librarians share a common interest in creating, converting, and finding information in digital formats, for analyzing or manipulating this information, and for sharing, disseminating, or publishing it. A number of research institutions host digital scholarship centers or otherwise provide services to help researchers design, produce, disseminate, and maintain digital projects. These centers are often, but not always, located in libraries and incorporate library staff or services into their core programming. Other institutions provide similar services in a less centralized manner. Some services target specific disciplines; others are multidisciplinary.

This survey is specifically interested in digital scholarship centers or services that support the humanities (e.g., history, art, music, film, literature, philosophy, religion, etc.) The purpose of this survey is to provide a snapshot of research library experiences with these centers or services and the benefits and challenges of hosting them. The survey explores the organization of these services, how they are staffed and funded, what services they offer and to whom, what technical infrastructure is provided, whether the library manages or archives the digital resources produced, and how services are assessed, among other questions.

## BACKGROUND

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### 1. Which of the following statements best describes services that support digital humanities projects at your institution? N=63

The library provides ad hoc services that support digital humanities projects	30	48%
The library hosts a digital scholarship center that supports multiple disciplines, including the humanities	15	24%
Services for digital humanities projects are hosted outside the library	7	11%
The library hosts a digital scholarship center that is specifically dedicated to the humanities	5	8%
The library hosts digital scholarship services but not for humanities projects	2	3%
Digital scholarship services are not offered at my institution	4	6%

## Comments

### The Library Provides Ad Hoc Services that Support Digital Humanities Projects

As a single check box I must say that the bulk of services rest outside the Libraries. However, that is not to say that the Libraries does not host content and provide services, we do.

Digital humanities projects are supported both by the Libraries and by separate entities on our campus.

Our new facility, the Taylor Family Digital Library, has a host of services that will support Digital Humanities projects, including hardware and software, consultation and presentation practice rooms, display opportunities and space for presenting exhibitions and seminars, etc. It is just in the process of opening, so we don't have our formal program in place yet.

The campus IT organization has also made a recent modest investment in digital humanities support services.

The library is considering consolidating DH services into a center, but it has not happened yet.

The main support for digital humanities is provided through the Institute of Digital Arts and Humanities (IDAH). IDAH sponsors faculty fellows to work on projects for a year, providing some software development and grant proposal writing support, and the library (through the Digital Library Program, DLP) supports those projects on a more or less ad hoc basis

There are also some services hosted outside the library.

We offer a set of repository and publishing services to the university community. We do not offer services specifically tailored to humanities faculty, but they are among our users.

## **The Library Hosts a Digital Scholarship Center that Supports Multiple Disciplines**

It is work in progress.

Our center supports multiple disciplines, but has several programs targeted toward the digital humanities.

Some projects are also hosted outside the library.

The libraries are currently working to build Digital Libraries through Special Collections and an Institutional Repository. Both will serve the Humanities, as well as other disciplines.

The Libraries' digital repository, RUcore, along with the Scholarly Communication Center, provides services supporting the humanities and other disciplines, including digital exhibits, online journals, and digital collection archiving.

The unit in the library that supports digital humanities is "Digital Library Services" but this has broader concerns (i.e., digitizing library collections, ETDs, etc.). There is a separate "Humanities Digital Workshop" that more specifically supports digital humanities, and exists outside the library physically and organizationally, with which we collaborate.

We are imminently hosting a digital scholarship center for humanities, social sciences, and interdisciplinary research. It will be fully operational this summer.

We have multiple centers for digital scholarship services on campus: In addition to the library's new digital scholarship center, there are two other institutes that provide fellowships, forums, and other funding for students and faculty doing digital scholarship.

Within the Libraries' Center for Digital Scholarship (CDS) is a partnership called the Institute for Digital Research in the Humanities which has three partners: the Libraries, the Hall Center for humanities research, and the College of Liberal Arts and Science. It is one of several CDS programs.

## **Services for Digital Humanities Projects are Hosted Outside the Library**

The library has a Digital Collections Department that works with Digital Humanities and the University Press on digital scholarship projects.

The projects managed by the Center for Bibliographic Studies and Research are hosted outside of the campus library.

## **The Library Hosts a Digital Scholarship Center that is Specifically Dedicated to the Humanities**

The Digital Humanities Center focuses on helping patrons use our digital humanities resources and to create digital resources for individual or small group research projects. However, we also assist in the creation of some digital content that is aimed for a broader audience, and work closely with departments charged with larger scale digital projects. We are also becoming a place where patrons can bring a project idea, do some small-scale testing for proof of concept, and then get referred to those dedicated production departments. In addition to the Digital Humanities Center, we also offer digital humanities support through the Center for Digital Research and Scholarship and the Center for New Media Teaching and Learning, both of which are units within the University Libraries/Information Services. There is a Faculty Drop-by Center for the Center for New Media and Teaching and Learning.

We have a number of small units that do support digital scholarship in all disciplines, but my unit is specifically devoted to the Humanities. We are hoping to create a DSC consortium and a New Media Production Lab open to faculty and students.

## **Digital Scholarship Services are not Offered at My Institution**

Currently in development; official launch this fall.

## PROJECT STAFFING

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2. Please indicate which categories of library staff provide services that support digital humanities projects and whether these staff are dedicated to such services or are called on an ad hoc basis to meet demand. N=51

	N	Dedicated Staff	Ad hoc
IT staff	46	7	39
Subject librarian	44	3	43
Digital scholarship/humanities librarian	39	13	28
Support staff	38	5	33
Undergraduate student assistant	29	3	26
Graduate student assistant	24	4	21
Other staff category	17	5	15
Number of Responses	51	18	50

Please specify the other staff category. N=20

### Dedicated Staff

Digital Repository Manager; production team (programmers, web developers) supporting digital humanities projects within CDRS; educational technologists, programmers, and web developers supporting digital humanities projects within CCNMTL.

DLS has a Director, Metadata, Digital Access and Digital Projects Librarians who support digital humanities projects as they arise and also in-house digitization.

Grant-funded Post-Doc.

Metadata and other librarians who are not "subject librarians."

We have one grant funded programmer working full-time on a single DH project.

### Ad hoc

Developers, Content Lead.

Digitization staff.

From campus: campus GIS specialist, Center for Digital Humanities staff; from in the library: Digital Library Program staff, metadata librarians, archivists and Special Collections staff; scholarly communication specialists; CLIR Postdoctoral Fellows.

Instruction.

Instructional services, technical services, library communications staff.

Librarians and staff in the MPublishing wing of the library.

Metadata services.

Metadata, design, media production, logistics, web.

Non-IT non-librarian specialist exempt project or production management staff, Metadata librarians.

Other librarians depending on project—cataloguers, preservation specialists, etc.

Part-time librarians.

Preservation staff, Metadata staff.

Special Collections—not sure if dedicate students to this.

Special collections/archives curators or archivists and metadata librarian.

We have a unit (DCAPS) that focuses full-time on supporting the library's digital scholarship initiatives but not limited to digital humanities.

3. If you indicated above that dedicated staff support digital humanities projects, please enter the number of permanent staff who provide these services. N=13

**Number of permanent staff**

Minimum	Maximum	Mean	Median	Std Dev
0.50	16	4.31	2	5.19

4. If library staff are called on an ad hoc basis to support digital humanities projects, please briefly describe how many of each staff category typically work on a project and under what circumstances they are called (e.g., to help resolve a specific technical question or to collaborate on an entire project). N=44

1–2 Digital librarians; 1-2 Subject librarians; 1-2 IT staff; 1 Preservation librarian; 1 Metadata/Bibliographic librarian; New Media specialist; any number of student assistants. Teams are put together based on perceived or anticipated outcome; each is expected to contribute in his/her own area of expertise to project outcomes.

2–3 librarians, 1 support staff.

3 FTE librarians provide ad hoc assistance to collaborate on entire projects 4 FTE IT support staff help to resolve specific technical questions and supervise students .50 FTE support staff provides assistance variable student assistance

At least one staff member will remain stuck to a project as a project liaison though that is not necessarily their only position. Technical staff will also generally stick to a project though they will likely have multiple projects going.

At this point, there has not been enough consistent throughput to speak authoritatively about the “typical” contributions of the Subject librarians. As the English Literature specialist, I have worked principally as a consultant on digital projects. The University Press, which is housed in the library's MPublishing wing, publishes an imprint called

digitalculturebooks, dedicated to the digital humanities and new media studies. Furthermore, the MPublishing wing includes several units dedicated to digitization and digital dissemination of humanities material. The infrastructure for HathiTrust, and much of its administrative staff, is housed at the U-M Library. The Digital Library Publishing Services unit of library IT has long been a leader in digital archiving. The recent addition of a unit called the Digital Media Commons (including a 3D lab, 3D printers, Media conversion labs, performances spaces, and a top-tier audio recording studio) to the library will be increasingly used for digital humanities projects.

Currently there isn't a lot of digital humanities activity here. It's \*very\* ad hoc; there have only been a couple of projects so far. We have a relatively new Digital Initiatives and Open Access department in the libraries, whose staff does have DH expertise, but we work overwhelmingly on digital library services as opposed to DH services.

Depends on the project and specialties needed.

Developers: 2. Content Lead: 1. Role varies depending on the project.

Digital scholarship/humanities librarians (i.e., digital projects librarians) perform project management throughout the lifecycle of an initiative. These staff also provide similar services to digital projects in non-humanities disciplines. Subject librarians (mostly in the past) have helped to develop project ideas and speak to user needs for a set of materials. IT staff provide technical (hardware and software) support, mostly to the Carolina Digital Library and Archives staff who then use these tools to assist faculty, but occasionally to faculty directly. Graduate and undergraduate student assistants provide digitization support, metadata creation support, and writing of contextual material. Instructional services staff consult on usability, interface design, and issues related to integration of data with web-based tools. Technical services staff consult on metadata implementation, and create collection-level MARC records for digital projects. Library communications staff provide public relations support.

Five to six staff on average get involved/collaborate, typically: an archivist or curator (to help select objects and define scope of support, etc.), IT support staff (to structure the project), head of digital library initiatives, head of special collections, a metadata librarian (to consult about metadata structure or crosswalking), a student assistant (for scanning objects).

In my department, staff and students are called on an ad hoc basis to help create digital finding aids that are posted on lib guides. In my capacity as Humanities Librarian and Subject Specialist I have selected some materials for digitization for the Digital Libraries of the Caribbean and possible FSU Digital Library Collections. I have asked staff and students to review microfilm and print holdings to identify potential additions to such collections.

In the number above [16 permanent staff], I am including all members of the Libraries Digital Program staff and the Preservation and Reformatting staff devoted to digitization projects. If I were to add the staffs of the Center for New Media in Teaching and Learning and the Center for Digital Research and Scholarship, we could add another 50 staff. All of these 66 staff support digital projects. Not all of them are humanities projects, but we could certainly count at least 50 percent of their time as dedicated to such, given the fact that the majority of materials scanned, at least, are of a historic character. When we speak of individual researchers' projects at the Digital Humanities Center, the number of staff involved is usually one (DHC head or graduate assistant), most frequently in a consulting or training role, but occasionally, where some more advanced technical skills are required, the DHC head may get involved in such areas as processing of files, markup, or database creation. When tasks are of a larger scale, involving the Libraries Digital Program, Preservation, CCNMTL, or CDRS, as many as 4 to 5 may be involved, here in a production capacity (even where materials may ultimately be sent out of house for parts of the process).

It all depends on the project.

It depends on the size of the project. Digital Initiatives Librarian and/or the Digital Projects Librarian plus support staff.



IT Staff for technical support; undergrad students for scanning, OCR, ORC editing; Head, Digital Initiatives for collection creation, metadata creation, project management, uploading, marketing; Support Staff for web pages, uploading, maintenance.

IT staff have been called in to establish web server space and support software and hardware needs related to the publishing of digital scholarship and providing access to web-based projects. Subject librarians have been called in to provide subject specific support in a team working on digital scholarship—for instance to teach students to use a bibliographic tool that we then adapt to create data files, etc. Staff members with expertise in digital sound and imaging have been brought in to work with students on individual projects.

Librarians work with a scholarly society outside of the library as a librarian editor and metadata consultant to scholars who contribute content; with faculty as needed on their digital projects; staff supply support on the same projects that librarians are involved with.

Often the projects are imaging projects so image management specialists will be involved, then there are generally some technical aspects to get the material online (programming/designing interface).

One or two people collaborate on a digitization committee.

Please note that we are just rolling out this suite of services and are still figuring out the staffing needs. The number of staff involved in a single project can range from quick reference questions to intensive subject expertise, programming, and metadata support. Subject librarians: 1 (may collaborate fully on project; may provide quick reference or collection support). Support staff: 1 or 2 (may collaborate fully on project; may troubleshoot as needed). Other staff: metadata librarians (1–2); Digital Library Program staff (1–2); archivists and other Special Collections staff (1–2); CLIR Postdoctoral Fellows (1); scholarly communication specialists (1).

Project management (project by project); digitization lab staff; Fedora support; support of DLP infrastructure. Software development dedicated to faculty DH projects typically happens in IDAH.

Projects generally include a project leader, one of the two dedicated staff, plus other specialists representing digital imaging, data archiving, metadata services, audio/video expertise, technology, or preservation services.

Projects range from publishing digital journals and (currently one) monograph to online archives with scanning, design, and funding needs. Draws on a range of skills, from subject librarians, special collections librarians, cataloguers, digital library programmers, media specialists, etc.

Several librarians collaborate with a campus digital humanities group. This effort is in the early stages here.

Special Collections/digital scholarship librarian to oversee the entire project. Subject librarian to consult with the faculty member. Metadata librarian to develop metadata scheme and review metadata. IT librarian for project management. IT staff member to configure systems, set up accounts, upload content. Web Services staff member to configure search and browse interfaces.

Subject librarians are involved when their liaison group has specific projects—this number varies. Metadata librarians involved in all projects as required. Digital Initiatives Coordinator and Institutional Repository Services Librarian involved as required. IT librarians and programmers involved as required.

Subject librarians or librarians and library IT staff from other areas (government documents, digital media production, preservation, etc.) are frequently called in for short time periods to address a certain technical or content-related issue. Less frequently, they will collaborate as partners throughout the time span of the project.

Teams are formed surrounding specific projects, which would usually consist of one or two IT staff, relevant subject librarians, one support staff member, and student assistants depending on voucher or grant funding.

The ad hoc help is called upon fairly regularly for specific projects that require more input of time and expertise.

The Digital Library Center has two core functions: service and production. The service group (1 librarian, 1 programmer dedicated to digital work but technically in the IT department, and 2 staff) provides support and collaborates on digital humanities projects.

Typically, assign a metadata librarian, developer (IT), subject specialist, and user-interface specialist (web).

Varies widely depending on project. Typically, 1–2 in each category above will work on a project.

We are at the beginning of this service/facility and wanted to avoid “staffing up” until such time as we knew the level of activity we would have. A typical circumstance for now follows a path something like this: faculty member contacts or is referred to the Associate Dean, discussion of project leads to recommendations about what types of consultations with which library faculty/staff would be appropriate, separate meetings occur with these consultants, faculty member continues with project (libraries can provide training and ongoing consultation). Thus far, this approach has worked well. We do have a place holder for a dedicated faculty position as the program grows. In the model we follow, which interested humanities faculty helped build, the individual faculty member is responsible for “doing” the project.

We are dependent on library IT staff for all of our system maintenance and any programming or web services that we require.

We have a metadata team consisting of 3 librarians, 3 professional staff, a graduate assistant, and a number of undergraduate student assistants. This team works closely with a librarian and a professional staff in the IT division who support digital projects. None of these staff and faculty are specifically dedicated to digital humanities projects, but all of them support humanities faculty and resources that come through our services. One of our librarians has a particular interest in digital humanities, and so tends to be the point person for any special DH-related projects that come to us.

We have five librarians, one IT professional, and varying numbers of support staff and student assistants who engage with projects according to the needs of the projects. These staff members represent two teams: Research Enterprise and Scholarly Communication, and Archives and Special Collections.

We have metadata specialists who assist with metadata projects from time to time and subject librarians who assist with outreach.

We have one (or maybe two) librarians who provide digital humanities support services, but these services are usually only on a discussion level and not necessarily on a doing level.

We have several librarians and library staff whose job descriptions include support of digital humanities projects, but they will be called together based on the student or faculty query. The Digital Content Creation and Metadata librarians will be brought in to collaborate on a mass digitization project and/or one that involves ContentDM archive. Several other librarians, such as the Mathematics and Engineering librarians, who currently lead projects on metadata and digital libraries, are brought in as needed for their respective expertise. And I, as the English and Digital Humanities Librarian, consult with students and faculty to refer them to the correct personnel and resources on campus who can help them.

We have two librarians (Fine Arts and Humanities) and two staff members who assist when faculty bring a digital humanities project to us. The librarians help with content and copyright questions. The staff help with technical support and actually do the digitization using scanners, photo, or multimedia equipment.

We have worked with scholars to acquire materials for a project, to extract data or files from a database, to assist with technical questions, and to put material into the Institutional Repository. We provide information for grant applications and sometimes matching funding.

We host linguistic corpora that require ongoing server maintenance and ad hoc technical troubleshooting. Around this dataset we have co-hosted various events requiring various staff involvement, including PR. Other efforts include text markup, course design, and data management, each of which typically engage the Digital Information Division.

We typically launch pilot projects with the collaboration of multiple people across several departments, and use these to develop grant proposals for more ambitious DH endeavors. A seed project typically involves participants from the Department of Digital Scholarship and Programs, Cataloging and Metadata Services, Web and Emerging Technologies, and our special collections units.

We usually create a team of relevant experts that could include people from Preservation (includes our digitization unit), Metadata/Cataloging Services, Special Collections or Subject Bibliographers, and Library IT staff. Typically the team will persist throughout the project unless some staff are only needed on an ad hoc consulting basis. We may work with Campus IT or Divisional IT staff as well, so roles are defined at the beginning of the project depending on what is needed.

5. What is the title of the position that has primary responsibility for managing/coordinating these services?

6. To whom does this person report?

N=48

Primary Responsibility	Reports to	Comments
A group: Director, Centre for Scholarly Communication, Director, Centre for Arts and Culture, Technology Officer, TFDL	Vice Provost, Libraries and Cultural Resources	
Again, these are ad hoc, typically involving Associate Dean.	Dean of Libraries	To date our efforts here have been ad hoc and opportunistic.
Associate Dean for Library Technology	Dean	
Associate Librarian	Dean of Libraries	No single person in charge. Team approach. A given project may fall more in one Associate Librarian's areas than another.
Associate Librarian for Digital Services and Co-director for the Institute for Digital Research in the Humanities.	Assistant Dean, Collections and Scholar Services	There is also a faculty co-director who reports to the Chair of Anthropology in the College of Liberal Arts and Sciences.
Associate University Librarian for Digital Initiatives and Open Access	University Librarian	Again, the AUL for DIOA does not have formal responsibility for this. But if a humanities scholar is thinking about a digital project, that's who will probably do the initial consult with the scholar.
Associate University Librarian for Digital Library Systems	University Librarian	
Co-Director, Digital Library Development Center	Library Director	

Primary Responsibility	Reports to	Comments
Co-Director, IDAH	Vice Provost for Research	Coordinator of DH support does not report through the library, which can cause issues as the person responsible for bringing in faculty projects has no responsibility for the work that is actually done on those projects in the DLP.
Diffuse	Mostly through Collections.	
Digital Initiatives Coordinator	Acting Associate University Librarian for Information Resources	Staff time commitment to digital humanities (as opposed to other digital scholarship services) has not been quantified.
Digital Initiatives Librarian	Head, Bibliographic Services	
Digital Library Center, digital services librarian (currently serving as interim director.)	Permanent chair of department once hired, currently Associate Dean for Technology & Support Services	
Digital Library Production Head (Manages/Coordinates all Digital Services, not just Humanities)	The Associate Dean of Special Collections	
Digital Projects Librarian	Associate Directory for Information Technology	
Digital Scholarship Coordinator	The Chief Technology Strategist	
Director of Digital Library Services	Associate Dean for Library Technologies	
Director of Digital Research & Scholarship	Deputy University Librarian	
Director of Scholarly Technology	AUL Digital Initiatives and Content Management	
Director of the Digital Library	Library AD for Organizational Development	
Director, Center for Digital Scholarship	University Librarian	
Director, Digital Library Technology Services	Dean of Libraries	
Director, Wired Humanities Projects	Dean of the Libraries	When I put 3 down for permanent staff, that's deceiving. Two of us are sort of permanent, and we are each half time. The third, a graduate assistant, is quarter time. But we manage about 12 work-study students and volunteer undergraduates.
English and Digital Humanities Librarian	Dean of the University Library	My title has more or less designated me as the coordinating point person for digital humanities services, but there are a host of library staff and other campus personnel who actively coordinate digital humanities projects and activities.

Primary Responsibility	Reports to	Comments
For small projects: Head of the DHC; for larger library projects: Director of the Libraries' Digital Program	Head of DHC reports to Director for History and Humanities (who reports to Associate University Librarian for Collections & Services); Director of LDPD reports to Deputy University Librarian and Associate Vice President for Digital Programs and Technology Services	CCNMTL and CDRS projects are overseen by the directors of those two groups. Services are not yet tightly coordinated, so each group serving digital humanities operates somewhat independently. We plan for more coordination in the future as we bring on new leadership for the Humanities & History division.
Head of Digital Library Initiatives	Senior Associate University Librarian	
Head of Digital Library Services	Deputy Director	
Head of Digital Scholarship and Programs	Deputy University Librarian	
Head of Special Collections, Archives and Digital Scholarship	Associate University Librarian for Collections	
Head, Desktop & Network Services	AUL for LIT	
Head, Digital Collections	Associate University Librarian for Special Libraries	
Head, Digital Humanities Center	Associate Dean for Public Services	
Head, Digital Initiatives	Associate Dean of Libraries for Collection & Technology Services	
Head, Digital Publishing Group in the Carolina Digital Library and Archives	Head, Carolina Digital Library and Archives	The Carolina Digital Library and Archives (CDLA) is the unit within the UNC Library that is charged with primary outward-facing support for digital humanities work. The Library Systems department provides core infrastructure for these initiatives, and since early 2010, oversees any local development (programming) work. However, many others throughout the library provide support for digital humanities work as well. Also, the CDLA, Library Systems, and the library in general collaborate on digital projects in disciplines other than the humanities.
Head, Digital Scholarship Lab	Associate Director for Research and Learning Services	
Head, Research Enterprise and Scholarly Communication	Associate University Librarian	

Primary Responsibility	Reports to	Comments
Head, Scholarly Communication and Digital Services	Associate Dean	We provide support for digital scholarship to humanities researchers. The Scholarly Communication and Digital Services department provides lecture recording, conference, journal, and repository services that help researchers from across campus produce, disseminate, and maintain the digital products of their creative endeavors.
Librarian for Digital Research and Scholarship	Head of Collections, Research, and Instructional Services (unit head under the AUL for Academic Services)	Please note that we are just rolling out this suite of services and are still figuring out the staffing needs. The number of staff involved in a single project can range from quick reference questions to intensive subject expertise, programming, and metadata support.
Manager, Instructional Support Services	Associate Dean for Support Services	
Metadata Librarian	Head of the Scholarly Resources Integration Department	
N/A	N/A	Although there is significant ad hoc Digital Humanities activity in the library, there is no centralized approach to Digital Scholarship as an object of study in itself. AULs for Publishing and Library IT are ultimately the hierarchical leaders for most DH work, but such work is seldom imagined strictly in terms of Digital Humanities (especially inasmuch as the term is viewed as nebulous, or a moving target).
No one position		
No position currently exists.		
Subject Librarian	Department Head of Information Services	
There is no primary position.		
Varies		
Varies by project/program		Distributed, at the moment, to some extent.
		Responsibility is shared across library departments including collections, rare books & manuscripts, and IT.

## SERVICES AND SUPPORT

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7. Please indicate which of the following types of services your library offers users who are engaged in digital humanities projects. Check all that apply. N=49

### Project Development and Support N=47

Initial project development consultations	46	98%
Digital project management	43	92%
Grant writing to support digital humanities research	26	55%
Outreach and marketing	23	49%
Other activity, please describe	14	30%

Assistance with identification of materials for the collection/project.

Assistance with system specifications, coordination with the Library Systems department.

Co-write grant if library is a partner. Referral to appropriate digital tools and services.

Digital curation of resources from prior/existing digital humanities projects. Facilitation of interdepartmental and inter-institutional collaboration.

Except for the first of these, the Libraries would take on those tasks only when it had become a full-fledged Libraries Digital Project, CCNMTL, or CDRS project. Only the first, and to minor degree the third, would apply in the case of individual patron DHC projects.

Most projects are internal, based on the library's special collections.

Ongoing consultations as project proceeds.

Scanning, OCR, uploading, PhotoShop editing, archiving, maintenance.

Seed grants. Connections to special collections for shared projects that utilize manuscripts. Assistance with long-term data management. We are willing to support grant writing activities, but thus far have not assumed this role. We do provide supporting statements for grant seekers.

Skills workshops for faculty and/or students (typically in conjunction with other campus units). Our new research commons, which includes digital humanities lab space and a library sandbox, may help us to add to/refine this list of services.

Small grants to projects; coordination of teams to support projects.

Training, hosting, facilitating connections with other resources on campus.

We include digital asset management, i.e., SIP agreements, and are building digital preservation capacity.

We offer metadata/description services, preservation services, and electronic journal publishing services as well.

## Technology and Design N=47

Website development	40	85%
Data conversion	35	75%
Software coding and development	34	72%
Graphic design	31	66%
Usability testing	25	53%
Text encoding	24	51%
Hardware and software procurement	22	47%
AV editing	19	40%
Other activity, please describe	15	32%

Any and all of these services are available dependent on project and partnership agreements (cost-recovery, for a fee, part of a grant, etc.)

Copyright, digitization, metadata, publishing.

Current work is all done in connection with the UF Digital Collections and the Digital Library of the Caribbean. Work not connected is outside of the scope of support from the current staff.

Discovery interface.

Education in theory and practical use/application.

Imaging.

Metadata analysis and development.

Metadata creation, digitization.

Once again, in their fullest sense, at least, these would normally apply only for full-fledged LDPD, CCNMTL, or CDRS projects. DHC projects might involve some small level of programming, but would instead tend to rely on preexisting software tools.

Open source software installation, configuration, and XML markup.

Our new research commons, which includes digital humanities lab space and a library sandbox, may help us to add to/refine this list of services. Most of our previous technology and design work would have been done within or in partnership with the Digital Library Program.

Provision of server space (on servers we already own); installation and maintenance of free, open-source software such as WordPress, Omeka, Archon.

Referral to services outside the Libraries for services not provided.

Software development where DLP infrastructure is concerned. Text encoding consultation.

The Libraries are prepared to provide these services as we are able.



**Preservation and Education N=47**

Digital asset preservation and access	42	89%
Instruction in technologies	32	68%
Acquisition of primary and secondary resources for use in digital projects	31	66%
Other activity, please describe	8	17%

Advising on metadata standards and curation/preservation for physical and digital materials.

Again, actual digital preservation is still in development but we are already committed to it for various projects and assets.

Digital asset preservation and access is a developing service. We also participate in funding and providing nationally recognized digital humanities speakers with our partners.

Library instruction in use of mature digital humanities projects.

Many of these are in preliminary stages of development.

Preservation would only apply to the large-scale projects. The other two would be more likely to be functions handled by the DHC.

Some preservation assistance is given by another unit in the College of Education (Center for Advanced Technology in Education). But we also have a unit in the library with which we may be joining forces soon.

Work within the library as a whole to develop support for these activities, and to ensure library staff have skills in these areas.

**8. Which of the following terms describe the role of the librarian in your library's support for digital humanities? Check all that apply. N=50**

Consultant	37	74%
Scholarly collaborator	34	68%
Project manager	30	60%
Resource manager	26	52%
Research assistant	9	18%
Other term, please specify	12	24%

Co-PI.

Collaborator. We are building institutions and collections to support Digital Humanities. New ideas and assistance selecting materials is welcome.

Curator.

Digital Asset Manager.

Digital Librarian.

Educator.

Here, once again, the mix will vary by the group and scale of project. LDPD projects would involve playing roles 2, 3, and 5. CCNMTL and CDRS 1, 2, 3, 4, 5. DHC primarily 1 and 5.

It is less “scholarly collaborator” but we are moving in that direction.

Partner.

Some of our student staff provide research assistance.

Steward for digital content when needed. Instructor for techniques useful to digital humanities.

To clarify, the metadata librarian consults, the Head of Digital Library Initiatives and Head of Special Collections are both librarians and manage or consult, but “the role of the librarian” for us really depends what librarian and what project and what skills are needed.

9. In which of the following ways does library staff contribute expertise to digital humanities endeavors? Check all that apply. N=49

**Strategizing on:** N=43

Creation of tools for use in the digital humanities	33	77%
Marketing/outreach	20	47%
Customer intelligence	13	30%
Other, please describe	11	26%

Assessment of the viability of various initiatives and development of multi-disciplinary partnerships. We do very little tool creation, but we do assist in the adoption of tools.

CCNMTL and CDRS in particular are involved in this area, and occasionally LDPD.

Curation life-cycle planning.

Funding opportunities.

Installation/configuration of tools for use in the digital humanities.

Librarians are leading DH, not schools.

Organization of materials, presentation, interactivity.

Resource acquisition.

See [dcaps.library.cornell.edu](http://dcaps.library.cornell.edu) for examples.

Selection of objects for projects.

Sustainable business models, including open access.

**Instruction on:** N=39

Tools or techniques used in digital humanities research	36	92%
Pedagogical use of digital object collections	26	67%
Other, please describe	7	18%

Development of digital collections, digital curation, digital preservation, usability.

DHC plays the primary role here.

Management of rights and access.

Mark-up, XML.

Metadata and other technical standards.

Our library also has another unit engaged in these services.

What is the digital humanities/digital cultural heritage. Copyright, licensing, access issues.

**Services related to:** N=48

Application of specialized metadata or ontologies	41	85%
Scanning and/or OCR	43	90%
Selection of resources for digitization or some other inclusion in a digital humanities project	40	83%
Tagging (TEI, etc.)	32	67%
GIS, geotagging	26	54%
Other, please describe	8	17%

Again, we do some of this and some other library units also do this, and we are collaborating, increasingly. The GIS ad hoc support comes from the InfoGraphics lab in the Geography department. This is not centralized.

DHC is most likely to be involved in 1, 3, and 4, CCNMTL, CDRS, and LDPD in all.

GIS is primarily with the GIS librarian, outside DLS but we have done some FGDC encoding and geotagging, etc.

Note: some of this work is done in conjunction with other campus units.

Providing a space for collaborators to create digital products.

Several of these are in initial stage of development only.

Use of relevant software.

Visualization, publishing, interoperability, APIs, search engine optimization.

**Assistance with:** N=45

Identifying potential partners for digital humanities projects	39	87%
Conceiving or writing project proposals	37	82%
Shepherding projects through development	37	82%
Grant support	27	60%
Other, please describe	6	13%

All areas where faculty need support.

Concept development of projects.

Grant support in the libraries is limited but we have experience with grant writing and have assisted with this. There may be a dedicated position in the future.

Much of this work is done in conjunction with a campus steering group for digital research in humanities, arts and architecture, social and information sciences.

These have been done by CCNMTL, CDRS, and LDPD, but not DHC.

We are hoping to develop internal fellowships for course releases for faculty who wish to work with us, and for graduate students with projects that are a good fit with our expertise. But, currently, we lean mostly on external funding (mainly NEH).

**Consultation on:** N=47

Preservation management	43	92%
Sustainability	39	83%
Usability	37	79%
Accessibility	36	77%
Other, please describe	8	17%

Database design and architecture, graphic design, web interactivity, metadata, ontologies, encoding.

For the items in this category, the library frequently assumes responsibility for these things rather than simply advising a faculty member on ways he or she could do it themselves.

Metadata strategies and standards.

Plan to implement other categories of consultation in the coming year.

There is a dedicated assessment coordinator in the library, outside DLS who works through committees but there is overlap in personnel with DLS.

These have been done by CCNMTL, CDRS, and LDPD, but not DHC.

We get help on this from other library units, currently, although we have relied on some of our own expertise here, too.

We prefer the term "life cycle management."

**Education about:** N=47

Copyright issues	46	98%
Open access issues	42	89%
Ethical issues	18	38%
Other, please describe	4	9%

Copyright review and education on intellectual property and permissions. These have been done mostly by CCNMTL, CDRS, and LDPD, but not DHC (except for some minimal beginning advice on copyright).

There are dedicated specialists in open access in the Medical Library (separate organization) but here again, we are gaining expertise; Digital Access Librarian is an attorney.

This is all done only on an as-needed basis. Moral rights, privacy rights, cultural and documentary heritage rights, academic faculty rights (AAUP), informed consent, requirements from the institutional review board, and their relation to responsibilities in terms of cultural heritage/trust institutions. Permissions-based models to support varied rights and responsibilities.

We get help on this from other library units, currently, although we have relied on some of our own expertise here, too.

**10. Does your library encourage/facilitate/promote cross-, trans-, or inter-disciplinary projects? N=47**

Yes	39	83%
No	8	17%

If yes, please briefly describe the strategies used to support such projects (such as identifying potential research partners, hosting cross-disciplinary symposia or events, tracking research projects with a cross-disciplinary potential). N=34

At this point, the library chiefly encourages interdisciplinary projects through outreach and referral. We have hosted the annual TEI conference. Our librarians attend and present at conferences, unconferences, THATcamps, etc. We have cross-institutional digital projects like the Text Creation Partnership and the HathiTrust. All of these activities turn up projects with cross-disciplinary potential, which are then shared through liaisons of various orders (including subject specialists as well as staff in MPublishing and the Digital Media Commons).

Bringing people together in common fora are the most prominent strategy. A recent "jump start" workshop brought together participants from various disciplines and provided an opportunity for them to talk about their interests.

Cross-disciplinary projects are always encouraged. Recently we hosted a Digital Humanities Days event complete with speakers and demonstrations. More recently we started supporting a website where digital humanities computing tools will be implemented and made available. Finally, we have started digitizing simple texts and plan to integrate text mining interfaces into our catalog.

Host a digital humanities discussion group, monthly "brown bag lunch" meetings and online discussion list. Host and co-host symposia related to digital humanities in a variety of disciplines. Create an atmosphere for idea generation and people connection across disciplines. Actively participated in first digital humanities course offered.

Host various scholarly events with guest speaker.

Hosting cross-disciplinary symposia or events.

Identifying faculty partners, grant writing support, hosting events.

Identifying potential partners (both in the institution and beyond). Tracking projects. Contributing specific local collections as appropriate.

Identifying potential partners locally and externally.

Identifying potential partners.

Identifying potential research and service partners (both within and external to the Libraries). Hosting cross-disciplinary events (especially for graduate students). Urging open access to materials we host online for use and reuse by others. I am not sure there are any clear proactive strategies here, but the Libraries are certainly open to such projects. The interdisciplinarity tends to rise out of the projects themselves as they are presented.

Identifying potential research partners, certainly. We are also in the middle of an NEH Digital Humanities Start-Up Grant; its subject addresses in part the role of the library in interdisciplinary research.

Identifying potential research partners, fostering communication, bringing forward information and contacts.

Interdisciplinary teams; cross-institutional initiatives.

Liaison librarians work with faculty members and staff members in other departments to organize symposia or events on interdisciplinary themes. Librarians solicit contributions to an institutional repository. Librarians organize conferences and events to educate cross-disciplinary audiences about copyright, scholarly communication, and open access issues. The libraries recently initiated the creation of a Faculty Senate Library subcommittee on Scholarly Communication. Librarians host educational sessions on tools for scholarly communication and tracking scholarly production.

Library frequently hosts events, brings in relevant partners from other disciplines on any projects.

Most often, these include work between departments within the library; recently our library liaisons also provide feedback from their subject areas, which help identify interest/need throughout our campus.

Our Dean assigns us projects that tend to have a theme or regional focus (e.g., Mesoamerica; Northwestern Tribal

Legacies; or East Asian cultures) involving resources that can be tapped by faculty and students in a wide array of disciplines. Some faculty come to us with projects, and we reach out to additional people to create multidisciplinary networks.

Participate in campus steering group for digital research in humanities, arts and architecture, social and information sciences. Training subject specialists to think in terms of interdisciplinary and cross-disciplinary research and bring related subject experts on board to support this kind of research. Hosting cross-disciplinary events to showcase this kind of scholarship. Marketing for our research commons and related library spaces will emphasize cross-disciplinary potential.

Several librarians are named investigators on grants and active research partners in cross-disciplinary projects in humanities, archives, and LIS. The library also has co-hosted symposia on digital humanities work and digital libraries research.

The answer now is really no, but we have made a proposal to the university for a center that would promote interdisciplinary digital projects.

The library encourages faculty to work together on projects that have broad application. We provide the technical services to facilitate completion of the projects.

The library space itself takes advantage of the fact that it is a common ground and the staff attempt to bring diverse scholars in with programming.

Tracing research projects.

UF supports a digital collection/services/asset and content management system with over 500 digital collections (including the Institutional Repository and the Digital Library of the Caribbean) and from many dozens of partners of all types (libraries, archives, museums, universities, NGOs, publishers, etc). These are all ongoing projects with various specific supports. With so many collections and partners, especially with the Digital Library of the Caribbean as a central project and one that is an international collaborative, cross-, trans-, and inter-disciplinary projects are an emergent occurrence.

Unfortunately, I'd say we are more reactive than proactive (participate in grant proposals, co-sponsor symposia, serve on curricula committees).

We actively seek partnerships on campus that cover the range of needs identified in a given project. We seek support and encourage collaboration with partner groups who strengthen the suite of services provided for a given project or faculty member's work. For instance, the library works with the Baker-Nord Center for the Humanities to identify projects where partnerships are appropriate, i.e., Humanities projects that require infrastructure support, research and subject support, preservation and workflow support, etc. In May we are also jointly hosting a Digital Humanities event with Cleveland State University featuring speakers from George Mason's Center for History & New Media.

We are involved in one multi-institutional, cross-disciplinary project as a result of responding to a call regarding a national data preservation project, not a local project. Much activity still relies on personal networks at this stage.

We are open to helping faculty deposit research content that might be utilized by different disciplines.

We collaborate formally and hold regular meetings with other centers outside of the library but within the university to make sure that we're aware of projects seeking support across disciplinary boundaries. Our lecture series and programs for graduate students (including fellowships) are interdisciplinary.

We do symposia or events. Our Digital Scholarship Center is called cyberinfrastructure Center that is basically infrastructure and services to ALL disciplines. We submit grants.

We host a local meeting of the New Media Consortium and other cross-disciplinary events.

We offer fora to enable researchers from all disciplines to share knowledge and collaborate.

Work in this area has been informal to date. We would like to start up more formal programs to increase awareness of digital projects that will allow interested faculty to more easily find areas of common interest.

## HARDWARE AND SOFTWARE

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### 11. What hardware does the library offer to support digital humanities projects? Check all that apply. N=47

Scanners	45	96%
Image editing stations	36	77%
Video editing stations	30	64%
Audio editing stations	30	64%
Large-scale monitors	23	49%
Visualization tools	14	30%
Gaming consoles	5	11%
Other hardware, please describe	17	36%

3D printers. A "virtual reality cave."

Digital cameras.

Digitization robots for books.

Individual workstations without peripherals where patrons can access markup, OCR, database, web publishing, and other tools.

Laptops, wall-mounted monitors, wall-size rear projection screens in lab space.

Large format printers, storage.

Library provides a hosting environment through its institutional repository, as well as a separate instance of the repository for a specific humanities project.

Microfilm scanner.

SmartBoard, two HD projection systems with Egan Walls, 65 inch multi-touch monitor.

The libraries have a great deal of equipment available for all faculty, staff, and students for self-service use, and the Digital Library Center has staffed/supported equipment that can be used by faculty/staff as appropriate with support.



The library provides scanning and image editing services so we do not directly support such hardware for direct use by faculty partners.

These types of hardware are used by staff throughout the library in their support of digital humanities projects; it has not been our policy to provide these services to our patron. It is considered a service provided by the library.

To this point, these are tools our staff works on for the collaborator; we do not have dedicated scanners, etc. for outside collaborators.

Video cameras, audio recorders, audio recording studio, video recording studio, dedicated usability lab.

We are currently researching more hardware, but have not purchased anything, yet.

We plan to offer all of these in a near future.

We provide video conferencing equipment in a large meeting room. Providing visualization tools is a future service we will offer. We also have substantive wireless networking services and a small wired training lab.

## 12. What software does the library offer to support digital humanities projects? Check all that apply.

N=46

Bibliographic management software	40	87%
Content Management Systems	36	78%
GIS	29	63%
Data analysis tools	23	50%
TEI	19	41%
Project management software	16	35%
Data visualization software	11	24%
3D rendering platforms	9	20%
Concept/mind mapping software	8	17%
Other software, please describe	16	35%

All of these are available in different forms in the libraries. None are promoted as "digital humanities" specific. Some of these are often best served by software that is available at no cost for academics (pivotal tracker for project management, etc.), so the libraries offer them via consultation and not as a paid service.

Collaborate with Scholars Portal to develop data tools, for geographical health informatics and statistical data (under development).

CONTENTdm for housing collections, managing metadata, handling OCR, etc.

Digital library/institutional repository software (DSpace).

Graphic design and production, XML editor.

Graphic design software.

Multimedia authoring tools/platforms (Pachyderm, Omeka, etc.)

Repository and specialized microsites/virtual research environments.

Software to support audio, video, and image editing.

Some of the areas not checked include software that we might seek out elsewhere on campus or off campus. Some of our work in virtual environments is done by a contractor off campus using equipment and software at the university where she studies (in Texas), or by collaborators at the Smithsonian in DC.

Textual analysis, qualitative analysis, and powerful indexing tools.

Usability testing software, Open Journal System, repository systems, multimedia publishing software.

We are currently testing several Mac-based applications.

We can provide data visualization or concept/mapping software but have not yet done so for a specific project.

We offer Oxygen XML editor which is used by many for TEI encoding.

Web archiving service; an electronic publishing service; a suite of digital preservation services.

## SERVICE USERS

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### 13. Who may use the services that support digital humanities projects? Check all that apply. N=47

Faculty	47	98%
Graduate students	41	85%
Post-doctoral or other researchers affiliated with your library or institution	37	77%
Undergraduates	31	65%
Researchers not affiliated with your library or institution	14	29%
Other user category, please describe	11	23%

Depending on the project, this could include many partners from libraries, archives, museums, etc.

Librarians and library staff.

Much of the software and services are available to customers on a walk-in basis; more specialized consultation/collaboration is available to university affiliates.

Our GIS scanner/large scale printer is available to all users; but all other services are restricted to library-sponsored projects.

Researchers from other institutions working in partnership with a university researcher.

Service infrastructure is currently under development.

Students require faculty sponsor.

These are offered as services we perform, not generally as resources people are able to access directly (not a public service per se).

Walk in, non-affiliates.

We may make strategic partnerships with people from outside the institution but only where there is also a faculty member involved.

We would like to develop the resources to be able to offer post-docs.

#### 14. How do they find out the services are available? Check all that apply. N=48

Communications from library subject liaisons	41	85%
Library website	37	77%
Print or electronic publications	24	50%
Events	23	48%
Email	20	42%
Orientations for newcomers	18	38%
Social media, such as Facebook or Twitter	14	29%
Use of your institution's communications office	10	21%
Other method, please describe	18	38%

At this point, quite informally, through conversation at meetings and Open Access Week events.

CDLA staff participate in campus events, such as those offered by the Institute for the Arts and Humanities.

Coordinator in College of Arts and Sciences.

Faculty using our collections ask for the help of curators in developing projects. Or faculty may approach library administrators asking for help in formulating grant proposals which have library components.

Library communications office.

Participation in campus steering group for digital research in humanities, arts and architecture, social and information sciences. Ongoing collaborations with other campus units.

Presentation at faculty council and Senate meetings. We run workshops for graduate students on scholarly communications.

Separate website for the Institute for Digital Research in the Humanities.

Simple word of mouth. Our services are fledgling at best.

These services are not currently promoted because of the limited staffing available to support them and because "digital humanities" is not yet well known by a critical mass of researchers in context with the work they are doing on the campus. The Center for the Humanities will be hosting a fall forum that will include the digital humanities and will increase this awareness rapidly.

University-wide interdisciplinary committees, symposia.

We do not advertize yet since we're not ready.

Word of mouth from other customers; inquiry based on other library projects/products.

Word of mouth; interdepartmental channels; programs (Freedman Fellows program).

Word of mouth. (4 responses)

## PROJECT WORKSPACE

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### 15. Where do library staff met with researchers to plan/consult on digital humanities projects? N=48

Library staff member's office	45	94%
Researcher's office	35	73%
Library group study room	18	38%
Digital scholarship/humanities center conference room	13	27%
Other space, please describe	19	40%

Campus coffee shops, faculty center, neighborhood establishments. Will soon be able to meet in our new research commons, library cafe.

Campus meeting rooms, library technology office.

Coffee shop.

Conference rooms in the library.

Conference Rooms in the TFDL. We work with the scholars wherever they might be in the library, depending on the stage of research.

Digital Library Services office.

Instructional Support Services has a suite of offices and workrooms within the library.

Library conference rooms, especially those equipped with large monitors for collaborative viewing of digital objects or comparator sites.

Library meeting room.

Library meeting rooms.

Library meeting spaces. Hall Center for the Humanities (research center) meeting spaces.

Library space allocated for using hardware and software described below is general space allocated for digital media services and digital libraries. There are two studios for users (small, 8 x 8 feet), there is another room with a scanner (8 x 12 feet), and a larger room to store, organize, scan, and process materials that is approximately 12 x 24 feet.

Library staff meeting rooms (not public).

Meeting space in the main library.

MPublishing meeting room. Digital Library Production Services meeting room.

Multimedia Lab.

Over lunch.

There are a number of meeting rooms in the library staff are free to reserve for consultations.

We are hoping to improve our spaces, making them more visible, more welcoming, with users, support staff, and lab equipment in closer proximity, too.

**16. Is there dedicated library space allocated for using the hardware and software that is available to support digital humanities projects? N=48**

<b>Yes</b>	25	52%
<b>No</b>	23	48%

If yes, please estimate the square footage of the dedicated library space. N=20

Minimum	Maximum	Mean	Median	Std Dev
100	6000	1204	800	1392.14

Is any part of this space secured/securable (e.g., as mandated by the federal government when working with certain datasets)? N=23

Yes	16	70%
No	7	30%

## FUNDING SOURCES

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17. What is the source of funding for digital humanities projects? Check all that apply. N=48

Library operating budget	43	90%
Grants	38	79%
Library IT budget	30	63%
Academic departments	24	50%
Special one-time funds	24	50%
Endowments	14	29%
Central operating budget	5	10%
Central IT budget	4	8%
Other source of funding, please describe	7	15%

At some points university IT funds, special one-time funds, grants, and endowments may be pursued for such projects.

Capital campaign gift funded the construction and initial technology, along with a one-time payment for the raised floor from the Office of Information Technology.

College of Liberal Arts budget and the Hall Center for the Humanities are equal funding partners with the libraries.

Donations.

Multi-institutional partnerships.

Sponsorships, donations.

This applies to a combination of libraries around the university.

18. Do researchers typically come to a project having already secured funding necessary to accomplish the goals of their digital projects? N=46

Yes	11	24%
No	35	76%

### Comments

#### Yes

Half of the time.

Mostly, yes, but on occasion proposals are generated after initial discussion.

Or they are doing small-scale projects that don't require significant funding.

Yes, but that is more of a projection of how we would like things to go once we open our research commons. We would like the library to become involved in digital projects as early as possible so that we can advise on funding needs. The library will not typically provide funding unless the project furthers/builds upon existing library collections. Increasingly, experienced digital researchers understand the need to come up with their own funding. The library will need to help educate scholars who are newer to digital research and scholarship.

#### No

A mixture. Researchers come to the library at many stages, but usually they have not already secured funding.

Often they come to us when they are in the middle of writing a grant, so before funding is secured but contingent on it coming in order for a project to start.

Sometimes researchers approach the library when preparing grant proposals.

That is not a requirement.

These researchers typically do not have a deep understanding of the level of funding that would be required to perform the work they have in mind.

This will vary.

Through IDAH, we assist with developing prototypes and writing proposals to fund further work. There have been instances where faculty come to us with funding but it is not typical.

We are working hard to change this.

We work with researchers to provide the technical specifications they will need to complete their grant proposals.

We've only had once instance of this occurring. Wish it happened more!

#### Other

Sometimes.

Varies.

## POLICIES AND PROCEDURES

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19. Does your library have a policy or written statement describing the ways in which it supports digital humanities projects? N=49

<b>Yes</b>	6	12%
<b>No</b>	43	88%

20. Is there a formal process for reviewing or developing proposals and allocating resources for digital humanities projects? N=47

<b>Yes</b>	16	34%
<b>No</b>	31	66%

If yes, please briefly describe the process. N=15

After discussions on the front-line level, librarians submit a project proposal form, signed by one of the divisional directors, and submit it to the Libraries' Digital Program Division. The division considers the feasibility and priority of the project, meets with the proposers to agree to any needed modifications, and then implements the project, usually in conjunction with the Preservation and Reformatting Department or outside vendors, in accordance with its budgetary and staff resources.

Currently, scholars work with librarians to produce a proposal which is submitted to the Digital Systems Division for approval and planning.

Digital initiatives advisory group sets priorities which we submit for approval by library administration.

For projects involving deposit of content in a local or system-wide repository, a faculty member contacts his or her subject librarian about a potential project. The subject librarian completes a proposal form for the Libraries' Digital Scholarship Program Working Group to review. The proposal is evaluated according to established criteria concerning its research significance, the target audience, the availability of resources, and the availability of other, external services to meet the faculty's needs. If librarians on the working group can not fit the project into their existing workload, the proposal is reviewed by the Libraries' Leadership Council for further allocation of resources.

Freedman Fellows Program: annual award program for which eligible faculty submit proposals. Proposals are received, reviewed, final selections are made and awards are announced.

IDAH fellowships.



Projects generally come to Head, Digital Initiatives. Each project is “costed out” as much as possible in conjunction with our Systems Department. Then it is presented to the Dean’s Advisory Group (DAG) for final approval. Occasionally, projects will come directly from DAG.

Proposals come in via a web form; evaluated by a library committee.

The library has a steering committee and proposal process for internal digitization activities and that structure informs the process of undertaking a digital humanities project but there is no direct formal process for deciding on such projects. Often they run on a timeframe that cannot accommodate going through a formal approval process (e.g., upcoming grant deadline) but the internal library process helps ensure the right questions are asked and people consulted.

The Library Technology Council, made up of key administrators and the chairs of key committees related to digital library work (in general, beyond just the humanities) accepts and vets proposals. This iteration of the model is new in the last year and is still under development.

There is a formal pipeline administered by the campus steering group for digital research in humanities, arts and architecture, social and information sciences, of which the library is a part. Within the library, there is a project pipeline administered by the Digital Library Program. There are also less formal means by which projects can come to the attention of the library and receive support.

There is a formal process for all digital projects, including digital humanities projects.

There is a formal process for reviewing and awarding seed grant funds. We also informally consult and allocate some resources directly as the Libraries.

This is developing, but we have an online form that subject and Special Collections librarians will fill out in an interview with faculty, but also that is available for internal library digital projects. This is viewed more as a “communication tool” to help inform faculty about aspects of developing digital projects, and raise concerns, i.e., with digital projects using in-copyright material.

We have a form for faculty to submit with detailed questions about project proposals; it is used to get an idea of what types of projects people would like to do with us. Most of these are in the digital humanities, but the form is not specific to this domain. After a faculty member fills out the form, we have an internal discussion to decide whether we can commit to supporting the project or not.

## **Additional Comments**

Dependent on support being requested and potential sources of funding, there may be a variety of processes that apply.

There are various library committees that are working to identify project priorities, financial and equipment needs, and possible sources of funding to pursue for such projects. These committees have drafted their own mission statements and policies. They are not yet ready for public consumption.

This is currently under review.

21. Does your library use any document, such as a statement of work or operating agreement, to clarify the scope of services that will be provided for the project? N=46

<b>Yes</b>	23	50%
<b>No</b>	23	50%

If yes, please briefly describe the contents of that document. N=22

Agreements such as this are generally at institution level (i.e., when we work with other organizations). They outline roles, scope of work, time frame, responsibilities, costs (if any) and expenses; level of service to be provided. It's a memorandum of understanding.

Drawing up memoranda of understanding is a recent development, and is not always used depending on the project. The MOU is used when we are developing specialized microsites, but special image digitization projects typically don't utilize them, although in some cases special external contracts are in force (for example when developing a collection for contribution to ARTstor).

For any project in which we collaborate with a faculty member for deposit of content in a local or system-wide repository, we require a memorandum of understanding and a deposit agreement. The MOU outlines the responsibilities of all project participants and establishes a time line for all project steps. The deposit agreement ensures that the faculty member has the rights to make the material available on the web.

For some projects we create an MOU (memo of understanding) or we spell out a work statement in a grant application. This could include staff percentages, work to be undertaken, timelines, and budgets.

For some projects, we develop an MoU describing the scope of work and any digital preservation commitments. We also share an SLA (service level agreement) covering downtime, hours of operation, etc. for projects that we host.

If part of the proposal process.

Instructional Support Services has a work order form which specifies the work to be done, the schedule, and any costs incurred.

It is an agreement that indicates we will retain and preserve digital assets, but not necessarily a complete digital project (because technologies change, etc.)

Our department has developed project intake forms for audio production, video production, and geospatial services.

Project plan template with information on all standards, definition of the project, expected timelines, deliverables, project costs, etc.

Sometimes Memorandums of Agreement/Understanding are used.

Strategic plan under development.

The document(s) required vary by project (MOU, grant letter of support, project proposal form, etc.) All work to date has been bundled with the digital collections and so follows those processes.

The library develops a Memorandum of Understanding with the scholar.

The library has drawn up a Memorandum of Agreement with digital project partners on occasion. For example, we have an agreement with a group of faculty who are externally funded to teach courses based in a digital cultural mapping pedagogy. The MOA states the arrangements by which those faculty can request maps from library collections to be digitized for use in these courses. There is a bounded period of time during which the arrangement holds.

These documents vary depending on the type of project. Sometimes, a memorandum of understanding is all that is necessary. Often, however, a legally binding contract is used, which lays out the duties of each partner and stipulates the rights situation.

This has been done haphazardly, for some initiatives and not others, and for those that do use it in many different forms. One key item they typically cover is what base funding can support and what grant funds are needed for, most importantly for how an initiative will be sustained over time.

This would be specified in grant proposals for grant-funded projects.

Varies by document. Outlines contributions from library, i.e., which services will be provided by library, any equipment to be purchased, funding to be provided, timelines, etc.

We create a basic Project Charter specifying the scope of the work to be done, the timeline, budget, and who will be involved.

We develop a project charter for any significant partnership.

We have developed Memorandum of Understanding (MoU) documents for some projects.

## Additional Comments

Agreements are under development by the co-directors who have been working together since fall 2010. The Libraries does have a partnership agreement used for its projects.

Some projects have them, but there is no set policy. We have them for our DLP projects although I don't know how they are actually used.

Sometimes, depending on the nature of the project and partners.

Sometimes.

The Libraries have focused human resources on consultation thereby limiting the scope of engagement, but this is not formalized and is subject to change over time.

This is not currently done in the Digital Humanities Center. At CDRS, there is a requirements-gathering discussion where a service agreement is created spelling out roles and responsibilities for project partners.

## SUSTAINABILITY

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22. Does your library preserve all digital humanities project resources that are produced in-house?  
N=46

<b>Yes</b>	27	59%
<b>No</b>	19	41%

### Comments

#### Yes

Again, this is in-process. We currently have active Fedora installations and are working on developing workflows for ingest of assets.

Assets not platforms.

Most digital humanities projects are maintained on servers and sustainable open source platforms.

Once we commit to the project (time, budget, personnel), we expect to provide for the preservation of the collection.

We also use the state's consortial digital archiving system.

Yes, BUT there are occasions when a digital humanities project may not warrant preservation. The library is working to define the circumstances in which we may opt not to preserve a digital resource once it has been completed.

#### No

Large-scale projects are preserved, and we have an Institutional Repository which is capable of preserving certain outputs and file types. Many smaller DH projects are undoubtedly underway that use library resources but do not involve library staff in a significant way.

Not for all projects. Some projects for the Special Collections Research Center are archived.

Only selective projects created at the DHC are saved. However, LDPD as well as CCNMTL and CDRS project are saved, as a rule.

Some (not all).

Some projects go into our repository software, and so are preserved. Others are more ephemeral, such as web exhibits.

The library intends digital preservation; however, the library is currently in discussions about its digital preservation strategy.

This is an enormous issue for us at the moment. In the past we have implicitly (though not explicitly) assumed the library would provide long term preservation support over both the data used in and applications built by digital humanities projects. However, we are now looking to more clearly outline when this will be a service we provide and when it will not. When we do preserve the output, we employ many of the strategies listed in the 2nd part of this question (that one only answers if one checked 'yes' for this first part).

To date we have been preserving the results of production, but we have explicitly (and in writing/email) indicated that we cannot commit to preserving all websites or online exhibits or collections assembled for more than a couple years.

We do NOT attempt to preserve "all DH project resources," but we do have a sustainability strategy, applicable to those we commit to preserve and those we do not.

We preserve some projects for deposit in UCIspace @ the Libraries. We do not preserve the output from GIS or faculty using available scanning or video imaging equipment. We also deposit some projects at UC system wide like Merritt.

## Other

Depends on the nature of the content created.

Repository infrastructure is in developmental stage.

**If yes, and your library has a strategy for ensuring the sustainability of these resources, which strategies does your library use? Check all that apply. N=35**

Work within widely accepted standards for metadata, etc.	34	97%
Preserve digital projects in repositories	29	83%
Create projects using widely supported platforms	29	83%
Develop grant proposals to support project sustainability	18	51%
Work with project planners to incorporate sustainability costs		
into initial cost estimates for projects	13	37%
Audit projects for long-term sustainability	11	31%
Other strategy, please describe	5	14%

clRcle (Institutional Repository) does preserve digital projects.

Digital initiatives support has become a core service and supported by library operating funds.

Ensure materials are created in sustainable formats or normalize to multiple formats to ensure support, retain hardware for retro conversion as needed.

Include library's Preservation Officer on the digital library council, which discusses and tracks library-supported digital projects.

This question is problematic as different levels of preservation may be assigned to different resources, so "all" may not be equally preserved. Example: not all file formats may be migrated and preserved, and a item may be deposited in multiple formats, only one or two of which we would commit to migrating and preserving. It is a negotiated process to determine scope of what will be preserved, not a uniform outcome.

## PARTNERSHIPS

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23. Has the library partnered with other units in your institution to provide digital humanities services?  
N=48

<b>Yes</b>	36	75%
<b>No</b>	12	25%

If yes, please identify the partner and briefly describe the nature of the partnership and how it was cultivated. N=36

Academic department (funding).

Academic Technology Services: they have project management expertise and the campus GIS expert—cultivated through collaboration on particular projects. Institute for Digital Research and Education-Humanities, Arts and Architecture, Social and Information Sciences (IDRE-HASIS): campus steering group for digital research, teaching, and scholarship—cultivated by invitation when the group was created. Center for Digital Humanities: CDH hosts humanities Moodle instance and provides instructional support—cultivated through conversations with digital humanities liaison librarian and the CDH senior fellows program which had awarded fellowships to librarians in the past.

As noted above, CCNMTL and CDRS, while not directly part of the Libraries, frequently partner with librarians or groups on humanities related projects, in addition to acting on faculty requests made directly to them.

Campus Teaching and Learning Centre: collaboration over many years to produce videos that are marketed by the university press, collaboration on training sessions and defining technology requirements for teaching. Information Technologies: infrastructure support. Individual faculty members as projects require.

Center for Latin American Studies for the Digital Library of the Caribbean. This has been a long-term collaboration for preservation and access and continued to grow in need in relation to making rare materials usable by providing contextual and instructional resources to complement them and new ways to use the materials. Harn Museum and Florida Museum of Natural History, for access, dissemination, and preservation. See all partners here: <http://ufdc.ufl.edu/partners>.

Collaborated with History Department to create Medieval and Early Modern Data Bank (medieval price data).

Laboratory for Research for Computing in the Humanities.

College of Arts and Sciences eTech Office: they provide technology support to faculty in the college, including things such as accounts on a Drupal CMS.

College of Arts and Sciences; Baker Nord Center for Humanities; Research Computing and Academic Technology.

College of Humanities: written in as consultants on a gaming research grant—cultivated from liaison librarian relationships. Mexican-American Studies: collaboration with faculty to identify historic materials for digitization, faculty member provided some materials—cultivated from liaison librarian relationships. Various campus units: collaboration with faculty and Library Special Collections on digital exhibits, digitization, and programming.

Consultation with the Canadian Homeless Research Network on the “Homeless Hub” [<http://www.homelesshub.ca/default.aspx>] and the Gender and Work Database [<http://www.genderwork.ca/>]. Librarians were co-applicants on the

Sagittarius Project, an initiative to digitize literary resources for teaching and learning for use by Canadian high schools. Archives partnered with PhD students in the History Department on the Portuguese-Canadian History Project and with PhD students from the Music Department on the Mariposa Digital Archives Project.

Digital Humanities Initiative. The dean was a founding partner and encouraged broader collaboration by librarians.

English department; worked together to provide funding.

Grants writing with departments.

Here are some examples: Library & Cornell Society for the Humanities: <http://goldsen.library.cornell.edu/>. Collaboration with Arts & Sciences: <https://confluence.cornell.edu/display/grantsas/Grants+Program+for+Digital+Collections+in+Arts+and+Sciences>. Collaboration with the University Press: <http://signale.cornell.edu/>, <https://confluence.cornell.edu/display/grantsas/Grants+Program+for+Digital+Collections+in+Arts+and+Sciences>.

Humanities Computing and/or Campus IT Scholarly Computing units. We have an informal understanding about what types of projects each unit should be involved in so often projects come to us through referral from another IT department or vice versa. The library tends to focus more on the collections involved, the archiving, and the metadata components of a project, whereas other campus IT units might focus on the classroom use of what is being developed, the staffing to create the resource, and multi-media support.

Hyperstudio, consulting and project concept development.

I don't think there have been significant formal partnerships. In some cases, however, librarians have worked with faculty members in academic departments to identify materials, digitize them, and create web pages and finding aids to promote their use.

IDAH, University IT Services (UITS).

Instructional Media Services, a division of University IT, helps with checkout of hardware; other divisions of UIT have been helpful in planning and setting up some services as well as helping faculty understand the full spectrum of multimedia production services that are available on campus. We are currently collaborating with the Geography Department to develop our geospatial information services.

Modern Language and Cultures Department: partnered to house a film clips database to support language instruction. Philosophy: partnered with a professor to create online visual mapping of seminal works in philosophy. English: partnered with faculty members to teach digital humanities labs.

On an ad hoc project-by-project basis, for example history department structured a public history course syllabus around production of a digital humanities project and had the students enrolled in the course do scanning and metadata production for objects that went into both our ongoing repository and into their course-generated portal.

Our own Special Collections and Oral History Research Program. We also partner with several department on campus, not necessarily humanities.

The Libraries have partnered with the Hall Center for the Humanities (a university research center) and with the College of Liberal Arts and Sciences. The partnership was cultivated through an 18 month task force that recommended the partnership to the current partners. The task force was chaired by a faculty member from the college and a librarian. The Libraries and the Hall Center initiated the task force.

The library worked with the Graduate School of Library and Information Science (GSLIS) to develop and support the public instance of a text-mining software, MONK. Researchers at GSLIS approached the library about supporting this digital humanities tool for text mining, and an agreement was reached to transfer the tool from the researchers' servers

to the library's servers. We also worked together to establish Shibboleth authentication for 12 other institutions in the Committee of Institutional Cooperation consortium. Now MONK is available to all users as a digital humanities tool for research through the library.

There are many other faculty-driven centers offering DH services at the university. The library provides space to two of them (IATH and SHANTI) and, in both cases, was instrumental in their creation. Partnerships with these and other centers are sustained as projects move fluidly between them.

UNC Press: on print on demand and a digital publishing platform with annotation capabilities. Faculty in English, History, American Studies, African-American studies, Latin American studies, Journalism and Mass Communication, Religious Studies, Comparative Literature, and the Center for the Study of the American South: on individual projects. Faculty from these and other disciplines serve on the Editorial Board for Documenting the American South (a flagship digital humanities initiative), which helps to cultivate relationships, as does word of mouth from successful relationships. With the School of Information and Library Science, we provide field experience to students to work on digital humanities projects while simultaneously teaching them about how such projects are designed and run.

University Press: to publish a digital humanities monograph.

We are partnering with our art museum, our museum of natural and cultural history, our InfoGraphics lab in Geography, our Social Sciences Instructional Lab, the Yamada Language Center. Most partnerships have arisen around specific projects, specific resources.

We collaborate with the campus's Information Technology Division to host our local repository. We also work with the California Digital Library, as they host a variety of digital services our faculty may use, such as ArtStor, an electronic publishing service, and a web archiving service.

We have long-standing collaborative relationships with the Academic Technologies unit of central IT and the Multimedia Learning Center, a small faculty support unit within the college of arts and sciences. New relationships are being developed with other school IT units, with particular focus on the IT group in the college of arts and sciences.

We have ongoing regular meetings with the Humanities Digital Workshop, part of Arts & Sciences. We are currently collaborating with them on a library, IMLS-funded digital project, and are in discussions with them about creating a digital collaborative space in which internal library resources (DLS) would be co-located with HDW.

We have partnered with research computing.

We have worked with faculty in English, History, and Jewish Studies.

Work with academic departments and IT in School of Arts & Sciences and campus museum.

Yes, more as sub-contractor (we served as key scanning facility, for example).

#### 24. Has the library partnered with other institutions to provide digital humanities services? N=48

<b>Yes</b>	27	56%
<b>No</b>	21	44%



**If yes, please identify the partner and briefly describe the nature of the partnership and how it was cultivated. N=26**

Afghanistan Centre at Kabul University: collaboration, digitization, and hosting—cultivated through personal librarian relationships. USAIN Historical Agricultural Documents: collaboration, digitization, hosting—relationships with Cornell/liaison librarians.

Asian community: gathering data/submissions.

Columbia has produced at least three major collaborative digital projects: the Advanced Papyrological Information System, the Digital Scriptorium, and the Jay Papers. Ultimately these partnerships brought in a broad number of US libraries holding papyri, medieval manuscripts, and papers of John Jay. Only one, I believe, was set up on a consortial basis, Digital Scriptorium, which began out of a partnership between manuscript librarians at Berkeley and Columbia. Those librarians subsequently worked through their library links to engage other partners. In the other cases, I believe, the faculty sponsor behind APIS reached out to papyrologists at other US institutions, while the Jay Papers project was able to take advantage of the libraries that had contributed papers to a print editorial project that had been going on at Columbia for some years.

Currently creating colloquia with Cleveland State University to provide an event where regional digital humanities activities can be discussed and considered in a larger context. Provide a Scholarly Communications Lecture series which brings in high profile contributors to the Digital Humanities and Library profession.

Digital Library of the Caribbean. This has been a long-term collaboration for preservation and access and continued to grow in need in relation to making rare materials usable by providing contextual and instructional resources to complement them and new ways to use the materials. See all partners here: <http://dloc.com/dloc1/partners>.

HathiTrust includes over 50 partner institutions (<http://www.hathitrust.org/community>) and the Text Creation Partnership includes over 150 partner institutions (<http://www.lib.umich.edu/tcp/eebo/status.html>).

In process of joining Project Bamboo.

In recognition of the sesquicentennial of the start of the American Civil War, members of the Association of Southeastern Research Libraries (ASERL) Civil War and the American South collaborated to provide a central portal to access digital collections from the Civil War Era (1850–1865) held by members.

Northwestern is a partner in the Mellon-funded Bamboo Technology Project.

Not on a programmatic basis, but we partner with other institutions on a project-by-project basis.

Oklahoma Arts and Humanities Council: historical projects. National Endowment for the Humanities: historical projects. Osage Tribal Museum (Oklahoma).

Other universities and consortia.

SAHARA, developed by the Society of Architectural Historians in collaboration with ARTstor and two other academic institutions.

Synergies, national project to bring SSH journals online. SSHRC-funded project on Knowledge Synthesis, currently at the Letter of Intent stage. Working with individual faculty members with research grants (English, Computer Science).

The library is working with the German institution Herzog August Bibliothek, Wolfenbüttel, to create the Emblem Books digital archive drawing upon our collection of rare Emblem Books from the Rare Books and Manuscript Library.

They vary on a project-by-project basis.

This also happens frequently, and is generally more oriented toward tool development than toward “service provision” in other senses of the word. A recent example would be a Library of Congress-funded collaboration between UVa Library’s Scholars’ Lab and the Center for History and New Media at George Mason to extend and develop scholarly plug-ins for Omeka.

USC: funding for the Shoah Archive.

Via the Bamboo Initiative.

We are a member of CARLI and rely on their Digital Collections services, which include a statewide license for CONTENTdm.

We are also partnering with the Catholic Research Resources Alliance.

We are collaborating with UC Berkeley and others on The Bamboo Technology Project to develop applications and a shared infrastructure for humanities research. This is a Mellon-funded project which grew out of a planning project that engaged faculty, librarians, and technologists from 115 different institutions to define scholarly technology needs in the humanities.

We have some national and international partnerships, e.g., Central Michigan University (a digital library project); a research center in Zacatecas, Mexico (a digital dictionary project); the University of Warsaw (more lexical database work). We largely have collaborations on specific projects. We have also helped organize symposia (Oaxaca, Warsaw, Vienna). We have run summer institutes (Eugene, Oregon and Oaxaca, Mexico). Our director has a Fulbright Specialist designation intended to cultivate partnerships in Europe, such as with an ethnological museum in Berlin. It may also take her back to Warsaw.

We partnered with the Missouri History Museum on a state-funded grant, and now on an IMLS funded project.

We worked with a number of other schools on a text encoding project. The goal was to share resources and I believe the partnering scholars maintained the relationship.

Worked with NJ Historical Commission and many institutions around the state to develop the New Jersey Digital Highway (archive of materials on NJ History). Worked with Women’s Project of New Jersey to develop New Jersey Women’s History site. Collaborations typically arise out of existing relationships or grant projects.

## ASSESSMENT

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25. Has there been any assessment of the effectiveness of the digital humanities services? N=49

<b>Yes</b>	12	25%
<b>No</b>	37	75%

If yes, what measures are used to assess the effectiveness of these services? Check all that apply.  
 N=12

Demand (e.g., services provided relative to demand, increase in demand)	8	67%
Web analytics (e.g., number of hits on web-facing projects)	8	67%
Publications (e.g., research publications or web projects published citing or based on these services)	5	42%
Financial (e.g., funding targets reached, good grant funding record)	3	25%
Media coverage (e.g., non-research publications about the program)	3	25%
Other measure, please describe	4	33%

A survey of users made as part of the planning process for a new Digital Humanities Center.  
 Faculty compliments.  
 Responses by users.  
 Survey and focus groups to understand user needs and expectations.

**Additional Comment**

There has not been an assessment yet, but that is planned for the end of the first year.

**26. Were any changes made to the services offered as a result of the assessment? N=11**

<b>Yes</b>	6	55%
<b>No</b>	5	45%

**If yes, please briefly describe up to three changes that were made. N=6**

Expansion of hours, deployment of scanners at many more places across the university, new focus in the DHC program on notes and resource management programs.

For our Freedman Fellows Program we have not only reshaped how it functions (project support and partnering from education) but will reshape the program again in coming years.

Made modifications to projects.

Many, based on annual usability studies, quarterly/midyear/annual reports for specific grants, etc.

Migrating content to new formats; updating or replacing software; experimenting with improved web interactivity. We have identified some additional areas that could benefit from more attention, but we are shorthanded and underfunded, making some desired changes nearly impossible.

Small changes, informally over time. This has been much more of an evolution rather than a formal study and response.

## 27. Overall, how would you assess the effectiveness of your library's digital humanities services? N=36

Because our program is ad hoc, and serves the entire faculty of the university, support for humanities has not been an intentional focus, and the spectrum of services is quite broad, including special project support but also substantial ongoing digitization services for courses, research, and as an extension of services in other special libraries. Use and demand is strong, but it is difficult to assess a specific impact on digital humanists/the humanities.

Given that we don't have a systematic support structure for digital humanities services, we're doing pretty well. There's a website for one of our projects (<http://digilib.bu.edu/mission/>), and we've consulted on some others. We are in the midst of significant growth right now in all aspects of library services; a lot more should happen in the next couple of years.

Good.

Improving. We are ramping up for a launch of our new research commons and will develop a new suite of services in the process. New hires related to this space and services will have assessment as one piece of their responsibilities.

It could be a lot better.

It has been mixed. While the work has been outstanding we have had trouble with scope creep and not working very efficiently because everything was ad hoc.

It is too new to easily assess. An early indicator of success is the turnout for the first "digital jump start" workshop. We had over 30 participants which is a good number for a faculty workshop.

It needs to be expanded and strengthened. It needs to combine forces with other library units and other campus-wide units to maximize resources and centralize expertise. We are in the process of trying to do this.

Needs work. Needs clearer direction and more and better communication amongst the units providing support. The collaboration with IDAH particularly needs work. It is problematic to have a division of labor where one group that does not report through the library makes project decisions that have such a strong impact on a unit in the library.

Our ad hoc, idiosyncratic services suffer from lack of a unifying theme. Poor advertising keeps, for the most part, our expertise in a closet. However, when we are engaged outcomes have been uniformly positive.

Our primary strengths are in the STEM disciplines, but we have met expressed needs in the humanities disciplines.

Our service is growing. As we begin to get more grant funding for digital humanities projects, we are little by little establishing a digital humanities program in the library. I would assess our program as being in its starting phase, but on the right track for growth.

Over the last year, we have acquired additional software that should provide more accurate statistics on the use of our collections for effective assessment going forward.

Services have been effective in responding to faculty and institutional needs that have been identified; however, more outreach and planning could reach a much larger audience for these services.

Still in developmental stage.

Still new, but promising.

The digital humanities services are bundled with the digital collection services, which makes each more successful and in all are extremely successful.

The faculty who have been involved are very satisfied at this point.

The library has highly skilled personnel to support the different aspects of digital humanities research, including digitization software and hardware tools, metadata application, resource acquisition, and copyright issues. But at the moment, it is still a somewhat fragmented set of services and we do not actively coordinate on each project. Rather, people are brought in based on researchers' knowledge of them or referrals from someone like me.

The quality is excellent though the scope is somewhat limited.

The services are less than effective because it really has not been in existence for very long, less than six months.

The services are still in a development stage but we are encouraged.

They are in transition and should be much more robust in the next year.

Too soon to tell whether we will be more than marginally effective until we seen publications and get a sense about sustained web traffic (ongoing demand) which might warrant longer term preservation of the products.

Very effective in the sense of building faculty relationships and being seen as a leader. Much less effective in terms of sustainability, systematic prioritization of work, and appropriate choice of technology used. We are at a crossroads in our plans for these services going forward, and are currently actively planning how we can maintain this type of service, while also providing some reasonable level of long-term support for selected outcomes of these activities.

We already have a popular and well-appreciated Digital Humanities Center where patrons can get assistance with digitization, bibliographic and resource management, and small-scale individual research projects. We have a Libraries' Digital Program that has produced an number of first-class resources for humanities scholars. We have a Center for New Media that does an excellent job of supporting instructional needs in the humanities and in creating curricular-related resources. We have a fairly new Center for Digital Research and Scholarship that does excellent job supporting faculty research and developing a repository for material produced at the university. We are looking forward to providing a larger and more robustly equipped center for patrons to come for front-line help, and an active planning process is in place to implement such an enhanced facility in the 2012–2013 academic year, bringing it up to par with the recently opened Digital Social Science Center and Digital Science Center. Another area where we look to improve services would be in developing a smoother path for transition from the front-line, fairly ad hoc project work that individual patrons undertake in the DHC to the kinds of full-blown, fully supported projects created by our Libraries Digital and other programs.

We are at the beginning of our engagement with digital humanities services. As a result, we don't have grounds for assessing our overall effectiveness. That being said, we have many improvements and adaptations to make which will be driven by campus demand.

We are coming to the end of a major planning and strategy effort to formulate a new Digital Library Program that will include digital humanities support. Assessment will be part of that program moving forwards.

We are just beginning but are moving in interesting directions.

We are meeting a well-defined need on the campus where other units have been less successful or disinterested. In six years of programmatic activity we have helped, directly, 29 faculty, hundreds of undergraduate students and provided \$100,000 in grants.

We are tracking projects and inquiries, but have made no formal assessment. While I believe that we are providing very high quality service to those who have found us, we have not yet reached a critical mass of those we could support. However, we are kept busy by the projects we are working on.

We have a rich history of initiatives in digital humanities, several of them involving broad collaboration. Currently, we are in the process of assessing our service infrastructure and opportunities for more closely collaborating with faculty.

We have knowledgeable staff and students who perform technical tasks in support of these projects. We maintain a variety of equipment and software options that can be used to meet the needs of the individual project.

We haven't done a formal and rigorous study since the creation of the Scholars' Lab four years ago, but anecdotally our DH services have been very successful in all of the measures you list above. We also frequently hear that the library's support for DH is a major factor in faculty recruitment and retention, and in the recruitment of top-notch graduate students. We're often cited locally for having created a vibrant graduate student community, and for changing the tenor of partnerships with faculty—emphasizing library staff as true intellectual partners on digital projects.

We want to do much more but are limited by our capacity; we can't really do outreach because we are already more or less at capacity and still get inquiries. Projects take longer than they should to go to completion due to multiple projects, other library responsibilities, and still limited technical infrastructure. But we are also taking specific steps to better follow-up on corrections, manage capacity, etc.

Weak.

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## **INSTITUTION PROVIDES DIGITAL SCHOLARSHIP SERVICES**

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28. You indicated that digital scholarship services are located outside the library. Which of the following best describes how the services are provided. N=7

The institution hosts a digital scholarship center dedicated to the humanities	3	43%
The institution supports digital scholarship in a decentralized manner	3	43%
The institution hosts a multidisciplinary digital scholarship center that supports the humanities	0	—
Other service method, please describe	1	14%

Humanities and Fine Arts offers seed grants in Digital Humanities through the Digital Humanities initiative. There is also a DH lab. See: <http://www.umass.edu/hfa/grants/hfafunding/frs/digitalhumanities.html>.

29. Do library staff play any role in providing these services? N=7

<b>Yes</b>	4	57%
<b>No</b>	3	43%

If yes, please briefly describe which staff participate and the role(s) they play. N=4

Called on for cataloging services for the English Short Title Catalog.

Library staff, especially subject librarians, may advise faculty and graduate students about services offered by the (University of Washington) Simpson Center for the Humanities.

Not formal or systematic, but library staff are occasionally consulted for assistance and/or advice on format transfers, rights issues, and arrangement and access issues.

The library will digitize library materials for the Press and for Digital Humanities projects. These digitized materials are usually hosted on the library server, but can also be hosted elsewhere.

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## ADDITIONAL COMMENTS

30. Please enter any additional information that may assist the authors' understanding of your library's support for digital humanities projects. N=20

As stated earlier, we are in the early stages of offering these services. We consciously went with a "policy lite" approach to get things off the ground. The design and outfitting of the space and the services offered were guided by participating faculty from African American Studies, Art, English, Gender and Race Studies, History, Modern Languages and Classics, Music, and Women's Studies. The faculty who have been involved are very satisfied and pleased at this point.

At our institution, the projects are all very different and funding is limited. So our approach to digital humanities is informal and varied. There isn't a central coordinator role.

I think the primary strengths of the digital humanities initiative is our partnership representing the libraries, research, and faculty as well as incorporating the program into the Center for Digital Scholarship.

It is difficult to draw a line between humanities and other digital library services. We are developing most services as part of our RUcore repository platform, including support for video, audio, and data, and a full suite of digitization services through our Digital Curation Lab. These services support all disciplines, and are used by humanities researchers, but we do relatively little "target marketing" to the humanities only. At Douglass Library, we have the Margery Somers Foster Center which conducts multimedia training and outreach, in conjunction with digital multimedia production facilities in the Sharon Fordham Lab (video and audio creation and editing). This is probably the closest we come to a "humanities" center.

Our approach is not to differentiate digital humanities projects vs sciences. We're trying to start with sciences since we may get grants. Then, it will trickle down to humanities. Our university administration is supportive of these efforts, specially the new cyberinfrastructure Center.

Our Dean is very supportive of the direction we are taking to improve our library's digital humanities offerings. We are also trying to think even more broadly, beyond the humanities, although we do feel that the humanities are an important target. The Wired Humanities Project was founded in the late 1990s when "humanities computing" was getting off the ground. Fortunately, we had the support of a few administrators who understood this new "interdiscipline" and the potential for winning external funding for faculty projects. Our unit is now in its third home on campus, having been born as a spinoff of another research center (on gender), then being given a temporary home in a language center, and now finally having a home (less than a year) in the library, where the Dean is very aware of the growing research-library role in providing digital humanities services. Our success at winning federal grants has helped keep us alive through drastic budget cuts and other obstacles. Fortunately, the field (now called "digital humanities") has caught on with lending agencies. The availability of grants in DH has caught the attention not only of administrators but of more and more faculty and graduate students, too, making our job much easier. In fact, we need to consolidate and expand to meet the growing interest/demand.

Our Digital Humanities Center is still very new and establishing a strategic plan, mission, and vision. Our faculty members are exploring digital scholarship in a variety of ways and have involved the library staff as collaborators in every project so we envision playing an important role in Humanities Scholarship.

Our library is still very much developing its digital humanities services in terms of defining what our services will be, implementing marketing and outreach, and training staff. But with two recent hires for a visual media digitization coordinator and a digital humanities specialist for Library IT, we are quickly building a team of specialized personnel who are dedicated to assisting researchers with digital humanities projects.

Support of DH projects at IU has developed organically over several years, but until very recently there hasn't been a sustained effort to communicate and work together. In addition to the Digital Library Program (<http://www.dlib.indiana.edu/>) and IDAH (<http://www.indiana.edu/~idah/>), the university's institutional repository, IUScholarWorks (<http://scholarworks.iu.edu/>) and the University IT Services (<http://uits.iu.edu/>), particularly the Advanced Visualization Lab (<http://www.avl.iu.edu/>) also provide services of various sorts to humanities faculty.

The CBSR works with individuals and organizations in California, nationally, and internationally to identify potential partners and projects and manage projects.

The demand started out small and could be managed on an ad hoc basis. As demand has increased we have scrambled to meet demands just as the library itself has demanded more digital know-how. We are preparing to launch a new research center which should allow us to work more efficiently.

The focus of our Digital Library Program includes the humanities as major partners, but is not limited to their needs solely. Digital Humanities support also available from various IT service points, and from the campus Humanities Center.

The institution supports digital scholarship in a decentralized manner. Library staff serve as members of the initiative.

The library staff in Digital Collections work with the Digital Humanities staff on grant proposals and the Digital Collections Librarian is on the board of the Digital Humanities Center.

This is new area that is not yet a distinct service within umbrella of digital initiatives. We have a few projects that are digital humanities, more in the queue, but are still staffing up to handle the projects in hand. More structure, policy development, and procedural solutions will occur in next 12 to 18 months.



This response relates to: The Chung Collection, The Malcolm Lowry Collection digitization project, Global Encounters Project, and 2010 UBC Olympic & Paralympics Project.

We are actively planning to collaborate with some of the colleges to provide a more coordinated and substantive support for digital humanities, social sciences, and arts projects.

We have concerns about our ability to keep up with demand once our new research commons is open. We anticipate that, at least initially, demand will outstrip our capacity, both in terms of services and infrastructure.

We hope to develop a strategic direction regarding digital humanities services in the next few years.

We're very much struggling with the appropriate level of service we should be providing. To what degree should we move beyond providing the raw materials (primary and secondary sources) upon which new digital research is done, into being partners in the actual implementation of that research (for example, with technology support)? Faculty have a frequently blurry line between their research activities and their service activities: to what degree is it the library's role to support the latter? Where are the lines between 'digital humanities' and 'scholarly communication' and 'digital libraries'? We have many activities in the latter two areas that weren't reported in this survey, as they are not necessarily humanities based.

## RESPONDING INSTITUTIONS

---

University of Alabama	University of Massachusetts, Amherst
University of Alberta	Massachusetts Institute of Technology
University of Arizona	University of Miami
Boston University	University of Michigan
Brigham Young University	Michigan State University
University of British Columbia	University of Missouri
University of Calgary	National Agricultural Library
University of California, Irvine	New York University
University of California, Los Angeles	University of North Carolina at Chapel Hill
University of California, Riverside	North Carolina State University
Case Western Reserve University	Northwestern University
University of Chicago	University of Notre Dame
University of Colorado at Boulder	Ohio University
Columbia University	Ohio State University
Cornell University	Oklahoma State University
Dartmouth College	University of Oregon
Emory University	University of Pennsylvania
University of Florida	Purdue University
Florida State University	Rice University
George Washington University	University of Rochester
Georgia Institute of Technology	Rutgers University
University of Guelph	University of South Carolina
University of Hawaii at Manoa	Southern Illinois University Carbondale
University of Illinois at Urbana-Champaign	Temple University
Indiana University Bloomington	Texas Tech University
Johns Hopkins University	University of Utah
University of Kansas	Vanderbilt University
University of Kentucky	University of Virginia
Library of Congress	University of Washington
Louisiana State University	Washington University in St. Louis
University of Louisville	University of Western Ontario
McMaster University	York University



## **REPRESENTATIVE DOCUMENTS**



## Mission/Purpose

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The screenshot shows the University of Alabama University Libraries website. At the top, the header includes "THE UNIVERSITY OF ALABAMA" and "UNIVERSITY LIBRARIES" with a list of libraries: "Gorgas - Bruno - Hoole - McLure - Rodgers". A navigation menu on the left lists services such as "Scout", "Databases", "Course Reserves", "Digital Collections", "Government Information", "Interlibrary Loan", "Site Search", "How do I ...?", "Hours", "Faculty Information", "Student Information", "Campus Libraries", and "About UA Libraries". A "Printer-friendly version" link is visible in the top right of the main content area. The central announcement text reads: "The University Libraries are pleased to announce the creation of the Alabama Digital Humanities Center, located in Gorgas Library, Room 109A. In consultation with faculty from the College of Arts and Sciences and with support from the Office of Information Technology and a generous gift from the recent Capital Campaign, this space is designed to support research in the digital arts and humanities." Below this text is a call to action: "Please join our conversation in the ADHC Blog." The footer contains a navigation bar with links: "Support UA Libraries | Contact Us | Library Policies | Employment | Disclaimer | Feedback | RefWorks", followed by the address "University Libraries • Box 870266 • Tuscaloosa, AL 35487-0266" and the copyright notice "©2010 The University of Alabama".

THE UNIVERSITY OF ALABAMA | UNIVERSITY LIBRARIES  
Gorgas - Bruno - Hoole - McLure - Rodgers

Alabama Digital Humanities Center

Home ADHC Blog Mission/History Equipment Projects & People Staffing Policies Registration Resources

## Mission/History


[Printer-friendly version](#)

### Our mission is to:

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

### A pictorial history of Gorgas Room 109A

In the beginning...



...there was a room, and it was unused, having served as office space and storage.

[Feedback on the iPad](#)
[DIOA](#)
[Digital Common](#)
[Blog](#)
[Author Resources](#)
[Student Resources](#)
[Open Access](#)
[Conversations](#)

Boston University Libraries  
Digital Initiatives & Open Access



## A Cyberinfrastructure for Research and Learning in a Digital Culture

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

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

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

### Recent News

**EVENT ANNOUNCEMENT: Q&A with Peter Suber 10/26**  
October 14, 2011

**BU Students' OA Week 2010 Video Recognized by the Sparky Awards**  
August 17, 2011

**BU Libraries Join HathiTrust**  
June 2, 2011

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### Data Management

- [Centers for Disease Control and Prevention Policy on Releasing and Sharing Data](#)
- [Council on Governmental Relations: Access to and Retention of Research Data: Rights and Responsibilities](#)
- [National Institute of Justice – Data Resources Program](#)
- [National Institutes of Health – Data Sharing Policy](#)
- [National Science Foundation \(NSF\) – Dissemination and Sharing of Research Results](#)
- [National Science Foundation – Proposal and Award Policies and Procedures Guide](#)
- [National Science Foundation Directorate for Engineering – Data Management for NSF Engineering Directorate Proposals and Awards](#)
- [National Science Foundation, Social, Behavioral and Economic Sciences \(SBE\) – Data Archiving Policy](#)
- [National Science Foundation, Social, Behavioral and Economic Sciences \(SBE\) – Data Management Plan Policy](#)
- [Office of Management and Budget \(OMB\) – Circular A-110, September 30, 1999](#)

---

### Twitter Updates...

[bu\\_dioa: RT @ruckermanley: Went to @Mugar\\_ib to pick up a book on Jacques Tourneur, ended up with a book of Tarantino interviews. The film book....](#)  
October 11, 2011

[bu\\_dioa: Stop the Internet, we want to get off! Kevin Smith's analysis of Auth.Guild suit against HathiTrust very helpful. / http://t.co/3snPX7a](#)  
September 13, 2011

[bu\\_dioa: RT @BUDigCommon: Have you seen the intro video to](#)

FOLLOW US ON

Search the Catalog for Books

- select search limit -

Search for Articles

(What am I searching?)  
\*requires BU login

Search the Catalog on your mobile device



Recommended Readings

[Faculty survey 2009 : key strategic insights for libraries, publishers, and societies](#)  
 Faculty survey 2009 : key strategic insights for libraries, publishers, and societies by Roger C Schonfeld; Ross Housewright; Ithaka S + R.Type: book\_digitalPublisher: [New York, N.Y.] : Ithaka S + R, ©2010.My notes: none [...]

[Copyright in the Age of YouTube - As user-generated sites flourish, copyright law struggles to keep up.](#)  
 Copyright in the Age of YouTube - As user-generated sites flourish, copyright law struggles to keep up by Steven SeidenbergType: artpub\_artclPublisher: [Chicago : American Bar Association, 1984-My notes: none [...]

[A REVERSE NOTICE AND](#)





## Freedman Center



- Home
- Digital Library
- Language Learning
- Multimedia Services
- Special Programs
- Training
- Who We Are
- Contact Us
- FC Related Sites**
- College of Arts & Sciences
- Kelvin Smith Library
- Instructional Technology & Academic Computing
- Modern Languages & Literature

Freedman Center

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

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

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

- [Digital Library Services](#)
- [Language Learning Services](#)
- [Multimedia Services](#)
- [Special Programs](#)

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

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

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

To learn more about the capabilities of the Freedman Center, [please continue.](#)



#### RSS Feeds

##### FC News Blog

Apr 29, 2011  
**Freedman Fellows 2011 Announced**  
The Freedman Center is very happy to announce the winners of the 2011 Freedman Fellows Program. The ...

Mar 31, 2011  
**Freedman Fellows Program 2011**  
Freedman Fellows Program 2011 The Samuel B. and Marian K. Freedman Digital Library, Language Learnin...

Mar 12, 2010  
**Freedman Center Fellow Program 2010**  
The Freedman Center is pleased to announce the 2010 Freedman Fellows Program for faculty. The Freedm...

Apr 30, 2009  
**Freedman Fellows 2009 Announced**  
The Freedman Center is very happy to announce the winners of the 2009 Freedman Fellows Program. The...

#### Other Blogs

[KSL Reference & Instruction](#)  
[ITS News 222](#)



## Freedman Center



- Home
- Digital Library
- Language Learning
- Multimedia Services
- Special Programs
- Training
- Who We Are
- Contact Us

### FC Related Sites

- College of Arts & Sciences
- Kelvin Smith Library
- Instructional Technology & Academic Computing
- Modern Languages & Literature

[Freedman Center](#) > [Who We Are](#) > Mission and Vision

## Mission and Vision

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

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

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

- Serving as a model information service provider committed to excellence;
- Providing collections of physical, virtual, and technological resources, and using them to maximum advantage;
- Leveraging resources to make available high quality technology services and to support the Case community in their effective use;
- Serving as a laboratory with its own research agenda;
- Developing innovative ways of creating, managing, using, sharing and preserving information in response to a changing information environment;
- Developing opportunities and forming partnerships for the purposes of exploring new ways to use technology to support teaching, research and learning;
- Educating the Case community about Copyright;
- Becoming a center and resource on campus for electronic publication.

### RSS Feeds

#### FC News Blog

Apr 29, 2011  
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The Freedman Center is very happy to announce the winners of the 2011 Freedman Fellows Program. The ...

Mar 31, 2011  
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Freedman Fellows Program 2011 The Samuel B. and Marian K. Freedman Digital Library, Language Learnin...

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#### Other Blogs

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COLUMBIA UNIVERSITY LIBRARIES

**DIGITAL HUMANITIES CENTER**

CLIO Databases E-Journals Articles Website

Search the Catalog:  Keyword(s)  Go To CLIO >>

Libraries & Collections Catalogs E-Resources Request It Ask Us Using the Libraries

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## Digital Humanities Center

**The Digital Humanities Center (DHC; formerly the Electronic Text Service)** in 305 Butler Library provides extensive services to support researchers in the humanities working with digital texts, still and moving images, and other materials. We are in the midst of a project to expand this facility to better meet the technology needs of our users, and welcome your thoughts and suggestions.



**Humanities & History Information**

- [Mission & Program of the DHC](#)
- [Major Collections at the DHC](#)
- [Butler Media Center](#)
- [Music & Arts Library \(Wiener\)](#)
- [Subject Guides](#)
- [Butler Reference Staff](#)

**Technology & Facilities**

- [Scanning & Editing Texts & Images](#)
- [Digital Video Editing](#)
- [Citation & Notes Management](#)
- [Textual & Qualitative Analysis](#)

**Reference & Training**

- [Workshops & Training](#)
- [DHC Service Hours](#)
- [Butler Reference Service Hours](#)
- [Send us e-mail](#)
- [Schedule consultation](#)
- [Ask a Librarian](#)

**Digital Humanities Center**

**Address**  
305 Butler Library  
535 West 114th St.  
New York, NY 10027

**Telephone**  
(212) 854-7547


**E-mail**  
[dhc@libraries.cul.columbia.edu](mailto:dhc@libraries.cul.columbia.edu)

**Hours**  
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**DIGITAL HUMANITIES CENTER**

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Libraries & Collections
Catalogs
E-Resources
Request It
Ask Us
Using the Libraries

## Mission and Program of the DHC

---

The Digital Humanities Center in Butler, a part of the Humanities and History Division, is one of three divisional or subject-oriented "info commons" at Columbia Libraries.

- The DHC brings together and extend the Electronic Text Service and the digital video editing services of the Butler Media Center to serve Columbia students, faculty, and staff working in the humanities and history. Users can come, individually or in groups, to identify, learn, and use the latest digital resources and technologies, often in combination with resources they create themselves or with resources and technologies acquired from other sites. The services, tools, and collections of the ETS and BMC are key elements of this new unit.
- The DHC aims to provide at least basic support for all digital formats of relevance to a given user (and in the case of the video collection, analog formats as well), full support for those materials collected by H&H, and referrals to other library or campus departments for training on or more expert assistance with specific tools. It will also strives for compatibility with the basic CUIT lab facilities in Butler, so that the two may increasingly function together as a broader Butler Information Commons.
- The DHC serves as a space in which H&H librarians can provide their digitally-based reference, consultative, and instructional services in conjunction with print collections. The DHC aims to integrate its work closely with that of the general public service efforts of the Humanities and History Division. It increasingly functions as an integrated H&H reference, research, and technology center.
- It is also a site for formalized close collaboration and interaction among the players on the University's information team—especially the Libraries' Digital Program, the Library Systems Office, CCNMTL, CUIT, EPIC, and DKV—as well as other departmental computing units on campus. The DHC will act as a point of first contact with the Columbia information system, drawing upon the respective expertise of each of those groups or providing referrals to them, and providing a venue for the demonstration, implementation, and evaluation of their digital products as well as a space in which staff of those groups can also work as needed. Two of these groups in particular, CCNMTL and CUIT, will be important new partners in crafting the program and supporting the operations of the DHC.
- Overall, the DHC serves as a point of interchange among:
  - students, faculty, and library services
  - allied components of Columbia University's information services
  - all three of the divisional library centers
  - formats of material
  - traditional library services and experimental initiatives
  - library digital collections and individually owned and/or created assets
  - basic and specialized digital services
  - individual and group work
  - parties bonded in ways not predicted by course, department, or rank

### Digital Humanities Center

**Address**  
305 Butler Library  
535 West 114th St.  
New York, NY 10027

**Telephone**  
(212) 854-7547

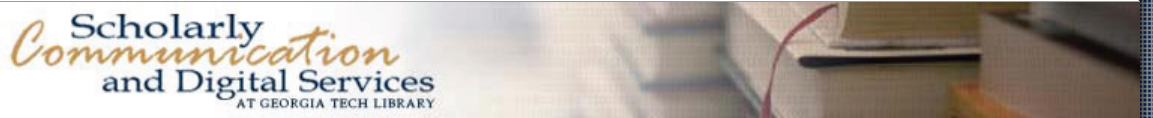
**E-mail**  
[dhc@libraries.cul.columbia.edu](mailto:dhc@libraries.cul.columbia.edu)

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<b>About SCDS</b>
Department Staff
<b>Digital Services</b>
SMARTech
Journal Support
Conference Support
Theses and Dissertations
Lecture Recording
<b>Scholarly Communication</b>
Open Access
Copyright
NIH Policy

### Our Mission

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

### Endorsement:

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

**Dr. Michael Best**

Sam Nunn School of International Affairs and the College of Computing  
Co-founder and Co-Editor-in-Chief, Information Technologies and International Development

The screenshot shows the 'About Us' page of the University of Illinois at Urbana-Champaign Scholarly Commons. The page has a blue header with the university logo and navigation links. A left sidebar contains a menu with categories like 'Scholarly Commons', 'Services', 'Usability', 'Resources', and 'Scholarly Commons' (contact info). The main content area has a title 'About Us' and three paragraphs of text. The first paragraph introduces the Scholarly Commons as a unit of the University of Illinois Library, opened in August 2010. The second paragraph describes a consultation space in the Main Library with experts. The third paragraph describes a sandbox for advanced software and specialized hardware. The fourth paragraph describes a virtual learning environment. An image of a person at a computer is on the right. The footer includes contact information and social media icons.

Home Services Get Help About Us  Search

**UNIVERSITY LIBRARY**  
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
Ask A Librarian Contact Us My Library Account

Library » Scholarly Commons » About Us

## About Us

The Scholarly Commons, a unit of the University of Illinois Library, opened in August 2010 to serve the emerging needs of faculty, researchers and graduate students pursuing in-depth research and scholarly inquiry. We are ...

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

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

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

We invite you to explore with us.



**Scholarly Commons**  
About us  
Location & Hours  
Partners  
Consultation Request

**Services**  
Copyright  
Data Services  
Digital Humanities  
Digitization  
Savvy Researcher  
Scholarly Communications  
Web & Computer

Usability  
Other Campus Services

**Resources**  
Experts  
Training  
Software  
Hardware  
Bookmarks  
Other Campus Resources



**Scholarly Commons**  
328 Main Library  
sc@library.illinois.edu  
217.244.1331



**Hours**  
Mon-Friday: 1-5pm

# INSTITUTE FOR DIGITAL ARTS & HUMANITIES

HOME DIRECTORY NEWS AND EVENTS GRANTS AND FUNDING OPPORTUNITIES FELLOWSHIPS COLLABORATE



## Welcome

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

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



## UPCOMING EVENTS

### INTER:FACING

#### *Works by Margaret Dolinsky*

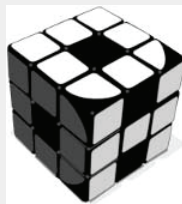
SEPTEMBER 9–OCTOBER 1, 2011

*Gallery Talk* Fri. Sept. 9, 6:00pm  
*Opening Reception* Fri. Sept. 9, 6:30–8pm

GRUNWALD GALLERY OF ART

## Decoding Digital Humanities

Last Updated on Tuesday, 06 September 2011 16:49



*DDH is back for the 2011–2012 Academic Year!*

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

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

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

For more information about this meeting and other past meetings click the **Read More** tab below. To

 INSTITUTE FOR DIGITAL RESEARCH IN THE HUMANITIES  
The University of Kansas

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[KU Home](#) [A-Z](#)

## Institute for Digital Research in the Humanities

[IDRH Home](#) [About IDRH](#) [Calendar](#) [CoLang 2012](#) [Digital Humanities Seminar](#) [Representing Knowledge Conference](#) [Seed Grants](#)  
[News and Announcements](#)

### About IDRH

The Institute for Digital Research in the Humanities provides resources and training in the practices and tools of the digital humanities, facilitating interdisciplinary academic collaborations and innovative externally-funded research.

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

### Goals

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

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

### IDRH Co-Directors



#### Arianne Dwyer

Dr. Arianne M. Dwyer is an Associate Professor of Linguistic Anthropology, and an affiliate in with Linguistics and Indigenous Nations Studies. She works in language documentation and technology, and is currently directing three NSF-sponsored research projects. She is Co-Director (with Professor Carlos Nash) of the upcoming Co-Lang: Institute for Language Research, to be held at KU in June and July of 2012.



#### Brian Rosenblum

Brian Rosenblum is Associate Librarian for Digital Scholarship at the University of Kansas Libraries, where he has administrative, production and outreach responsibilities in support of a variety of digital initiatives and publishing services. Prior to joining KU Libraries' digital initiatives program in 2005 Brian worked at the Scholarly Publishing Office at the University Library, University of Michigan, where he helped develop numerous electronic journals and digital scholarly projects. In 2003-04 Brian was a Fulbright Scholar in the Czech Republic. He was a Keeler Family Intra-University Professor at the Spencer Museum of Art during the Fall 2010 semester.

### About IDRH

[Goals](#)

[People](#)

### Contact

**Arianne Dwyer**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Professor,*  
Anthropology  
785-864-2649  
email: [anthlinguist@ku.edu](mailto:anthlinguist@ku.edu)

**Brian Rosenblum**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Librarian,*  
KU Libraries  
785-864-8883  
[brianlee@ku.edu](mailto:brianlee@ku.edu)

### Past IDRH Events

**THATCamp Kansas**  
(September 2011)

**Digital Jumpstart  
Workshops**  
(March 2011)

**New Scholarly Texts, New  
Scholarly Practices: A  
Discussion with Kathleen  
Fitzpatrick**  
(February 2011)

### Related Links

[KU Libraries Center for  
Digital Scholarship](#)

### IDRH Partners

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[College of Liberal Arts and  
Sciences](#)



## **University of Miami Digital Scholarship and Programs: Overview**

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

### **Digital Scholarship**

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


### **Digital Reproduction**

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

### **New Media**

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

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**Digital Publishing**  
**Digital Production Center**  
**Carolina Digital Repository**

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## ABOUT US print this page

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- ▶ [Activities and Services](#)

### Introduction

The goals of the Carolina Digital Library and Archives are to:

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

### Activities and Services

#### DIGITAL PUBLISHING

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

Please visit the [Digital Publishing group's section](#) of this site for more information.

#### DIGITAL PRODUCTION CENTER

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

Please visit the [Digital Production Center's section](#) of this site for more information.

#### CAROLINA DIGITAL REPOSITORY

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

Please visit the [Carolina Digital Repository's section](#) of this site for more information.

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[more for Friday, October 28](#)

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- Special Libraries Division
- Oak Grove Library Center

Digital Collections Department



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

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

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

Digital Collections Department staff also works with the Digital Library Committee to identify and manage digital library projects. Eighteen digital library projects are currently available through the [Digitized Collections](#) page.

HOURS

**Digital Collections**  
Fall Quarter  
(09/20/2011 - 11/27/2011)  
Mon-Fri: 8:30 AM - 5:00 PM  
**Thanksgiving Break Hours:**  
**11/23 8:30 AM to 5:00 PM.**  
**11/24 to 11/25 Closed.**  
**11/26 10:00 AM to 2:00 PM.**  
**11/27 10:00 AM to Midnight.**  
[Click here for future dates](#)

LOCATION

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

CONTACTS

Digital Collections  
+1 (847) 467 1080  
[digitalcollections@northwestern.edu](mailto:digitalcollections@northwestern.edu)

COLLECTIONS & EXHIBITS

[ARTstor](#)  
[Digital Image Library \(MDID\)](#)  
[Digitized Collections](#)  
[Northwestern BOOKS](#)

QUICKLINKS

[Guide to Streaming Media](#)  
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- [New equipment and checkout procedures from Digital Collections](#)  
New audio, photo and video equipment available to faculty, graduate students and staff from the Digital Collections department.
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[CDS Projects](#)  
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## Center for Digital Scholarship

Mailing Address	Telephone & Fax	Email	Web Pages
Center for Digital Scholarship MS-44 Fondren Library Rice University P.O. Box 1892 Houston, TX 77251-1892	T: 713-348-2480	<a href="mailto:dli@rice.edu">dli@rice.edu</a>	<a href="http://scholarship.rice.edu">http://scholarship.rice.edu</a>

### Overview

Rice University's Center for Digital Scholarship (CDS, formerly the Digital Library Initiative, DLI) provides the Rice community with services to support the creation and use of digital scholarship. Working with faculty, students, staff and members of the Houston community, the CDS has developed a number of innovative digital collections that include digitized holdings from the [Woodson Research Center](#), digitized private collections supporting faculty research, faculty publications, preservation copies of subscription journals (with publisher permissions), and resources in support of teaching and learning. The CDS is actively engaged in a number of digital library research projects and collaborates nationally and internationally to enable open access to digital scholarship for all users worldwide.

The CDS is home to the [Digital Media Center](#) (DMC), providing a rich environment for the creation and use of multimedia resources. Located in 129 Herring Hall, the DMC offers a lab to support capture, creation and conversion of video, audio, digital images and other complex media, along with training to assist users in working with new multimedia tools.

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

### CDS Mission and Goals

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

The CDS goals are:

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

You can download the full description of the CDS mission and goals statement [here](#).

The following are a few of the digital collections that are part of the Digital Library Initiative:

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

### Our Team

- [Geneva Henry](#)
- [Sid Byrd](#)
- [Ying Jin](#)
- [Nadalia Liu](#)
- [Monica Rivero](#)
- [Lisa Spiro](#)
- [Jane Zhao](#)

---

Physical Address: 6100 Main Street, Houston, Texas 77005

Mailing Address: MS-44, P.O. Box 1892, Houston, Texas 77251-1892



Phone: 713-348-5698 | © 2011 Rice University | [Maps](#) + [Directions](#)

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## Scholarly Communication Center

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### Welcome to the Scholarly Communication Center in the Rutgers University Libraries.

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

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

For additional information about using SCC facilities or developing digital content, contact [Rhonda Marker, Head, SCC](#).

### Digital Projects Highlights

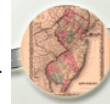
#### [RUCore](#)

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

**RUCore**  
Rutgers  
Community  
Repository

#### [New Jersey Digital Highway](#)

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



#### [New Jersey Environmental Digital Library](#)

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



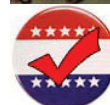
#### [Medieval and Early Modern Databank](#)

The MEMDB provides an expanding library of information on European History circa 800-1815 C.E.



#### [Eagleton Public Opinion Polls](#)

Providing access to survey data from Eagleton's quarterly statewide polls on matters of political and social interest.



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## About the Scholarly Communication Center

### Overview

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

### Mission

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

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

The SCC mission is developed in accordance with the [Rutgers University Libraries' Digital Library Initiative](#).

### Frequently Asked Questions

#### Q. How do I book the SCC facilities?

A. To book the SCC facilities call [Bill Puglisi, Program Coordinator](#) (732-932-7129, x174).

Before contacting the program coordinator, please do the following:

- Visit the [Event Facilities](#) web page to see which of our facilities best meet your events needs.
- Visit the [New Brunswick Libraries Room Use Schedule](#) web site to see if the facilities that determine if the room(s) that meet(s) your need(s) is / are available on the day of your event.
- Please be explicit when stating the needs of your event. If you know that you need a certain software title or browser plugin and you do not see it listed on the event facilities web page, please state that you need it on this form.

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## Margery Somers Foster Center

- **Winning videos for the 2011 Undergraduate Multimedia Award.**  
Congratulations to Tiffany Dodson and Mimi Zander for their projects "[Cameo](#)" and "[Haiku](#)" and "[Inked: an Interview with Alison Bechdel](#)"
- **Spring 2011 Workshop Schedule** (additional sessions can be arranged by contacting Kayo Denda )
- **2011 Margery Somers Foster Undergraduate Multimedia Award** (Two \$250 awards)
  - [Award Application Overview and Form](#)
  - [Award Brochure](#) [PDF]



Kayo Denda leading an interview workshop

The Margery Somers Foster Center of [Rutgers University Libraries](#) strives to enable Rutgers students to build their leadership skills. Through the Foster Center's creative programs, students have the opportunity to engage in critical analysis and innovative research that enhances their academic experience. The programs also explore concepts for better understanding into alternative accounts of race, gender and sexuality, and power dynamics. Additionally, the Foster Center cultivates students' multimedia skills by utilizing the library resources, in particular the media resources at the [Media Center](#) and the capabilities of the [Sharon Fordham Multimedia Laboratory](#), and exploring the dimensions of new media, and media technologies and cultures, as they interact with gender.

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

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

[Mabel Smith Douglass Library](#)  
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### Sharon A. Fordham Multimedia Resource Laboratory

Statement of Purpose and General Terms of Use

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

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

For more information, please contact Jane Sloan, [jsloan@rci.rutgers.edu](mailto:jsloan@rci.rutgers.edu)



[Welcome](#)


[A Thank You to Sharon A. Fordham Fordham Lab Resources](#)

Last updated September 2008; February 2009; July 2010

URL: [http://www.libraries.rutgers.edu/rul/lib/fordham/terms\\_use.shtml](http://www.libraries.rutgers.edu/rul/lib/fordham/terms_use.shtml)

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University of South Carolina

# CENTER FOR DIGITAL HUMANITIES

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312 Welsh Humanities Office Building  
1620 College Street  
Columbia, SC 29208

[cdh@sc.edu](mailto:cdh@sc.edu)

SEARCH

USC  THIS SITE

## Welcome

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

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


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

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

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

Sincerely,

Loading...



## Headlines

- [CDH Presents: Meredith McGill & Andrew Parker - The Future of the Literary Past](#)
- [Open House](#)
- [CDH Formally Recognized](#)



David Lee Miller

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

### Mission

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

### Goals

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

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NOV. 1 GIS Workshop: Georeferencing

NOV. 4 Visiting Scholar: Johannes Kepper

NOV. 8 GIS Workshop: Creating/Editing Data

[See all events](#)

Digital Research & Scholarship in Alderman Library

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

Collaborate, Iterate, Discuss

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

R & D

Check out our projects!

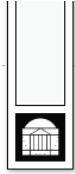
FROM THE BLOG [RSS](#)

Facing the Demon

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

International Open Access Week 2011

October 24 – 30 is International Open Access Week 2011. Now in its fifth year, International Open Access Week, sponsored by [openaccessweek.org](#), is dedicated to educating scholars and university administrators about authors' rights, copyright, and the importance of creating and maintaining free access to scholarship. [Openaccessweek.org](#) encourages scholars to allow unfettered access to the products [...]



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## About Us

SEARCHING FOR THE REAL SCHOLARS' LAB HOME PAGE, WITH INFO ABOUT our digital resources, rooms and equipment, and consultative services? **Find it on the UVA Library website.**

### About this Blog

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

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

### Digital Research and Scholarship at UVA Library

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

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

### Collaborate, Iterate, Discuss

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



### About

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

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

### Categories

[Praxis Program](#)  
[Digital Humanities](#)  
[Announcements](#)  
[Geospatial and Temporal](#)  
[Visualization and Data Mining](#)

### Archives

[October 2011](#)  
[September 2011](#)  
[August 2011](#)  
[July 2011](#)  
[More...](#)

CONNECT

WASHINGTON UNIVERSITY  
DIGITAL GATEWAY

Home Create Manage Learn Connect Site Search:

## About the Washington University Digital Gateway

The Washington University Digital Gateway serves two primary purposes:

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

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

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

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

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

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

**DLS Staff**  
Director: Andrew Rouser  
Digital Projects Librarian: Shannon Showers  
Metadata Librarian: Tim Lepczyk  
Digital Access Librarian: Erika Cohn

last update: Fri Oct 28 2011 12:41:31 GMT-0400 (EDT)  
Page maintained by: [Digital Library Services](#)  
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## Services

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The screenshot shows the website for the Digital Scholarship Commons (DiSC) at Emory University. The top navigation bar includes links for WOODRUFF, BUSINESS, HEALTH SCIENCES, LAW, MARBL, OXFORD COLLEGE, THEOLOGY, and EMORY. Below this is a secondary navigation bar with SCHOOLS, LIBRARIES, and RESOURCES. The main header features the Emory Libraries logo and the text "Digital Scholarship Commons Robert W. Woodruff Library". A horizontal menu contains links for HOME, LIBRARIES, CONDUCT RESEARCH, SERVICES, DIGITAL SCHOLARSHIP (highlighted), NEWS & EVENTS, and ABOUT. On the left, a sidebar menu lists: About, Consult with DiSC, Events, Projects, People, DiSC Blog, and Contact. The main content area is titled "DiSC > ABOUT" and contains a paragraph about the DiSC's mission, a list of services for patrons, and a section for featured projects with two images: a globe and a stack of newspapers. The footer includes an "Ask a Librarian" button, social media icons for Facebook, YouTube, Twitter, and RSS, and contact information for the Robert W. Woodruff Library. A small portrait of a man is visible in the bottom right corner of the footer area.

Site design by: [Sharpdot](#)



WOODRUFF BUSINESS HEALTH SCIENCES LAW MARBL OXFORD COLLEGE THEOLOGY EMORY

EMORY LIBRARIES Digital Scholarship Commons Robert W. Woodruff Library

SCHOOLS LIBRARIES RESOURCES

HOME LIBRARIES CONDUCT RESEARCH SERVICES DIGITAL SCHOLARSHIP NEWS & EVENTS ABOUT

► About  
Consult with DiSC  
► Events  
► Projects  
► People  
► DiSC Blog  
► Contact

## DISC > ABOUT

Emory University's Digital Scholarship Commons (DiSC) offers faculty members and graduate students the space, expertise, and project management assistance they need to develop innovative multidisciplinary projects. Located in the Research Commons of the Robert W. Woodruff Library, DiSC will be formally launched in October 2011 with funding from the Andrew W. Mellon Foundation.

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

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

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

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

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

Ask a Librarian

Robert W. Woodruff Library, Emory University  
540 Asbury Circle, Atlanta, GA 30322-2870  
PHONE: (404)727-6861 FAX: (404)727-0805

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Site design by: [Sharpdot](#)

UF | George A Smathers Libraries Off-Campus Access

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[Home](#) » [Technology & Support Services](#) » [Digital Services](#) »

**Digital Services (DLC)**

- People | Programs & Projects
- Exhibits | Recognition
- Presentations | Publications
- Reports | Giving

**Technologies**

- Documentation | Equipment
- Digitization Manual | SobekCM

**Digital Collection Services**

- Copyright & Permissions
- Digital Collection Services
- Digital Preservation
- Project Planning
- Scholarly Communication

**Digital Collections**


- UF Digital Collections (UFDC)
- Digital Library of the Caribbean (dLOC)
- Institutional Repository @UF

**Search**

Site

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](mailto:UFDC@uflib.ufl.edu)



**An A B C, for Baby Patriots**

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

**Collection:** Baldwin Library of Historical Children's Literature Digital Collection

1 2 3 4 5 6 7 8

**Digital Collection Services**

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

**Digital Collection Support: Hosting & Customization**

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

**Sharing/Access**

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

- Open Archives Initiative (OAI)** compliant
  - UFDC supports the OAI protocol for metadata harvesting (OAI-PMH). OAI allows anyone to obtain records from UFDC for inclusion in their collections. The base URL is: [http://ufdc.uflib.ufl.edu/sobekcm\\_oai.aspx?](http://ufdc.uflib.ufl.edu/sobekcm_oai.aspx?)
  - Using the base URL, you can add OAI verbs and other commands. For example:
    - Verb: Identify:
      - [http://ufdc.uflib.ufl.edu/sobekcm\\_oai.aspx?verb=Identify](http://ufdc.uflib.ufl.edu/sobekcm_oai.aspx?verb=Identify)
    - Verb: ListMetadataFormats:
      - [http://ufdc.uflib.ufl.edu/sobekcm\\_oai.aspx?verb=ListMetadataFormats](http://ufdc.uflib.ufl.edu/sobekcm_oai.aspx?verb=ListMetadataFormats)
    - Verb: ListSets:
      - [http://ufdc.uflib.ufl.edu/sobekcm\\_oai.aspx?verb=ListSets](http://ufdc.uflib.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 System \(OJS\)](#) at FCLA with all journals digitally preserved in FDA
- Authors remain the copyright holders
- Library [requests right](#) to distribute content
- Assist with understanding copyright status of work
- [Creative Commons](#) licensing capabilities
- Assist with mandatory deposit of electronic-only publications to the Library of Congress

#### Digitization of materials held by the Libraries

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

#### Digital Curation & Stewardship

- Internships ([internship policy](#); [available internships](#); internships with partners: [Samuel Proctor Oral History Program](#))
- Content Knowledge & Outreach
- Collection Support & Processing
- Metadata Coordination
- Preservation & Archiving
  - Bit level archiving
  - Multiple redundant data back-ups provided
  - Migration of various formats supported
  - Ability to archive all format types
  - System interoperability
- Training on technologies for digital stewardship
- Digital curation for data sets
- Digital curation for digital scholarly works ([following established guidelines to support evaluation](#))
- Digital humanities (speculative computing) project collaboration and supports; see example projects:
  - [Curated online exhibits](#): by scholars and students with scholarly review
  - [Digital Library of the Caribbean : Teaching Materials Collection](#): graduate humanities students developed materials as part of coursework)
  - [Arts of Africa](#): curated online collection from library and museum materials, with related physical exhibit
  - [Digital Vodou](#): curated scholarly archive of primary and research materials
  - 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 AV for archiving
  - JPEG2000 format for viewing

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

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

*Last modified: Thursday September 22 2011 11:00 AM*

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Send suggestions and comments to [ufdc@uflib.ufl.edu](mailto:ufdc@uflib.ufl.edu).  
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The screenshot shows the University of Illinois at Urbana-Champaign Digital Humanities page. At the top, there is a navigation bar with links for Home, Services, Get Help, and About Us, along with a search box. Below this is the University Library logo and name. The main content area is titled "Digital Humanities" and contains text about digital humanities projects, a list of services, and information about the Institute for Computing in Humanities, Arts, and Social Science (I-CHASS) and the Illinois Program for Research in the Humanities (IPRH). A sidebar on the left lists various services and resources. At the bottom, there is contact information for the Scholarly Commons and social media icons.

Home Services Get Help About Us search library site Search

UNIVERSITY LIBRARY  
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
Ask A Librarian Contact Us My Library Account

Library » Scholarly Commons » Services » Digital Humanities

## Digital Humanities

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

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

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

English and Digital Humanities Librarian Harriett Green can assist researchers at any stage of a project, as well as connect researchers with other colleagues at Illinois working in the digital humanities, including scholars at the **Institute for Computing in Humanities, Arts, and Social Science (I-CHASS)**, **Illinois Informatics Institute** (I<sup>3</sup> or "I-cubed") and **Illinois Program for Research in the Humanities (IPRH)**.

Tools with Illinois origins include:

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

### Resources in the Scholarly Commons

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

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

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


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

**Scholarly Commons**  
328 Main Library  
sc@library.illinois.edu  
217.244.1331

**Hours**  
Mon-Friday: 1-5pm

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search library site Search



**UNIVERSITY LIBRARY**  
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN


Ask A Librarian Contact Us My Library Account

## Digital Content Creation

Search Collections and Links to Projects  
Contacts  
Support Library Digitization Projects!

**Digital Content Creation**  
415 Library, MC-522  
1408 W. Gregory  
Urbana, IL 61801  
(217) 244-2062  
Email: [digicc \[at\] library.illinois.edu](mailto:digicc@library.illinois.edu)

CONTACT US



Visit us on 



Library » Library Digital Content Creation » Digital Content Creation Services

## Digital Content Creation Services

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

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

Our partners include [Digital Library Initiatives](#) and [Content Access Management](#).

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

### Equipment

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

### Contact Us

## Pixels RSS Feed

**The Doodle Revolution**  
Tue, November 1, 11 - 03:08 pm  
If you ever find yourself doodling during class or in a meeting, don't feel guilty. According to Sunni Brown, it's one of the most productive things you can be doing. An avid visual literacy advocate, Sunni is best known for large-scale strategic doodles ... [Continue reading](#) →

**The History of the World in 100 Objects**  
Mon, October 31, 11 - 03:00 pm  
While doing some research earlier today, I came across a fascinating project undertaken by the British Museum called "The History of the World in 100 Objects." Many of you may already be familiar with this project, as I've come to ... [Continue reading](#) →

**copyright articles and resources**  
Mon, October 17, 11 - 05:00 am  
An unfortunate part of working with digital collections and other visual resources is dealing with copyright. While we can't answer specific questions, we can provide you with some resources that may help steer you in the right direction. Here are ... [Continue reading](#) →

University Library

For comments on this page contact: [Digital Content Creation](#)



# /cdla

## CAROLINA DIGITAL LIBRARY AND ARCHIVES

CDLA Home  
About Us  
Services  
Our Portfolio  
Newsletter  
Contact Us

**Digital Publishing**  
**Digital Production Center**  
**Carolina Digital Repository**



## SERVICES

print this page

The Carolina Digital Library and Archives serves UNC Library staff, UNC faculty and other faculty affiliates, as well as other organizations by way of formal partnerships. Many of our services can be provided at no cost to you, but others require external support. Please [contact us](#) to discuss your ideas and needs. We look forward to working with you!

- ▶ [Services by Function](#)
- ▶ [Services by Technology](#)

### Services by Function

#### **DIGITIZATION**

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

#### **DIGITAL PROJECT PLANNING AND MANAGEMENT**

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

#### **DIGITAL COLLECTION DEVELOPMENT**

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

#### **CONSULTING**

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

#### **PROFESSIONAL TRAINING**

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

### Services by Technology

#### **CAROLINA DIGITAL REPOSITORY**

The [Carolina Digital Repository](#) is a repository for material in electronic formats produced by members of the University of North Carolina at Chapel Hill community. Its chief purpose is to provide for the long-term preservation of these materials. More information about CDR services can be found [here](#).

#### **CONTENTDM**

CDLA staff provide assistance with creating and maintaining digital collections in the UNC Library's CONTENTdm digital asset management system. We can offer you support at all steps of this workflow, from the first project idea, to public launch, to ongoing additions to an online collection over time.

**SCRIBE**

We run 3 Scribe digitization stations provided by the [Internet Archive](#) for the mass digitization of bound paper materials. Digitized materials quickly appear online at the Internet Archive [Ebook](#) and [Texts Archive](#).

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[Home](#) | [Hours](#) | [Search This Site](#) | [UNC Home](#) | [Privacy Policy](#)

Website comments or questions: [Carolina Digital Library and Archives](#)  
Suggestions on Library Services? [Give us your feedback](#).  
URL: <http://cdla.unc.edu/index.html?page=services>  
This page was last updated Thursday, June 18, 2009.



**UNIVERSITY OF VIRGINIA LIBRARY**

Catalog (Virgo) Journals Google Scholar This Website

Type keywords to find books, videos, audio, reference materials, and more

Go to Virgo for search options icon, right arrow

U.Va. Home Libraries Hours Map Depts./Contacts Questions? Ask a Librarian Check My Account Renew Items

**SCHOLARS' LAB**

**What is the Scholars' Lab?**

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

**Expertise:**

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

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

**Environment:**

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

**Software:**

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

- GIS Utilities
- Graphics & Presentations
- Network Utilities
- Statistical Utilities
- Text Encoding, Scanning, and Word Processing

**Scholars' Lab Home**

**People** ▾

**Events** ▾

**Projects**

**Resources**

**Grad Fellowships**

**The Praxis Program**

**and elsewhere...**

Can't find what you're looking for at the Scholars' Lab? Try these other labs and groups around Grounds:

- [ITC Help Desk](#)
- [Digital Media Lab](#)
- [Digitization Services](#)
- [UVA Library Digital Collections](#)

**Hours:** Open [when Alderman is](#). General assistance 9am–5pm Mon–Fri and noon–5pm Sun.

**Contact:** (434) 243-8800 or [Send a Message](#)

[Directions](#) | [Fax & Mail](#) | [Reservations](#) | [Policies](#)

**GIS Utilities**

ERDAS IMAGINE

ArcView GIS

Street Map

Image Analyst

3D Analyst

Spatial Analyst

ArcGIS

ArcCatalog

ArcMap

ArcScene

ArcToolbox

Spatial Analyst

Geostatistical Analyst

3D Analyst

**Graphics and Presentations**

Adobe Photoshop

Adobe ImageReady

Microsoft PowerPoint

GeoExpress View (Mr. SID viewer)

Dreamweaver

**Network Utilities (E-Mail, HomeDir, etc.)**

Corporate Time for the Web

Exceed

Home Directory

Internet Explorer

Mulberry

Mozilla

Secure CRT

Secure FX

WinZip

**Statistical Utilities**

Access XP

Amos

Excel XP

Intercooled Stata

Lisrel/Prelis

Maple

Minitab

R

SAS

S-Plus

SPSS

Stat Transfer

Stata

**Text Encoding, Scanning, and Word Processing**

ABBYY FineReader OCR

Adobe Acrobat Professional

Acrobat Distiller

Microsoft Word

NoteTab

OmniPage Professional OCR

oXygen XML Editor

WASHINGTON UNIVERSITY  
DIGITAL GATEWAY

Home Create Manage Learn Connect Site Search:

## Support

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

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

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

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

If you anticipate hosting your project with the University Libraries, please review the **Digital Asset Agreement** form and **Inventory**. These forms specify the items to be donated to the library, as well as the associated rights granted to the libraries to preserve and make accessible your digital items or projects.

last update: Fri Oct 28 2011 13:15:45 GMT-0400 (EDT)  
Page maintained by: [Digital Library Services](#)  
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## Policies and Procedures

---

The screenshot shows the website for the Alabama Digital Humanities Center. At the top, there is a dark red header with the text "THE UNIVERSITY OF ALABAMA" and "UNIVERSITY LIBRARIES" in white, with "Gorgas - Bruno - Hoole - McLure - Rodgers" below it. A navigation menu is located below the header, containing links for Home, ADHC Blog, Mission/History, Equipment, Projects & People, Staffing, Policies, and Registration Resources. On the left side, there is a vertical menu with various service links such as Scout, Databases, Course Reserves, Digital Collections, Government Information, Interlibrary Loan, Site Search, How do I...?, Hours, Faculty Information, Student Information, Campus Libraries, and About UA Libraries. Below this menu are sections for "Ask A Librarian" (with a question mark icon), "My Library Account" (with a book icon), "Google Scholar BETA" (with the Google Scholar logo), and "Previously Featured Links" (with social media icons for YouTube, Facebook, and Twitter). The main content area features a large, colorful graphic with the text "Alabama Digital Humanities Center" in a stylized font. Below this graphic is a dark blue navigation bar with the same links as the top menu. The "Policies" section is highlighted with an orange vertical bar. The text states: "The operation and use of the Alabama Digital Humanities Center is governed by the following policies. They may be amended at any time." A "Printer-friendly version" link is provided. A list of five policies follows: 1. The facility is intended to support the activities outlined in the mission statement. 2. The facility is intended to support research activities in the arts and humanities, and as such is not scheduled or used as a classroom or for instructional purposes other than those related directly to supporting research. 3. Access to the facility is controlled by the ActionCard system; in order to gain access, you must be registered with the Libraries. See Registration page. 4. The primary focus of the ADHC is on faculty and graduate student arts and humanities research. 5. The ADHC is a multi-person/use space--there may be multiple small groups in the room at the same time; thus, all participants must be aware of and sensitive to each other. At the bottom of the page, there is a footer with a navigation bar containing links for "Support UA Libraries", "Contact Us", "Library Policies", "Employment", "Disclaimer", "Feedback", and "RefWorks", along with the University of Alabama logo. Below the navigation bar, the footer text reads: "University Libraries • Box 870266 • Tuscaloosa, AL 35487-0266 ©2010 The University of Alabama".



## Columbia University Libraries Digital Program

### Collection Digitization & Exhibition Program Procedures

Path: [Digital Library Projects](#) : [Collection Digitization](#) : [Procedures](#)

[Complete Digital Project List A-Z]

Specific Project Tracks	Applicable Documentation
<p><b>A. "Digital Project" Track.</b> For projects that</p> <ol style="list-style-type: none"> <li>typically involve a complete collection or a significant part of a collection</li> <li>involve more than ca. 150 simple images</li> <li>will be of significant research or curricular value</li> <li>will require and interface with more than simple browse functionality (e.g., specialized searching, browsable indexes)</li> <li>involve content with complex relationships, (e.g., multipage documents, an image of a puppet linked to information about plays, productions, character types, and specific actors).</li> </ol> <p><i>(See section E below for audio-video preservation and access projects)</i></p>	<p><b>Digital Project Track</b></p> <ul style="list-style-type: none"> <li>Project proposal form: <a href="#">doc</a> / <a href="#">pdf</a></li> <li><a href="#">Project proposal procedures</a></li> <li><i>Examples</i> <ul style="list-style-type: none"> <li><a href="#">CUL Digitization Program Wiki</a></li> <li><a href="#">Bunraku Collection</a></li> <li><a href="#">NY Real Estate Brochures</a></li> </ul> </li> </ul>
<p><b>B. "Brick &amp; Mortar + Online Exhibition" Track.</b> For projects that</p> <ol style="list-style-type: none"> <li>will be a physical exhibition accompanied by a simultaneous online version; or it</li> <li>will be an online version of a past physical exhibition</li> </ol>	<p><b>Online Exhibition Track</b></p> <ul style="list-style-type: none"> <li>Exhibition planning form: <a href="#">doc</a> / <a href="#">pdf</a></li> <li><a href="#">Exhibition planning checklist</a></li> <li><i>Example</i> <ul style="list-style-type: none"> <li><a href="#">Plimpton Exhibition</a></li> </ul> </li> </ul>
<p><b>C. "Brick &amp; Mortar Only" Track.</b> For projects that</p> <ol style="list-style-type: none"> <li>will make use of the Exhibition Support Software's features for organizing &amp; planning the exhibition, generating pick lists, labels, etc.</li> </ol>	<p><b>Brick &amp; Mortar Only Exhibition Track</b></p> <ul style="list-style-type: none"> <li>Exhibition planning form: <a href="#">doc</a> / <a href="#">pdf</a></li> <li><a href="#">Exhibition planning checklist</a></li> </ul>
<p><b>D. "Online (E-Only) Gallery" Track.</b> For projects that</p> <ol style="list-style-type: none"> <li>typically will involve 150 or fewer simple images</li> <li>is a sample or selection from one or more collections</li> <li>no complex searching or browsing is required</li> <li>involves chiefly objects that are simple, single part items **</li> <li>has an unexpected, near-term deadline for presenting the content on the Web</li> <li>will be adequately-served by Omeka software features and functionality</li> </ol> <p><b>** Textual / manuscript works:</b> If an otherwise gallery-oriented project also include one or more complete textual or manuscript works (e.g., <a href="#">the Korean Independence Outbreak Movement</a>), the textual works should be digitized separately, presented in our ebook reader, and linked to from the exhibition display.</p>	<p><b>Online Gallery Track</b></p> <ul style="list-style-type: none"> <li>Gallery planning form: <a href="#">doc</a> / <a href="#">pdf</a></li> <li><a href="#">Gallery planning checklist</a></li> <li><i>Examples</i> <ul style="list-style-type: none"> <li><a href="#">Ambedkar</a></li> <li><a href="#">Melting Pot</a></li> <li><a href="#">Dramatic Museum Realia</a></li> <li><a href="#">Butler 75</a></li> <li><a href="#">Burroughs</a></li> <li><a href="#">Wilbert Webster White</a></li> </ul> </li> </ul>
<p><b>E. Audio-Video Digitization Project</b></p>	<ul style="list-style-type: none"> <li><a href="#">Project profile form</a></li> </ul>

**UF** George A Smathers Libraries Off-Campus Access

[Home](#) » [Technology & Support Services](#) » [Digital Services](#) »

## Project Planning Resources for Library Faculty and Staff

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

- One third of the effort will be project planning, preservation preparation, management, and oversight
- One third of the effort will be archival description and indexing
- One third of the effort will be the actual digitization ([cite](#))

### New Projects

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

*Last modified: Thursday September 08 2011 11:21 AM*

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[Staff web](#) | [Staff Directory](#) | [Conduct in the library](#) | [Contact us](#) | [Privacy policy](#)

Send suggestions and comments to [ufdc@uflib.ufl.edu](mailto:ufdc@uflib.ufl.edu).  
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## Proposal Template for New Digital Collections & Projects

### *Subject Specialist/PI and Digital Services*

<b>Title:</b>	<i>Project Title</i>
<b>Date needed by &amp; reason:</b>	<i>Class, exhibit, donor request, no deadline</i>
<b>Source of funds:</b>	<i>Departmental endowments, donor, grant, etc.</i>
<b>Holding Institution:</b>	<i>UF Materials, digital acquisition/archiving</i>
<b>Departmental priority:</b>	
<b>Project abstract:</b>	<i>250-500 words covering the theme/subject area and purpose.</i>
<b>Quantity / Scope of the project:</b>	<p><i>Size and scope of what is being proposed for digitization.</i></p> <p><i>Type of material: photos, books, audio, video, etc</i></p> <p><i>Type of content: color pages, black and white, audio interviews, music</i></p> <p><i>Media Format: reel to reel, from microfilm, from slides, etc.</i></p> <p><i>Size: in inches for page size to determine if large format equipment is needed; and/or length in minutes for audio/video</i></p> <p><i>Uniqueness</i></p> <p><i>Condition: brittleness, preservation needs</i></p> <p><i>Copyright status</i></p> <p><i>Metadata available (catalog record, spreadsheet, none, etc.). Is there a title, author, and date for each item? If not, is there a finding guide with this information?</i></p>
<b>Journals/Serials:</b>	<i>Included in the exchange program?</i>
<b>Copyright status:</b>	<i>Public domain, permissions on file, etc.</i>
<b>Connection to Existing Collections:</b>	<i>How does this collection enhance existing library collections, departments or research at UF?</i>
<b>Audience for the digital project:</b>	<i>Which departments, colleges, and particular researchers at UF and in the state of Florida, in the region, worldwide?</i>
<b>Possible partners:</b>	<i>What other libraries or groups may be digitizing it or in partnering (local museums, public libraries, publishers, community groups)?</i>

	<i>Is any of the material already digitized and online from potential partners?</i>
<b>Workload impact for your and other departments:</b>	<i>Will Special Collections need to create a finding aid?        Will Cataloging need to catalog materials? If so, how much will be original cataloging?        Will the materials need Conservation work?        What will the impact be for your department?</i>
<b>How will users interact with the collection?</b>	<i>In answering this, please explain any special needs for this project that are not supported by the current UF Digital Collections System. Please also explain any desires related to additional functionality. How would the project being proposed benefit from being mapped, in motion, data mined, etc?</i>
<b>Resource commitment; initial and ongoing:</b>	<i>Digital collection management requires collection creation, ongoing curation, and patron and partner assistance.</i>
<b><i>Digital Services</i></b>	
<b>Processing resources required:</b>	<i>If internal, staff impact and OPS costs. Estimated processing timeline.        If external, staff impact, OPS costs, vended costs, and shipping. Estimated processing timeline.</i>
<b>Digital storage costs:</b>	<i>Ongoing storage costs using the DataSpace model (2x the first year's costs to cover perpetual storage).</i>
<b>Other requirements and impacts:</b>	<i>Other requirements in terms of digital collection functionality (programming and web support), development scheduling changes, production scheduling changes, etc.</i>
<b>New non-MARC collections</b>	<i>Estimated requirements developed in collaboration with Cataloging for all records to be included in record feed to MANGO.</i>

## INSTITUTE FOR DIGITAL ARTS & HUMANITIES

HOME DIRECTORY NEWS AND EVENTS GRANTS AND FUNDING OPPORTUNITIES FELLOWSHIPS COLLABORATE

### EVIA Digital Archive Project



The EVIA Digital Archive Project is a collaborative endeavor to create a digital archive of ethnographic field video for use by scholars and instructors. [More info ...](#)

### Global Leaders Network



The Global Leaders Network (GLN) is a video delivery and cataloging platform containing professional-quality recordings of high-profile events including presentations, interviews with visiting executives, and conference panel discussions. [More info ...](#)

### AHEYM



The Archives of Historical and Ethnographic Yiddish Memories (AHEYM, which means "homeward" in Yiddish) includes approximately 800 hours of Yiddish-language interviews with 350 individuals, most of whom were born between 1900 and 1930. [More info ...](#)

## COLLABORATE

### How to collaborate with IDAH

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

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

#### SOME POINTS TO KEEP IN MIND

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

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

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

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

## COLLABORATIVE PROJECTS

- Mapping Antislavery
- Archives of Historic and Ethnographic Yiddish Memories (AHEYM)
- Project Bamboo
- Central American and Mexican Video Archive (CAMVA)
- Cultural and Linguistic Archive of Mesoamerica (CLAMA)
- The Chymistry of Isaac Newton
- Ethnographic Video for Instruction and Analysis (EVIA)
- Ethnomusicology Multimedia  
IU Press, Kent State U Press, Temple U Press
- Global Leaders Network Kelley School of Business
- Sound Directions
- HASTAC Scholars

The Co-Director will contact the applicant regarding the committee's decision.

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

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

[HOME](#) [COLLABORATE](#)

### Stay in touch

IDAH offers email updates regarding


- Upcoming brownbags
- IDAH Fellowship news
- Grants and Funding Opportunities

Click here to sign-up for IDAH e-mails, or here to manage your current subscriptions.

### Site navigation

- [Home](#)
- [Directory](#)
- [News and events](#)
- [Grants and funding opportunities](#)
- [Fellowships](#)
- [Collaborate](#)

### Syndicate

 [Click here for the IDAH RSS](#)

### Contact us

Herman B. Wells Library E170  
1320 E. 10th St.  
Bloomington, IN 47405  
(812) 855-0829

UNIVERSITY OF MIAMI  LIBRARIES

**Proposal for a Digital Initiative**

Please complete the following questions. Thank you!

1. Project Leader

- *Name:*
- *Department:*
- *Address:*
- *Phone Number:*
- *Email Address:*

2. Project Title:

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

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

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

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

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

8. What resources can you provide for the project?

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

10. What will the access points for the project be?

11. For projects with a digitization component, please provide the following information:

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

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

13. What is the proposed timeline for this project?

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

15. If available, please provide the following:

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


**Return this completed form to:**

**Kyle Rimkus**  
Digital Projects Librarian  
[kyle@miami.edu](mailto:kyle@miami.edu)

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

(305) 284 - 6221

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## Documentation

### Guidelines for Digital Projects

- [Frequently Asked Questions - Rice University's Digital Scholarship Archive \(html\)](#)
- [Metadata Registry \(xls 34.5 kb\)](#)
- [Descriptive Metadata Guidelines \(pdf 150kb\)](#)
- [Collection Guidelines \(pdf 50kb\)](#)
- [Preservation Strategy \(pdf 40kb\)](#)
- [Project Management Guidelines \(pdf 114kb\)](#)
- [Imaging Guidelines \(pdf 273kb\)](#)
  - *includes digital capture process for our Better Light system, digital specifications, quality control measures, and care & handling of materials*
- [Workflow for Betterlight Hi-Res Imaging system \(pdf 187kb\)](#) - revised instructions, April 2010
- [Maintenance guidelines for Betterlight system \(pdf 147kb\)](#) - revised instructions, April 2010
- [Examples of quality control issues \(pdf 2501kb\)](#)

### Templates

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

### Technical Documentation

- [Backup details](#)

---

Physical Address: 6100 Main Street, Houston, Texas 77005  
Mailing Address: MS-44, P.O. Box 1892, Houston, Texas 77251-1892

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## Digital Library Initiative

---

Rice University

# Application Profile

*for the Insert Digital Project Name here*

*authored by*

*dli at rice.edu*

*Version 1.0, Insert date*



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## **Introduction**

[Provide any background information that will orient a reader for the specific project. This may include history, collection description or scope and or a project overview.]

## **Purpose**

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

## **Version**

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

## **Project Overview**

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

## **Collection Description**

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

## Standards

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

## Guidelines for the creation of bibliographic metadata

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

### **element.qualifer**

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

Example:

---

Note: Insert notes as needed.

---

### **contributor**

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

Example:

---

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

---

### **coverage**

insert guidelines here

Example:

### **date.issued**

Use standard: Date and Time Formats (W3C-DTF) <http://www.w3.org/TR/NOTE-datetime>.  
Single date value only.

Example:

---

Note: DSpace configuration uses the qualified element `date.issued` to generate the browse and search functionality and requires data to be in the W3CDTF format which does not allow for approximate dates or a range of date values. Given the nature of some archival materials, actual creation dates may not be known and therefore need to be approximated or given in range values. Therefore, we will use the qualified element `date.original` to capture the date of the original artifact in free text format

---

**date.original**

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

Example:

Approximately 1925

Circa 1800

after 1867 January 5

1942-1998, predominant 1975-1991

Undated

**description**

insert guidelines here

Example:

**format**

insert guidelines here

Example:

**identifier**

Unique identifier per item based on specific project naming conventions.

Example:

**Identifier.uri**

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

Example:

**language.iso**

Original language from examination of text. Multiple values allowed. Use controlled vocabulary terms from the ISO 639-1 language code (alpha-2 code) [http://www.loc.gov/standards/iso639-2/php/English\\_list.php](http://www.loc.gov/standards/iso639-2/php/English_list.php)

Example: en

---

Note: Though CDPDCMBP recommends using 3-digit language code, DSpace is actually configured for the 2-digit language code.

---

**publisher**

Electronic publisher. Boilerplate entry.

Example: Digital version published by Rice University, Houston, Texas

**relation.qualified**

usually used with qualifier. See CDPDCMBP for possible qualifiers. insert guidelines here

Example:

**rights**

Url link to appropriate license. Select appropriate license from Creative Common Licenses at <http://creativecommons.org>.

Example: This work is licensed under a Creative Commons attribution 2.5 License.  
<http://creativecommons.org/licenses/by/2.5/>

---

Note: The DLI general practice is to recommend the use of creative commons licenses. See <http://creativecommons.org/>. Individual projects must evaluate the proper copyright determination and note any intellectual property issues.

---

**source**

insert guidelines here

Example:

**title**

insert guidelines here

Example:

**type**

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

---

Note: element and qualifier are usually populated automatically in batch processing

---



## Digital Projects

---

The screenshot shows the website for the Commonwealth: A Postcolonial Studies Community project. The header includes the Emory University logo and navigation links for various departments like Woodruff, Business, Health Sciences, Law, Marbl, Oxford College, and Theology. The main navigation bar features links for Home, Libraries, Conduct Research, Services, Digital Scholarship, News & Events, and About. A sidebar on the left contains a menu with links to About, Events, Projects, People, DiSC Blog, and Contact. The main content area features a title 'DISC > PROJECTS > COMMONWEALTH: A POSTCOLONIAL STUDIES COMMUNITY' and a description of the project's goals. A globe image is positioned to the right of the text. Below the description, the project manager and staff are listed. A footer section includes contact information for the Robert W. Woodruff Library, social media icons, and a copyright notice.

WOODRUFF BUSINESS HEALTH SCIENCES LAW MARBL OXFORD COLLEGE THEOLOGY EMORY

SCHOOLS LIBRARIES RESOURCES

EMORY LIBRARIES Digital Scholarship Commons Robert W. Woodruff Library

HOME LIBRARIES CONDUCT RESEARCH SERVICES DIGITAL SCHOLARSHIP NEWS & EVENTS ABOUT

- About
- Events
- Projects
  - CommonWealth: A Postcolonial Studies Community
  - Lynchings in Georgia (1875-1930)
- People
- DiSC Blog
- Contact

## DISC > PROJECTS > COMMONWEALTH: A POSTCOLONIAL STUDIES COMMUNITY

In this project, faculty and staff will work together to create a more sustainable and interactive home for Dr. Bahri's renowned [Introduction to Postcolonial Studies](#) resource. By revamping the infrastructure and integrating communication tools, visitors will be able to participate in global discussions of issues in the field. The new and improved CommonWealth site will allow scholars to have their work reviewed and discussed by their peers and provide a level of accessibility to important developments in the subject more quickly than traditional publishing cycles allow.



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

? Ask a Librarian

Robert W. Woodruff Library, Emory University  
 540 Asbury Circle, Atlanta, GA 30322-2870  
 PHONE: (404)727-6861 FAX: (404)727-0805

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Site design by: [Sharpdot](#)



## **PROJECT CHARTER**

### **PROJECT NAME**

CommonWealth / Postcolonial Studies @ Emory

### **PROJECT OBJECTIVE**

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

### **AUDIENCE**

Scholars, students, public, educators

### **TEAM MEMBER ROLES AND RESPONSIBILITIES**

#### **Project Initiator**

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

#### **Scholarly Contributor**

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

#### **Librarian Consultant, Primary**

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

#### **Project Manager**

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

#### **Librarian Consultant, Secondary**

Advises on copyright, metadata, usability, and searchability. Advises on Anglophone literatures and women's studies.

#### **Manager, Software Engineering Team**

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

### **TIMING AND CONSTRAINTS**

1. DiSC will provide engineering assistance for the project throughout its development.
2. The project's development will be completed within one year of funding, by 31 August 2012.
3. Limited support for the project will be available in the second year, but active development should be completed within the first year.

4. We will implement the agreed-upon scope of the project.
5. Neither DiSC nor the Library assumes responsibility for sustaining the project beyond the two years of this agreement.
6. The project should be well-documented, including the documentation required for ongoing support, and the documentation preserved by the project manager. The documentation will be provided to the project initiator.

#### **COMMUNICATION**

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

#### **DEADLINES**

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

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

#### **FINANCIAL ARRANGEMENTS**

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

#### **DISSEMINATION**

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

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

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

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

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

### **PORTABILITY / SUSTAINABILITY OF PLATFORMS**

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

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

### **FUTURE PHASES**

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

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

### **PROFESSIONAL DIGNITY**

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

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

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

### **GOODWILL**

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

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- Lynchings in Georgia (1875-1930)
- ▶ People
- ▶ DiSC Blog
- ▶ Contact


## DISC > PROJECTS > LYNCHINGS IN GEORGIA (1875-1930)

Faculty: Roberto Franzosi, Sociology Department  
 DiSC project manager: Miriam Posner  
 Librarian team member: Erica Bruchko  
 Development team leader: Scott Turnbull  
 DiSC staff: Roger Whitson, Franky Abbott

In this project, the team will design and create an interactive web interface for Roberto Franzosi's research project "Lynchings in Georgia (1875-1930)."

Franzosi has built a systematic catalogue of event characteristics for the near-400 lynching victims in Georgia, as narrated in over 1,200 newspaper articles from over 200 national, regional, and local newspapers. Through the coding and presentation of these newspaper narratives, the project can offer new insights into trends connecting lynching events with implications for the broader study of lynching in U.S. history. Once complete, it will allow visitors to explore the "who, what, when, where, how, and why" of lynchings in Georgia during this period.



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Robert W. Woodruff Library, Emory University  
 540 Asbury Circle, Atlanta, GA 30322-2870

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Site design by: [Sharpdot](#)

## **DRAFT PROJECT CHARTER**

### **PROJECT NAME**

Lynchings in Georgia (1875–1930)

### **PROJECT OBJECTIVE**

To develop and deploy an online resource documenting lynchings in Georgia

### **AUDIENCE**

Scholars, public, schools, educators

### **TEAM MEMBER ROLES AND RESPONSIBILITIES**

#### **Project Manager**

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

#### **Senior Software Engineer**

Helps to build and implement the software

#### **Digital Humanities Consultant.**

Help conceptualize possibilities for the resource. Brainstormer!

#### **Project Initiator**

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

#### **Scholarly Contributor**

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

#### **Manager, Software Engineering Team**

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

#### **Lead Developer**

Works to implement technical aspects of the project.

#### **Librarian Consultant**

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

### **TIMING AND CONSTRAINTS**

\*The project will be completed within one calendar year from its start date

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

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

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

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

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

### **FINANCIAL ARRANGEMENTS**

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

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

### **DISSEMINATION**

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

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

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

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

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

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

### **DEADLINES**

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

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

### **FUTURE PHASES**

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

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

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

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

### **GOODWILL**

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

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[Scholarly Communication](#)

**Digital Collections**

[UF Digital Collections \(UFDC\)](#)  
[Digital Library of the Caribbean \(dLOC\)](#)  
[Institutional Repository @UF](#)

**Search**

Site

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](mailto:UFDC@uflib.ufl.edu)



**An A B C, for Baby Patriots**

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

**Collection:** Baldwin Library of Historical Children's Literature Digital Collection

**Digital Programs & Projects**

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

The largest and most utilized UFDC collections are:

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

All collections are listed [here](#).

**Partners**

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

*Last modified: Thursday September 08 2011 Int*

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

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

LIST VIEW BRIEF VIEW TREE VIEW

#### ARTS, HUMANITIES AND SOCIAL SCIENCES COLLECTIONS



##### Arts Collections

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



##### History and Heritage Collections

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



##### Social Sciences Collections

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



##### Baldwin Library of Historical Children's Literature

Rare English and American 19th century children's literature from the Baldwin Library of Historical Children's Literature in the Department of Special Collections at the University of Florida.



##### Literature Collections

The literature collections include great literature and children's literature as well as general literary studies collections.

#### SCIENCE AND TECHNOLOGY COLLECTIONS



##### Herbarium Collections

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



##### Sciences Collections

The sciences collections includes natural and earth sciences, herbarium collections, wetlands research, as well as food and agricultural sciences and sciences and technologies.

#### MAP COLLECTIONS



#### Aerial Photography: Florida

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



#### Map and Imagery Collections

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

### FLORIDA COLLECTIONS



#### Florida Digital Newspaper Library

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



#### Florida Photograph Collections

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



#### Oral History Collections

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



#### Florida Law Collections

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



#### Living in Florida: Its Cities and People

These collection groups tell the stories of the people that lived in Florida and the cities they built.

### WORLD COLLECTIONS



#### African Studies Collections

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



#### Digital Library of the Caribbean

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



#### Asian Collections

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



#### Judaica Collections

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



## MONK

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
hosted by the University Library

Tutorials

### Getting Started with MONK

#### Use MONK's Public Data Set

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

[Begin](#)

#### Use CIC's Augmented Data Set

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

[Begin CIC](#)



### An Introduction to MONK

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

If this is your first time using MONK, please have a look at [MONK's tutorials](#).

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


[Access MONK's terms, conditions of use, and privacy policy.](#)



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## OUR PORTFOLIO print this page

- ▶ **Completed Projects**
- ▶ **Projects and Programs in Progress**

### Completed Projects

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

### Projects and Programs in Progress

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

NEH Digital Humanities Start-up grant.

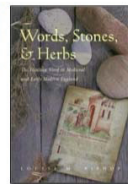
- ▶ **"James Dusenbery Journal"**  
Supported by private funding.
- ▶ **"Main Street, Carolina"**  
Supported by the C. Felix Harvey Award to Advance Institutional Priorities at the University of North Carolina at Chapel Hill and NEH Digital Humanities Start-up grant.
- ▶ **Scribe Digitization Program**  
Established in December 2007, the Scribe Digitization Program is a partnership between the UNC University Library, and the [Open Content Alliance](#). The Scribe (a high-speed scanner) and associated software applications developed by the Internet Archive facilitate high-volume conversion of bound materials to digital format. All books digitized by the UNC Library are hosted by the Internet Archive and are freely available online. As of June 2009, over 4,000 titles have been digitized as a part of this program.
- ▶ **Southern Oral Histories Transcript Digitization**  
This project entails digitizing approximately 2,600 oral history transcripts (about 95,000 8.5" x 11" typescript sheets) and includes Optical Character recognition (OCR) processing resulting in the creation of text-searchable PDF versions of oral history transcripts. Digital production and text processing for this project is done with the high-speed Fujitsu 5900C sheet-fed scanner and ABBYY FineReader OCR software. Digitized materials from this project will be used by the UNC Library's Southern Historical Collection in developing an online collection of oral history transcripts.
- ▶ **University Research Council Small Grant Program** (for developing a new digital scholarly edition).
- ▶ **William R. Ferris Collection**  
Supported by the University Library of the University of North Carolina at Chapel Hill.
- ▶ **"World War I Postcards from the Bowman Gray Collection"**  
Supported by the University Library of the University of North Carolina at Chapel Hill.
- ▶ **"The Mini Page Archive, 1969-2007"**  
Supported by private funding.

## Research Projects



Gender in Medieval Europe



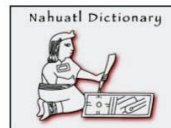
Digital Mesoamerica



Historical Geography



Art Annotation



Nahuatl Dictionary



Indigenous Languages

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

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

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


## Research Areas


- [Digital Mesoamerica](#)
- [Gender in Medieval Europe](#)
- [Indigenous Language Dictionaries](#)
- [Digital Art Annotation](#)
- [Historical Geography](#)

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[About the Libraries: Libraries & Digital Centers: Margery Somers Foster Center:](#)

## Projects of the Margery Somers Foster Center

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

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

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

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

Last updated December 8, 2010  
URL: <http://www.libraries.rutgers.edu/rul/libs/foster/web.shtml>

The screenshot displays the website for the University of South Carolina Center for Digital Humanities. The header features the university's logo and the text "CENTER FOR DIGITAL HUMANITIES". A navigation menu on the left includes links for NEWS, PEOPLE, PROJECTS, RESOURCES, and AFFILIATIONS. The main content area is titled "Projects" and contains a grid of 12 project thumbnails, each with a title and a representative image. The projects are: "Always Coming Home" (a person in a desert landscape), "American Heritage Vegetables" (a sliced vegetable), "Arius 3D USC Scanning Center" (a 3D wireframe model of a vase), "Braille SC" (the BrailleSC.org logo), "The Eliza Pinckney and Harriott Pinckney Horry Papers" (a historical document cover), "Enculturation" (a journal cover), "First-Year English" (a stylized tree logo), "Handheld Art" (a hand holding a paintbrush), "Handheld Education for Public History" (a hand holding a book), "History Simulation for Teaching Early Modern" (a dark blue square), "Humanities Gaming Institute" (a logo with a stylized 'G'), and "MS-Link" (a religious painting).

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South Carolina's Flagship University  
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312 Welsh Humanities Office Building  
1620 College Street  
Columbia, SC 29208  
[cdh@sc.edu](mailto:cdh@sc.edu)

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### Projects

-   
**Always Coming Home**
-   
**American Heritage Vegetables**
-   
**Arius 3D USC Scanning Center**
-   
**Braille SC**
-   
**The Eliza Pinckney and Harriott Pinckney Horry Papers**
-   
**Enculturation**
-   
**First-Year English**
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**Handheld Art**
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**Handheld Education for Public History**
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**History Simulation for Teaching Early Modern**
-   
**Humanities Gaming Institute**
-   
**MS-Link**



**British History**



**Paragon**



**Reliquiae Ravenelianae**



**South Carolina Digital  
Library**



**Spenser Archive**



**Tenth Dimension**



**Van Gogh: The Life**



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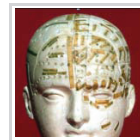
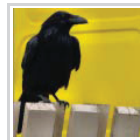
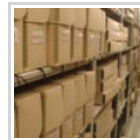
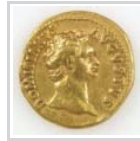
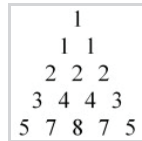
## Works in Progress



### SCHOLARS' LAB

WORKS IN PROGRESS

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#### About

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

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

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#### Archives

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Oulipo theme by [Andrea Mignolo](#). The Scholars' Lab supports digital scholarship through the [University of Virginia Library](#).

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**SCHOLARS' LAB**

## Fellowships

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## Freedman Fellows Program -- Overview

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

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

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

- [2011 Freedman Fellow Program](#)
- [Previous Award Recipients](#)

For more information please contact [Tom Hayes](#), Freedman Center Managing Librarian and Head of Digital Library Programs.

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## Freedman Fellows Program 2011

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

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

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

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

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

### Award Criteria

Freedman Fellows serve as a model for campus faculty for how to successfully integrate new digital processes and tools in their scholarship and teaching. These new approaches to scholarship create bold visions of what is possible for scholarly outcomes, enhance understanding, create opportunities for formulating original questions, and fundamentally re-define how scholars work. Fellows must be full-time faculty who are motivated by excellence and the desire to be leaders in their disciplinary programs. Former Freedman Fellows are encouraged to apply. Award criteria and further information on the Freedman Fellows Program are available at the [Freedman Fellows website](#). To be successful, applications must describe a corpus of data (digital texts, digital images, processed data, databases, etc.), include discussion of the project's impact with regard to scholarly or teaching goals, identify potential users or uses, describe the intended use of digital tools and processes, demonstrate current project planning, and articulate a project outcome (including a statement regarding the intended use of the award). In addition, the proposal must include a statement that addresses [copyright concerns](#) (detailed information is provided on the Freedman Fellows website). While there is a preference given to projects that are humanities-based, projects that are not solely humanities-oriented will be considered if they are compelling in their application of emerging digital tools and resources for scholarship, research and/or teaching.

### Application Process

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

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

### Expectations of Fellows

Freedman Fellows are expected to participate in periodic meetings with not only their project groups (which will be created to meet project needs) but with Freedman Fellow colleagues to provide updates on their projects and to contribute as a group to the development of models, services and practices for support of scholarship, research and teaching at CWRU. The first such meeting will take place on Friday, May 6. Details are available on the Freedman Fellows Program website. Freedman Fellows are expected to confer with Departmental Chairs or Departmental Assistants in setting up accounts for their \$3,000 award. Guidance as to the manner in which the award may be used, as well as additional information is available in the FAQ section of the Freedman Fellows Program site. Freedman Fellows will be expected to participate in a colloquium (tentatively scheduled for October 2011) that addresses digital scholarship and future directions for digital scholarship at CWRU.

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

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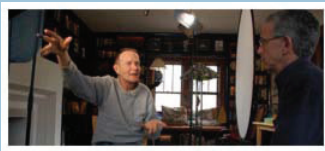
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# INSTITUTE FOR DIGITAL ARTS & HUMANITIES

HOME DIRECTORY NEWS AND EVENTS GRANTS AND FUNDING OPPORTUNITIES FELLOWSHIPS COLLABORATE

## My Vietnam Your Iraq



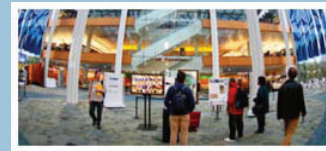
2010 IDAH Fellow Ron Osgood is developing an interactive documentary that will tell stories about the Vietnam War from both sides. [More about Ron Osgood](#)

## Virtual Kumasi Central Market



Gracia Clark, a 2010 IDAH fellow, seeks to recreate the fieldwork experience by structuring the original materials interactively so that the visitors' questions shape what they learn. Her project is titled, "Virtual Kumasi Central Market." [More about Gracia Clark](#)

## Dolinsky at Intermedia



2009 IDAH Fellow Margaret Dolinsky participates in the Intermedia Festival, a unique series of concerts and events presenting futuristic modes of live performance in the telematic and media arts. [More about Margaret Dolinsky ...](#)

## FELLOWSHIPS

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

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

The following are 2011 Faculty Fellows:

### Tarez Graban



own texts.

[Read more: Tarez Graban](#)

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

### Elizabeth Shea

Elizabeth Shea, Director of Contemporary Dance, has received numerous grants and commissions to create dance works. Her

### 2011 FACULTY FELLOWS

- Tarez Graban
- Elizabeth Shea

### 2010 FACULTY FELLOWS

- Ellen MacKay
- Carmen Téllez
- Ron Osgood

### 2009 FACULTY FELLOWS

- Kirsten Sword
- Joss Marsh
- John Gibson
- Margaret Dolinsky
- Gracia Clark

### 2008 FACULTY FELLOWS

- John Walsh
- Nicole Jacquard
- Jeffrey Hass



and international venues.

[Read more: Elizabeth Shea](#)

choreography has been chosen for performance by the World Dance Alliance, the National Dance Association, the American College Dance Festival Association, the International Computer Music Association, Regional Dance America and for other national

#### WHAT CAN IDAH DO FOR YOU?



[What are the Digital Arts and Humanities?](#)

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#### Stay in touch

IDAH offers email updates regarding

- Upcoming brownbags
- IDAH Fellowship news
- Grants and Funding Opportunities

Click here to sign-up for IDAH e-mails, or here to manage your current subscriptions.

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#### Contact us

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## INSTITUTE FOR DIGITAL ARTS & HUMANITIES

HOME DIRECTORY NEWS AND EVENTS GRANTS AND FUNDING OPPORTUNITIES FELLOWSHIPS COLLABORATE

### What Kinds of Faculty Fellow Projects Can IDAH Support?



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

Rather than providing technical support to facilitate one-time projects, performances, or exhibits, IDAH helps fellows assess how the use of emerging digital technologies can expand and sustain intellectual inquiry and creativity in their own work, and in the arts and humanities world generally, such as:

- Assessing how GIS mapping technology can allow spatial and temporal representation of data in the discipline of history
- Applying interactive web tools to create ethnographic experiences for anthropology classrooms
- Finding ways to archive the interactive interfaces created in virtual reality art exhibits

With the broad impact of a digital approach in mind, IDAH can help fellows integrate this approach into the technical and intellectual realization of their individual projects.

HOME FELLOWSHIPS WHAT CAN IDAH DO FOR YOU? WHAT KINDS OF FACULTY FELLOW PROJECTS CAN IDAH SUPPORT?

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 INSTITUTE FOR DIGITAL RESEARCH IN THE HUMANITIES  
The University of Kansas

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## Institute for Digital Research in the Humanities

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[News and Announcements](#)

The Institute for Digital Research in the Humanities provides resources and training in the practices and tools of the digital humanities, facilitating interdisciplinary academic collaborations, innovative research, and external funding opportunities.



### Contact

**Arienne Dwyer**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Professor,*  
Anthropology  
☎ 785-864-2649  
email: [anthlinguist@ku.edu](mailto:anthlinguist@ku.edu)

**Brian Rosenblum**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Librarian,*  
KU Libraries  
☎ 785-864-8883  
✉ [brianlee@ku.edu](mailto:brianlee@ku.edu)

### Past IDRH Events

**THATCamp Kansas**  
(September 2011)

**Digital Jumpstart  
Workshops**  
(March 2011)

**New Scholarly Texts, New  
Scholarly Practices: A  
Discussion with Kathleen  
Fitzpatrick**  
(February 2011)

### Related Links

[KU Libraries Center for  
Digital Scholarship](#)

### IDRH Partners

[KU Libraries](#)

[Hall Center for the  
Humanities](#)

[College of Liberal Arts and  
Sciences](#)

### IDRH co-sponsors three HASTAC Scholars

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

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

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

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

#### **Avery Dame (American Studies):**

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

Follow Avery's HASTAC blog: <http://hastac.org/users/adame>

#### **Natalie Pennington (Communication Studies):**

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

Follow Natalies's HASTAC blog: <http://hastac.org/users/natpen>

#### **Kenton Rambsy (English):**

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

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# Digital Library Fellows: Request for Proposals

University of Miami Libraries

## Overview

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

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

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

## Eligibility

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

## Funding

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

## Project Selection

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

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

## Proposal Format

The proposal must include the following parts:

- A one paragraph abstract of the project;
- A two to three page narrative describing the proposal;

Digital Library Fellows:  
Request for Proposals

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

## Proposal Tips

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

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

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

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

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

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

## Review Procedures

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

## Award Criteria

Recipients will be expected to share their experiences with other faculty through a forum sponsored by the Libraries, as well as authoring a final written report, and acknowledging the Libraries in any publications, printed materials, or websites that result from the grant.

Digital Library Fellows:  
Request for Proposals

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Fellows are expected to work closely with the Libraries in developing a detailed timetable and plan of work in order to ensure successful completion of their projects, and to develop a presence on the Libraries Digital Initiatives website [<http://merrick.library.miami.edu/>].

## Intellectual Property Rights

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

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

## Previous Recipients

Past Digital Fellows have included:

- *Robin Bachin*, Associate Professor of History, who created a digital archive and contextual narrative that examined the variety of elements that have shaped Travel, Tourism, and Urban Growth in Greater Miami [<http://scholar.library.miami.edu/miamidigital/>].
- *Kim Grinfeder*, an Assistant Professor in the School of Communication, who developed a rotational object video prototype that captures movement of three-dimensional objects from a 360 degree angle.
- *Lillian Manzor*, Associate Professor of Spanish, who developed and launched the Cuban/Latino Theater Archive [<http://scholar.library.miami.edu/archivoteatral/>], an interactive, multimedia, bilingual web resource for the study and research of Cuban theater and performing arts.

## Important Dates

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

## Contact

Submit all applications, and address all questions to:

Kyle R. Rinkus  
Librarian Assistant Professor  
Digital Projects Librarian  
University of Miami Libraries  
Otto G. Richter Library  
1300 Memorial Drive  
Coral Gables, FL 33146  
email: <[kyle@miami.edu](mailto:kyle@miami.edu)>  
tel: (305) 284 - 6221

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**SCHOLARS' LAB**

**UVA Library Graduate Fellowship in Digital Humanities**



The Scholars' Lab is proud to host a fellowship program for UVA graduate students doing significant and innovative work in digital humanities.

More information on the application process is available from our [How To Apply](#) page.

Please visit our [Community page](#) to learn more about our past and present grad fellows and their projects.

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## Grants



## Grants Program for Digital Collections in Arts and Sciences

6 Added by [Eric D. Robinson](#), last edited by [Fiona C. Patrick](#) on Oct 05, 2011 ([view change](#))

### Goals of the Program

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

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

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

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

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

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

For more information or an initial assessment of a project idea, please email [dcaps@cornell.edu](mailto:dcaps@cornell.edu) or call 255-1830

### Proposal Selection Criteria

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

- Increase the availability, and consequently the use of a collection of demonstrated scholarly significance
- Identify collections from the Cornell University that are important and should be accessed online by a large community



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

## Application Process

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

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

[Download full proposal application](#) (.doc)

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

## Important Dates for 2012 Program

Stage	Date
Express initial interest by	February 17, 2012
Proposals due	March 30, 2012
Awards announcements	May 2012
Planning & Implementation Begins	August 2012

## 2011 Awards

### **Annetta Alexandridis, Classics/Art History - Greek and Roman Coin Collection**

**Collaborators: Verity Platt, Classics**

Cornell's coin collection is listed among the most important numismatic collections in the United States. Online availability of 1,500 coins from the ancient world with detailed descriptions will enable the integration of these coins in teaching and learning at Cornell and elsewhere. Because the coins are too valuable and risky, currently they can be used only for small-group classes. The potential is enormous.

### **David Bathrick, German Studies/Theater - Kluge Online,**

**Collaborators: Dr. Rainer Stollmann, University of Bremen(Germany), University of Bremen Library, Dr. Michael Jennings (Princeton University)**

We will significantly expand the existing Muller-Kluge online collection, which is one of the most visited collections hosted by the Library. The website consist of interviews between West German filmmaker Alexander Kluge and the East German playwright Heiner Muller < <http://muller-kluge.library.cornell.edu/en/>. The new site will will incorporate Kluge interviews with Hans Magnus Enzenberger and Oskar Negt. This initiative also involves a partnership and will enable Cornell to have access to Princeton's Kluge Research Collection.

### **Katsuya Hirano, History/Asian Studies - Japanese Woodblocks from the William Elliot Griffis Collection**

**Collaborators: Daniel McKee, Japanese Bibliographer, CUL**

These 17th century Japanese woodblock printed books represent Japan's initial attempts to understand the west and modernize itself. They are therefore of great importance in understanding the formation of modern Japan. These books, many of which are

rare or even unique in US collections, have great appeal to historians, art historians, and scholars of cultural politics.

**Tim Murray, Society for the Humanities/Comparative Literature & English - Experimental Television Center (ETC)**

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

**Karen Pinkus, Italian and Comparative Literature - Divine Comedy Image Archive, Fiske Dante Collection**

**Collaborators: Marilyn Migiel, Italian Literature, William Kennedy, Comparative Literature, Patrick Stevens, Curator, Fiske Dante Collection**

The Divine Comedy, the chief epic poem in Italian literature, may be described as compulsory study for any student specializing in Italian literature. Italian Studies programs will be the initial beneficiaries of the DCIA, but interdisciplinary approaches such as art history, visual studies and the history of the book will also find the DCIA a significant resource. The Divine Comedy Image Archive will offer scholars a large and diverse repository of images accessible for research and publication and will be accompanied with English/Italian descriptions and transcriptions.

**Steve Pond, Music - Hip Hop Collection**

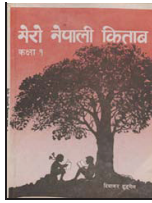
**Collaborators: Katherine Reagan, Curator of Rare Books and Manuscripts; Bonna Boettcher, Music Library**

Founded in 2007, Cornell's hip hop collection is the largest archive on early hip hop culture in the United States. Faculty from the Departments/Programs of History, English, Africana Studies and Music have all incorporated elements of the archive into their research or teaching. This initial project will digitize flyers and preserve original recordings to set the stage for a future larger national grant with other partners aimed at enhancing access to and preserving the early history of hip hop culture.

## 2010 Awards

2010 awards were announced in May 2010 and the projects are in progress. See the [Cornell Chronicle story](#) about the initiative.

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

		academic problems in virtually any field.	 <p><a href="#">Nepali Texts</a></p>	
David Bathrick	German Studies	Müller: Kluge - interviews between West German writer and film maker Alexander Kluge and the East German playwright Heiner Müller		Additional video content integrated into existing web delivery platform

## Contacts

For more information, please email [dcaps@cornell.edu](mailto:dcaps@cornell.edu) or call 255-1830.

### DCAPS (Digital Consulting & Production Services)

175 Kroch Library

<http://dcaps.library.cornell.edu>

For general assistance with **Visual Resources & Digital Support Services**

<http://images.library.cornell.edu>

email [vrhelp-l@cornell.edu](mailto:vrhelp-l@cornell.edu)

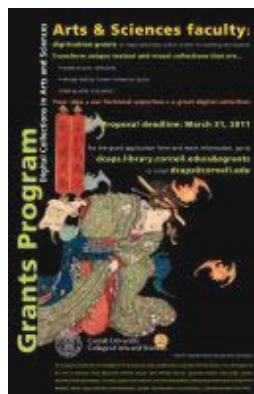
## Visual Resources Support for A&S Faculty

Information about imaging, metadata creation, online access, and visual resource support services are available at

<https://confluence.cornell.edu/x/CRAMC>

## Grants Program Poster

[Click for the full poster](#)



## Institute for Digital Research in the Humanities

[IDRH Home](#) [About IDRH](#) [Calendar](#) [CoLang 2012](#) [Digital Humanities Seminar](#) [Representing Knowledge Conference](#) [Seed Grants](#)  
[News and Announcements](#)

### Seed Grants

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

See [Full Guidelines and Application Form](#) for more details.

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

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

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

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

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

**Anticipated funding levels:** Up to \$15,000.

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

### Funded Projects

#### 2011

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

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

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

**Award:** \$15,000

*Awarded May 2011*

### Contact

**Arienne Dwyer**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Professor,*  
Anthropology  
☎ 785-864-2649  
email: [anthlinguist@ku.edu](mailto:anthlinguist@ku.edu)

**Brian Rosenblum**  
*Co-director,*  
Institute for Digital Research in  
the Humanities  
*Associate Librarian,*  
KU Libraries  
☎ 785-864-8883  
✉ [brianlee@ku.edu](mailto:brianlee@ku.edu)

### Past IDRH Events

**THATCamp Kansas**  
(September 2011)

**Digital Jumpstart  
Workshops**  
(March 2011)

**New Scholarly Texts, New  
Scholarly Practices: A  
Discussion with Kathleen  
Fitzpatrick**  
(February 2011)

### Related Links

[KU Libraries Center for  
Digital Scholarship](#)

### IDRH Partners


[KU Libraries](#)

[Hall Center for the  
Humanities](#)

[College of Liberal Arts and  
Sciences](#)

UMassAmherst

College of **HUMANITIES** and **FINE ARTS**



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[External Funding](#)

**Resources**  
[Grants Calendar](#)  
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[FAQ](#)

## Digital Humanities Grants

### Request for Proposals: Seed grants in Digital Humanities

**Description**

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

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

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


**Application**

**Applications should not exceed five pages, single-spaced, and are due November 5, 2010. Please attach a short c.v. and a copy of the RFP (or program description) for the intended externally sponsored grant that will come out of this seed funding. Send completed applications as an attachment (pdf or Word) to Kate Freedman at [kfreedma@history.umass.edu](mailto:kfreedma@history.umass.edu).**

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

[Back to Faculty Research Support](#)  
[Back to HFA Funding](#)

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## Promotional Materials

DIGITAL HUMANITIES CENTER

DHC



 COLUMBIA UNIVERSITY LIBRARIES



The **DHC** brings together **PEOPLE, TECHNOLOGY,** and **INFORMATION RESOURCES** in an environment where researchers can work with multimedia resources in consultation with humanities librarians and technology specialists.

## THE DHC FEATURES



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

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

## SERVICES

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



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

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

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

## STAFF

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

Technology consultants will help you identify and use the tools available at the DHC. Consultations with librarians from other humanities libraries on campus are also available.



## HOURS

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

## CONSULTATIONS & RESEARCH ASSISTANCE

Request a research consultation at

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

For a technology consultation, e-mail  
[dhc@libraries.cul.columbia.edu](mailto:dhc@libraries.cul.columbia.edu)

Walk-in assistance is available daily at the DHC.

## WORKSHOPS

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

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

For a wide range of software tutorials go to Lynda.com at

<http://www.lynda.com/portal/columbia>



# DIGITAL HUMANITIES CENTER

COLUMBIA UNIVERSITY LIBRARIES




[www.columbia.edu/library/dhc](http://www.columbia.edu/library/dhc)  
[dhc@libraries.cul.columbia.edu](mailto:dhc@libraries.cul.columbia.edu)  
212 854 7547

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

EDITOR: JENNIFER RUTNER PHOTOS: CHRIS TAGGART DESIGN: REED SEIFER





## carolina digital library and Archives (CDLA)

The CDLA brings the power of digital technologies to library and archival collections and to the work of scholars, researchers, and students at Carolina and beyond. Established in 2007, the CDLA builds and stewards digital collections at Carolina while developing standards and practices that will advance the work of libraries, archives, and scholarly communicators.

**The CDLA seeks to:**

- Build and maintain digital collections.
- Develop strategies to improve access to intellectual and cultural resources in all formats.
- Devise sustainable programs for the long-term management and preservation of digital resources.
- Provide scholars and librarians with new technological resources, services, and tools.
- Use and develop open standards and open-source software whenever possible.

**A Collaboration**  
The CDLA works collaboratively with faculty members, librarians, and archivists and pursues research and development efforts cooperatively with other institutions and organizations. We welcome inquiries about our work and potential partnership arrangements.

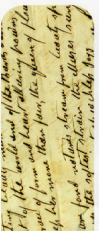



**ACTIVITIES AND SERVICES**

**Digital Publishing**  
Project management • Consulting • Training • Copyright and permissions

**Digital Production**  
Digitization • Data conversion • Uploading • Dark archiving

**Research and Development**  
Technology research • Systems and tools development • Programming

**Contact the CDLA**  
Kiriil Fesenko, director  
kiriil@email.unc.edu  
CR # 3990 Wilson Library  
University of North Carolina at Chapel Hill  
Chapel Hill, NC 27514-8890  
cdla@unc.edu  
Tel: 919-962-9590


## selected projects in development

The CDLA seeks to integrate established and emerging technologies with the outstanding research collections of the Library. Below are some of the directions we're pursuing in our research and development work and through specific projects.

**Mass Digitization of Library Collections**  
CDLA piloted a research project in order to improve access to library users, facilitate innovative teaching, build virtual collections in collaboration with other libraries, and enhance institutional visibility. Ongoing investigations include:

- **Scribe high-speed book scanner.** In partnership with the Internet Archive, Open Content Alliance, and Renaissance Computing Institute. We will test the feasibility and application of high-speed digitization to print collections from our library and others.
- **Digitizing vast archival collections.** through a grant from the Watson-Brown Foundation to digitize the papers of Georgia Populist Party politician Thomas E. Watson.
- **Enlisting scholars** in setting digitization priorities through "Extending the Reach of Southern Sources," funded by the Andrew W. Mellon Foundation ([www.lib.unc.edu/mss/archivalmassdigitization](http://www.lib.unc.edu/mss/archivalmassdigitization)).

**Capturing Institutional Intellectual Output (Institutional Repository)**  
CDLA's Institutional Repository program seeks to manage and preserve the University's scholarly and administrative resources in an age when scholarship is increasingly born digital and the Internet is a primary channel for communication. By improving access to the intellectual endeavors of Carolina's scholars, students, and research centers, we can increase the visibility and ongoing vitality of the University's research enterprise.

**Scholarly Publishing**  
CDLA investigates and articulates new publishing models and new roles for scholars, librarians, and publishers.

- **Publishing the Long Civil Rights Movement.** funded by the Andrew W. Mellon Foundation and led by the UNC Press, will explore innovative approaches to scholarly publishing, focusing on the American civil rights movement from the 1930s onward. CDLA will provide research and technological support, including development of a digital platform to deliver online collections and services.




**QUOTES from users**

*"I live above the Arctic. Circle on the west coast of Alaska... Having access to all these resources on the Internet is a great benefit to me."*


*"I'm using your site to pursue the truth... At a young African American, I'm trying to explore my true history."*


*"I find it much easier to make history real when I can get original documentation and get my students (8th graders) to see history as happening to someone, not just being about dead people."*

*"I am a 3rd year graduate student who focuses on 19th c. African-American literature and intellectual history, and your website is a virtual god send for me."*

*"I am a blind person who has just recently gained access to the Internet. Reading is once again a passion with voice output... How wonderful it is to have access to resources such as yours."*


*"I am an American pastor serving in Europe. I use your site... to help me document issues in American life."*




**DOCUMENTING**  
 the  
*American South*

<http://docsouth.unc.edu/>  
 The University of North Carolina  
 at Chapel Hill Library

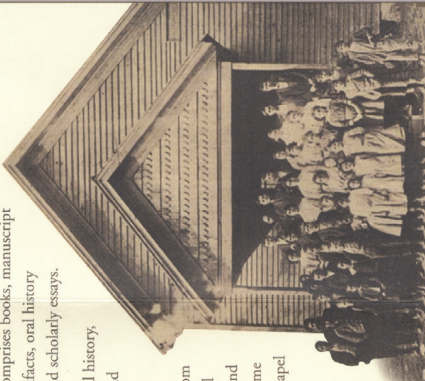


**DOCUMENTING**  
 the  
*American South*



*Documenting the American South (DocSouth), a digital publishing initiative of the University of North Carolina at Chapel Hill Library, provides free online access to a growing record of southern history, literature, and culture. Debuting in 1996 as a modest effort to digitize a few frequently consulted slave narratives, DocSouth today comprises books, manuscript materials, images, posters, artifacts, oral history interviews, recorded songs, and scholarly essays.*

DocSouth's emphasis on social history, primary sources, and first-hand accounts draws a wide range of readers. Visitors include scholars, teachers, students from the elementary to the doctoral level, genealogists, novelists, and general readers. Users have come from as close as the UNC-Chapel Hill campus and as far away as Australia, Russia, Japan, and Brazil.





*Sir,  
 In compliance with the will  
 of the Legislature of North Carolina, I have  
 preceding Subscriptions, which by  
 your County, when they shall be  
 together with such Sum of Money  
 collect thereon. It will be well  
 for you to pay the Cash at the time  
 for, however small, will be received.  
 Raleigh, July 26, 1839.*

**DOCUMENTING the American South**

**COLLECTIONS**

- The Church in the Southern Black Community
- The First Century of the First State University
- First-Person Narratives of the American South
- Library of Southern Literature
- North American Slave Narratives
- The North Carolina Experience
- North Carolinians and the Great War
- Oral Histories of the American South
- The Southern Homefront, 1861-1865
- True and Candid Compositions: The Lives and Writings of Antebellum Students at The University of North Carolina

**CONTACT US**

"Contact Us" links throughout the site invite readers to describe their experiences using DocSouth and to pose questions. The library's reference staff responds to all queries.

**THE DOCSOUTH CLASSROOM**

DocSouth collaborates with the UNC-Chapel Hill School of Education to develop and provide tools for K-12 teachers, offered in the "Classroom" section of the Web site. DocSouth and the School of Education have also considered Teachers' Institutes to facilitate the use of DocSouth materials in the classroom.

**EDITORIAL AND TECHNICAL STANDARDS**

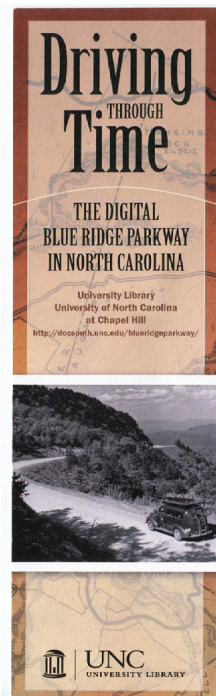
An editorial board of faculty, publishing experts, and librarians from UNC-Chapel Hill guides the development of DocSouth. DocSouth uses international standards and adheres to best practices. All digital texts are encoded according to the Text Encoding Initiative (TEI) Guidelines and receive full-level MARC catalog records that are available through OCLC's WorldCat service.

**FUTURE COLLECTIONS**

Future collections will incorporate new content relating to the history, literature, and culture of the American South, including historic maps and colonial and state records of North Carolina.

Documenting the American South received the generous support of the Institute of Historic and Liberty Studies, the National Endowment for the Humanities, the Library of Congress/American National Digital Library Corporation, and the State Library of North Carolina through its I2575 grant program, and former statements established by our donors.

PS23.307



# Driving THROUGH Time

<http://docsouth.unc.edu/blueridgeparkway/>

*Driving Through Time: The Digital Blue Ridge Parkway in North Carolina* documents the development and impact in North Carolina of the Blue Ridge Parkway, the most visited site in the National Park System. This digital collection features historic maps, photographs, postcards, government documents, oral history interviews, and newspaper clippings. Each item is assigned geographic coordinates so that it can be viewed on a map, enabling users to visualize and analyze the impact of the Blue Ridge Parkway on the people and landscape in western North Carolina.

*Driving Through Time* is part of the digital publishing program at the University of North Carolina at Chapel Hill Library. It is made possible by the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act as administered by the State Library of North Carolina.

UNC  
UNIVERSITY LIBRARY

Images courtesy of National Park Service, Blue Ridge Parkway

# Oral Histories of the American South

<http://docsouth.unc.edu/sohp/>

*Oral Histories of the American South* is a collection of more than 500 oral history interviews with a Southern focus on a variety of topics, including civil rights, politics, and women's and environmental issues. Users can read interviews in text, transcript form, listen to them with a media player, or do both simultaneously. The original interviews are part of the Southern Oral History Program Collection, housed in the Southern Historical Collection of UNC's Wilson Library. Learn more at <http://library.unc.edu/co/sohp/>. Podcasts are available at <http://docsouth.unc.edu/sohp/about/podcast.html>.

This digital collection is a collaborative effort of the digital publishing program, the Southern Historical Collection, and the University's Southern Oral History Program. It is made possible by a grant from the Institute of Museum and Library Services.

UNC  
UNIVERSITY LIBRARY

# Going TO THE Show


<http://docsouth.unc.edu/gtts/>

*Going to the Show* documents and illuminates the experience of movies and moviegoing in North Carolina from the introduction of projected motion pictures (1896) to the end of the silent film era (circa 1930). A variety of contemporaneous artifacts — newspaper ads and articles, picture postcards of downtown streetscapes, and city directories — support the collection.

*Going to the Show* is part of the digital publishing program at the University of North Carolina at Chapel Hill Library. It is made possible by the Institute of Museum and Library Services under the provisions of the Library Services and Technology Act as administered by the State Library of North Carolina.

UNC  
UNIVERSITY LIBRARY

Images courtesy of North Carolina Dailies, Wilson Special Collections Library, University of North Carolina at Chapel Hill



University of South Carolina


# CENTER FOR DIGITAL HUMANITIES

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312 Welsh Humanities Office Building  
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## **Guides to Digital Humanities Projects, Tools, and Methods**

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arts-humanities.net: Guide to Digital Humanities and Arts  
<http://arts-humanities.net/>

CUNY Digital Humanities Resource Guide  
[http://commons.gc.cuny.edu/wiki/index.php/The\\_CUNY\\_Digital\\_Humanities\\_Resource\\_Guide](http://commons.gc.cuny.edu/wiki/index.php/The_CUNY_Digital_Humanities_Resource_Guide)

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