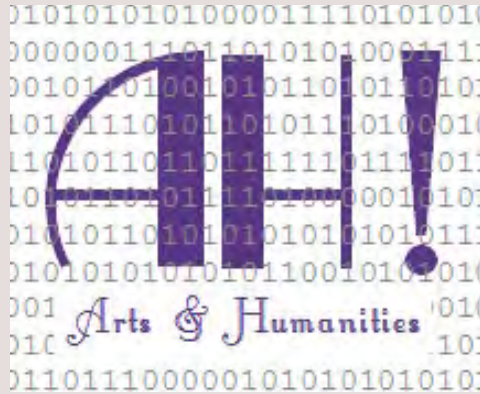


Spring 2019

SIG AH Digital Newsletter

Association for Information Science & Technology: Arts & Humanities Special Interest Group



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Chair's Announcements

Virtual Symposium 2019!

Join us on April 4, 2019 at 12:00pm EST for our annual Virtual Symposium on Technology in the Arts and Humanities! This is the 4th of our Virtual Symposium series, and it's always our biggest event of the year. The theme for this year's Virtual Symposium is "Video Games and Information Science." Video games make up a huge business, create important cultural touchstones, and are, well, lots of fun! Fittingly, there's been a lot of interesting scholarship on games in the pages of JASIST, First Monday, and other journals of various disciplines. Our speakers this year will discuss cataloging and archiving video games, using games in libraries, video game walkthroughs, researching "gamers," and more!

[For a full list of speakers, and to register online, visit the ASIST website.](#) Later this month, we'll release a full program with abstracts.



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Student Paper Contest

SIG AH is seeking previously unpublished research for a Master's or PhD Student Research Award including a free ASIS&T membership and cash prize of up to \$500!

This year's theme, "Games and Information Science," is open to students in library and formation science as well as related and affiliated disciplines. Suggested topics include, but are not limited to: archiving games; classifying, cataloging, and/or describing games; teaching with games; gamification; games and digital collections; game communities; etc.

For full details, visit the [SIG AH website](#).

2018 Symposium Now Available on YouTube

Our 2018 Virtual Symposium, "Users of Arts & Humanities Digital Collections," was a smash hit. If you weren't able to join us, or if you want to revisit some of the amazing research and projects that our guests discussed, you can catch it on YouTube here:

<https://www.youtube.com/playlist?list=PL2v-vQy9W5Dd99iTZaEeqWM0OLQ-3r6Sn>

Exploring Digital Images, New Art, Public Domain and Fair Use

by Julie Carmen

From taking the Massive Online Open-Access Course (MOOC): [Deciphering Secrets: The Illuminated Manuscripts of Medieval Europe](#) I learned much about the importance of citing a digital image. I was assigned a project in which I created a [Pinterest](#) Board by searching online special collections, adding images on the board, referred to as 'pinning', then citing the location of the institution housing the resource, including descriptions found about the manuscript. I appreciated finding some images that were already correctly cited, but they were few compared to what is being shared in social media. For an example please see the [Medieval Illuminated Manuscripts](#) board I created on Pinterest.

I use specific images from one medieval manuscript to create fiber art patches using the ancient embroidery technique of laid work. As I want to make sure my art work is protected through Copyright Law, I have researched Public Domain and Fair Use resources and am becoming more aware that Public Domain rules are not the same in every country. I use 13th century images from the famous Portugal manuscript, Las Cantigas de Santa Maria and print the digital images from <http://www.pbm.com/~lindahl/cantigas/> and then I embroider over them, which means that my work would fall under the Fair Use Law, more specifically, the ["Fifth Factor – Transformative Use" Fair Use Law](#). Although most of the images I use for my artwork are already shared on a website and are considered in the Public Domain, I have also reached out to the library in Spain to ask for their permission to use their images for educational and artistic expression. One great resource I have found about copyright is the [Public Domain Sherpa](#).

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Cantiga 280 from *Las Cantigas de Santa Maria* (source: "The Cantigas de Santa Maria" *SCA Music Homepage* by Greg Lindahl)

There are many aspects within the Transformative Use rule and should be looked at carefully when using digital images to create new art work. For my projects, I have taken an image that has been digitized from a manuscript, book, or sample calendar. The original art was in paper form and then digitized. From these digitized images, I have printed the scanned images onto Iron-on-Transfer paper, and then ironed them onto the fabric to create a pattern. The image on fiber is now the reverse of the original image. I then embroider over the image, using many different color combinations than the original image, and making the image into a fiber medium. Lastly, the images are intended for educational purposes, not for commercial use. All of these variances of the original strengthen the Fifth Factor – Transformative Use/Fair Use rule, which should protect my artwork.

I also think of this fiber art approach as making another copy of a drawing. My approach is taking images otherwise stuck in the pages of a manuscript, or in a computer screen, and creating them in fiber. These fiber copies are now available to be framed, hung on a wall, or sewn on a movable screen, in order that many can see the images and be more aware of them. If the images from a manuscript would never be shared via Internet or artistic means, then the majority of the human

race would most likely never be aware of these medieval artistic drawings. As the old archivist saying goes; "Lots of copies keep stuff safe". This is the concept that making many copies of an item will keep it available to learn from for a longer period of time. As we think about how historical works; art, documents, buildings, everything, will eventually succumb to decay. What the archivists' are teaching us is to make several copies of an item, and I think that does include various artistic mediums.

I often think of the history we have already lost to fire, flood, war, pests, mold, etc. Although some may think that with digital technology we can keep our historical records safe for millennia, digital archivists and scholars are teaching us about the digital preservation needs and expenses that come with digitization.

This is where new artwork can lend a hand; several different mediums built on old, historical drawings. For example, I have enjoyed seeing Celtic Knotwork interwoven into ceramic mugs and plates, Greek vase drawings repainted onto china, and tapestries woven from old to new drawings. Period, historical films are also copies of our history, and photography will not be left behind as it becomes silk-screened onto banners or onto shirts. Lots of copies keep stuff safe, at least for a while. Each generation will continue to create new artwork, with some of that artwork based on very old history, ever reminding the human race of our journey.

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Due to digital technology, images are increasingly becoming free to use, but one must read the rules pertaining to copyright when accessing and using these images. Here are some typically useful Open Access Image Databases: (Please read carefully for use and licensing).

- Imagebase: <http://www.imagebase.net/>
- Europeana: <https://www.europeana.eu/portal/en>
- Flickr Commons: <https://www.flickr.com/commons>

For those who may find medieval and other historical manuscripts of interest, here are some special online collections. Please read their requirements for using their digital collections carefully.

- British Library Catalogue of Illuminated Manuscripts: <http://www.bl.uk/catalogues/illuminatedmanuscripts/welcome.htm>
- Library of Congress Digital Collections: <https://www.loc.gov/collections/>
- University of Glasgow Special Collections: <https://www.gla.ac.uk/myglasgow/specialcollections/>
- Vatican Library DIGIVATLIB: <https://digi.vatlib.it/>
- Yale University, Beinecke Rare Book & Manuscript Library: <https://beinecke.library.yale.edu/>

These websites are just a very minimal list of what can already be found on the Internet. The intent of this article is to remind us, myself included, to continue developing our skills as users of digital images, interpreting how to use these images, and to give credit to the creators via appropriate citation. I am celebrating the concept of new artwork as additional copies of our history, and that these new art pieces support the exciting goal of keeping our memories safe.