

APA Style Annotated Bibliography

Cameron, F., and Kenderdine, S. (2007). *Theorizing digital cultural heritage: A critical discourse*. Cambridge, M.A.: MIT Press.

This publication goes beyond the physical act of digitization and access/retrieval. It also explores the issue of intellectual capital, how digital technologies activate, engage, and transform capital in the context of cultural heritage. Looking at the relationship between technology, cultural theory, and society, the authors attempt to understand how digitization is influencing museum culture. This text was useful in understanding current debates about the digital representation of cultural objects.

Christie, S., and McClung, P. (Eds). (1999) *Delivering Digital Images: Cultural Heritage Resources for Education. Volume 1: The Museum Educational Site Licensing Project*. Los Angeles: Getty Publications.

This text explores the legal, technical, and practical issues involved in using digital images of museum collections for educational purposes. The report provides chapters by project participants for the fourteen museums and universities that participated in this project. It recommends terms and conditions for distributing digital museum images via the Internet and university campus networks. Its discussion of distribution techniques will be useful to my discussion of digital cultural heritage projects.

Council on Library and Information Resources. (2000). *Authenticity in a digital environment*. Washington, D.C.: Council on Library and Information Resources.

The Council on Library and Information Resources (CLIR) recently addressed the question, "What is an authentic digital object?" Five writers--an archivist, a digital library expert, a documentary editor and special collections librarian, an expert on documentary theory, and a computer scientist--were asked to write position papers that identify the attributes that define authentic digital data over time. The goal was to begin a discussion among different stakeholders how to determine the authenticity of digital information. This item will help me construct a common understanding of key concepts surrounding authenticity and of the terms various communities use to articulate them.

Bearman, D and Trant, J. (1998). Authenticity of Digital Resources : Towards a Statement of Requirements in the Research Process. *D-Lib magazine*. Vol. 6(7/8). Reston, Va: Corp for National Research Initiatives. <http://bibpurl.oclc.org/web/1110>.

In the development of digital libraries and of digital information systems in general, increasing attention has been given to issues relating to the preservation and authenticity of digital objects in order to assure their long-term accessibility and integrity. This work will help me understand the authenticity and integrity of cultural heritage objects.

Bradley, R. (2005). Digital Authenticity and Integrity: Digital Cultural Heritage Documents as Research Resources. *Libraries and the Academy*. Vol. 5(2): 165-175.

This article presents the results of a survey addressing methods of securing digital content and ensuring the content's authenticity and integrity, as well as the perceived importance of authenticity and integrity. The survey was sent to 40 digital repositories in the United

States and Canada between June 30 and July 19, 2003. Twenty-two institutions responded, the majority of which felt that ensuring authenticity and integrity represented a low priority compared to increasing access and preserving content. This item will help me describe how the authenticity of digital cultural heritage objects is determined.

Fitz Gibbon, K. (2005). *Who owns the past?: cultural policy, cultural property, and the law. Rutgers series on the public life of the arts.* New Brunswick, N.J.: Rutgers University Press.

Public and private institutions in the United States are home to a variety of art works, antiquities, and ethnological materials. These collections have been seen as important archives that allow present and future generations to enjoy, appreciate, and value the art of all cultures. The ongoing debate over legal and ethical issues affecting the ownership of art and other cultural property affect cultural heritage nationally. This item will help me understand how ownership is accessed, and who have the authority to digitize.

Jones-Garmil, K. (1997). *The wired museum: Emerging technology and changing paradigms.* Washington, DC: American Association of Museums.

The authors consider how new technologies affect museums' missions, operations, and even definitions. Online networks, digitization of collections, cultural intellectual property, public access, finance, management are discussed. Experts in the fields of museums and communications offer their analyses of the emerging information technology and the opportunities and challenges these changes present for museums.

Lowenthal, D. (1985). *The Past is a Foreign Country*. New York: Cambridge University Press.

This item argues preserved objects also validate memories. The actuality of the object, as opposed to a reproduction or surrogate, draws people in and gives them a literal way of touching the past. Lowenthal was one of the first authors to discuss the cultural heritage of society. This is a historical work that will help me define cultural heritage objects.

Macdonald, L. (Eds.). (2006). *Digital heritage: Applying digital imaging to cultural heritage*. Boston: Elsevier.

An overview of how digital photography and digital image processing can be applied to conservation. It is a collection of case studies on relevant topics, largely based on the European research project VITRA (Vertical imaging for transmissive and reflective artifacts). This overview provided information about the process of digitization in a museum context.

Stephenson, C. (1999). Recent developments in cultural heritage image databases: Directions for user-centered design. *Library Trends*, 48(2), 410-437.

This article describes a demonstration project called the Museum Educational Site Licensing Project. Seven cultural heritage repositories and seven universities, who explored the administrative, technical, and pedagogical issues involved in making digital museum images and information available to education audiences, participated in the project. This article will help me understand how user-centered design influenced the development of semantic-based image retrieval systems.

References

Tylor, E. B. (1924 [orig. 1871]). *Primitive Culture*. New York: Brentano's.

Lundenfeld, P. ed. (1999). *The Digital Dialectic: New Essays on New Media*. Cambridge, Mass: MIT Press.

Manovich, L. (2001). *The Language of New Media*. Cambridge, Mass: MIT Press.

Gere, C. (2002). *Digital Culture*. London: Reaktion Books.