Panelists:
Katherine L. Kelley, MLS Candidate, School of Library and Information Studies, University of Wisconsin, Madison. "The Complications of Bridgeman and Copyright (Mis)use.”
Diane Bockrath, Digitization Specialist, Department of Manuscripts and Rare Books, The Walters Art Museum. "Parchment to Pixel: The Walters Islamic Manuscript Digital Project.”
Jamie Lausch, North Quad Programming Coordinator, University of Michigan. "Discovery Channel: Bringing Collections to New Audiences through Digital Display.”
Kathryn Pierce, IMLS Preservation Fellow, School of Information, University of Texas at Austin. "You Need More Fingers than Ten: Collaborating to Document Architectural Practice.”
Emilee Matthews, MLS Candidate, School of Library and Information Science, Indiana University. "Close Encounters of the Third Kind: Studies in Image Reference and Instruction for Film Studies.”

Maggie Portis opened the session by giving a brief history of the panel and introduced the speakers. The New Voices panel is unique in that it provides an opportunity for students and new professionals to present their work at a conference. Often this is the first professional speaking experience for the presenters, giving us a chance to learn about a whole new concept or application or to watch fresh eyes examine an existing issue.

Katherine Kelley began her presentation by summarizing the Bridgeman Art Library vs. Corel Corp court case. The court ruled that exact photographic copies of public domain images could not be protected by copyright because they lack originality or creativity. Corel Corp had distributed a CD-ROM, which contained digitized images of paintings by European masters. Bridgeman Art Library had many of the same images in its collection and claimed copyright on the photographs. Bridgeman sued Corel Corp claiming that since no other photographs of the works had been authorized (other than the repositories directly to Bridgeman) the only source for the images was Bridgeman’s own digitizations. Judge Kaplan ruled that because the images were not original works lacking any creativity and with a sole purpose of reproducing an object, they could not be copyrighted. Reproductive photography is the only kind of photography that is not copyrightable because of these decisions.

Katherine continued by also noting the Feist Publications vs. Rural Telephone Service Co. court case, which similarly ruled that because there was no originality in Rural’s phone
book, the information could not be copyrightable. Museums and libraries are now ignoring these decisions and requesting licensing fees for reproductions of works in the public domain, greatly hindering the work of artists and art historians. Their claims only hold power as warnings, but are enough to dissuade users from gaining access. Katherine suggests that the only motivation for asserting these claims is for financial gains and often brings in the 2\textsuperscript{nd} highest profit under museum gift shops.

Diane Bockrath has headed a major digitization project of 900 Islamic manuscripts at the Walters Museum, which began in 2008. When deciding where to begin, the team focused on reaching the widest audience, creating free downloads of the images. They decided to begin digitizing the Islamic manuscripts because the works were physically stable, understudied, but also an emerging area of research. Diane explained the workflow, which began with a conservation review to ensure the manuscripts were not too fragile for handling and scanning. Next, the staff would catalog the works using Dublin Core, maintaining the exact order of the plates. The manuscripts are then ready for imaging, first all the rectos then all the versos to limit handling. A V-shaped cradle with a vacuum wedge is used to safely hold the manuscripts during the exposure. Diane noted that the team can digitize about 250 images per day. The files then undergo verification, which includes color correction and resizing. The original RAW file is saved, along with a master TIFF, JPEG, and a thumbnail. Through the Digital Walters website, high resolution images are available for download, along with a page-turning site, and a flickr stream of over 600 images. Diane expressed that the project has been a great success: the manuscripts remain in good condition, it has received positive reception and it has created a searchable tool on open source.

Jamie Lausch is the North Quad Programming Coordinator at the University of Michigan. Although she is a librarian, Jamie describes her job as a "covert operation on behalf of the library." She explained that the renovation of the North Quad building created new space to be used as a "media gateway." It consists of lounge areas, areas for impromptu teaching and study groups and also has 11 LCD screens. Each screen is a Samsung LCD, with a Mac Mini (running Windows) attached to the back of the screen. Jamie has focused on using this technology in new spaces to promote local museums and has partnered with the Museum of Dentistry, the Kelsey Museum, and the Museum of Art. She leaves all copyright decisions up to the museum’s collection managers and hopes to extend the project to other campus buildings.

Kathryn Pierce raised many interesting issues regarding the preservation of architectural records. Because there is such a large disconnect between contemporary architectural practice and archivists, preservation is not a priority. With the switch to digital records, problems have increased and no one knows what to do with the records of the
moment. Firms often use 3D modeling and complex files that are often stored with the proprietary software or in emails. MIT and the Art Institute of Chicago have both looked at these issues and how the practice is changing. MIT has successfully archived 2-3 projects per year. The goal is also to coordinate architects, engineers and contractors to preserve the most well-rounded and thorough records. Thus far, asset management systems and DVD preservation have been used. Kathryn asks if libraries can become repositories for contemporary architecture? Maybe their perspectives and priorities are far too different.

Emilee Matthews conducted a survey of image needs between the Art History, English and Communication & Culture departments. She found that Communication & Culture had the fewest visual resources. Film students were frequently creating their own film stills using screen capture. Film stills are used extensively for film studies scholars, for close visual analysis and for general illustrative purposes. Yet there is no dedicated resource for film stills available through the library’s resources, as there are for visual arts images. She developed a research guide in response to this lack, in order to aid students in finding and using film stills for educational use. Educational use is important to note here, because this has been developed with the needs of researchers in mind. U.S. Copyright law precludes the appropriation use of another entity’s intellectual product for profit, however those who are researching the artistic product in an educational sphere are able to use these products. Her guide is available at filmstillsresources.bolg.com.