Exhibit Creation Policy & Guidelines

Policies

Prior approval from your local council liaison is required before you begin developing your exhibit. Due to the structure of our website, council liaisons will need to enter the content and build the item lists into our exhibit platform. Council liaisons will give feedback about style or content prior to this stage.

The majority of items included in your exhibit should be contained within the collections hosted in New York Heritage. All materials must be available via an openly-accessible online repository before being published in an exhibit.

Exhibits can focus on a range of topics, both big and small. They can use materials from a single collection, or from numerous collections across New York Heritage and beyond. Exhibits should demonstrate some connection to New York State history, broadly speaking.

Exhibit content should fall within the [New York Heritage Collection Development Policy](#). As such, exhibits should align with the educational mission of New York Heritage..

Style

For accessibility considerations, please aim for a reading level of 8th grade. There are free tools online to check your writing for word length and complexity of sentences, including [Analyze My Writing](#), [Readable](#), and [Hemingway Editor](#).

New York Heritage strives to promote diversity, equity, inclusion, and accessibility. Exhibits hosted on our platform should be welcoming to all users.

Copyright

Objects featured in exhibits must either be in the public domain, or be used with the permission of their copyright holder. See Cornell University's [Copyright Term and the Public Domain](#) for guidance on determining copyright status.

If an object is in the public domain, send a courtesy notification to the contributor. By virtue of being in the public domain, you do not need permission to use the object in an exhibit. It would still be a professional courtesy to notify the repository that their object is being featured in your exhibit.

If an object is under copyright, you do need permission to use the object in an exhibit. If the object's copyright status is undetermined, you must ask permission from the owner of the digital object. For reference: 🗎 Exhibit Object Permission Templates

Structure

Exhibit Opening

Title

The title should be brief and descriptive, about 6-10 words (30-35 characters).

For example: `Immigration in New York State, 1650-1950`

For example: `Making Sense of the Census in New York`

Abstract

The abstract will be displayed on the Exhibits page of New York Heritage. Abstracts should be a single paragraph, about 4-6 sentences (80 to 110 words).

The abstract should include a broad summary of the entire exhibit while providing a basic preface for the entire exhibit, highlighting major sections and themes of the exhibit.

For example: `This exhibit charts the development and evolution of the Women's Suffrage movement in New York State. Early suffragists drew inspiration from native cultures and learned activism from other movements. As their movement coalesced, activists began practicing civil disobedience. Suffragists trumpeted their cause through a variety of media. Along the way, they faced divisive issues of race and strident opposition from male and female anti-suffragists. World War I demonstrated the importance of women's contributions outside of the domestic sphere. Women in New York State won the right to vote through a November 6, 1917 referendum.`

Introduction

The introduction will be displayed on the exhibit's landing page on New York Heritage. Introductions may be the same as the abstract or may be expanded to include several more paragraphs.

If you wish to include a land acknowledgement, the introduction would be an appropriate place.

For example: `On November 6, 1917, women won the right to vote in New York State. This occurred nearly seventy years after women organized to demand their right to vote at the first women's rights convention in Seneca Falls, N.Y. in 1848. In the long fight for suffrage, women in New York had many motivations and tactics they used to achieve their goal. They were inspired by rights held by`

women in native communities, who enjoyed more economic freedom and political sway in their communities. Women organized into conventions, parades, and marches. The women's movement united with abolitionists and male allies, and drew attention to their cause with posters, pamphlets, buttons, signs, postcards, and songs. Many women throughout New York State sought their rights in a wide variety of ways, privately and publicly--by attempting to vote, engaging in tax protest, and by staging myriad protests over the decades. There were many obstacles women faced in their struggle for the vote. The prevailing opinion until the early 20th century was that women belonged in the domestic sphere, not the public sphere, and opposition to suffrage came from both men and women. Disagreements on strategies within the suffrage movement impeded progress, as well as strong anti-suffrage sentiments from opposing groups of men and women. However, World War I would have a massive impact on suffrage as women held jobs at home vacated by men fighting in the war, working in munitions factories and farming land, among other occupations. They also served overseas as nurses and in military support roles. With women taking on such a large public role in the war effort, it was difficult to justify not allowing women to participate in society as full citizens.

Credits for Exhibit Creation

The Credits are listed on the exhibit's landing page. Include specific roles of each contributor, if appropriate. You may list the names of any contributing institutions here, as well.

For example: This exhibition was curated by David Hochfelder (SUNY University at Albany) and Karen Pastorello (SUNY Tompkins Cortland Community College), with project management and additional contributions from Julia Corrice (Cornell University), Claire Lovell (SCRLC), Ryan Perry (CLRC), Nicole Menchise (LILRC), and Heidi Ziemer (WNYLRC).

Citation

The Citation is shown on the exhibit's landing page. List each individual contributor, the title, "New York Digital Collections," and then the date that the exhibit was published.

For example: David Hochfelder, Karen Pastorello, Julia Corrice, Claire Lovell, Ryan Perry, Nicole Menchise, and Heidi Ziemer. Immigration in New York State, 1650-1950. New York Heritage Digital Collections, July 1, 2021.

Cover Image

Ideal size for a cover image is 550 pixels wide by 415 pixels high. The website will resize them downwards as needed for mobile. 300 dpi max, 150 dpi minimum.

Alternative text

Short description of the image used by screen readers and displayed when the image is not loaded. This is important for accessibility.

For example: `Postcard front showing Ellis Island Building, New York`

Cover Image Caption

Add a short description of the image to display under the cover image on the exhibit landing page.

For example: `Ellis Island Building, New York`

Cover Image Source URL

Start typing the title of a piece of content to select it. You can also enter an internal path such as /node/add or an external URL such as http://example.com. Enter <front> to link to the front page. Enter <nolink> to display link text only.

Themes and Stories

The exhibit may be organized into several themes with several stories per theme. Themes only serve as structural headers; all textual content will be presented within the stories.

It is recommended that an exhibit have 2-6 themes with 3-4 stories per theme.

For example:

[theme] `Early European Immigrants`

    [story] `New Netherland`

    [story] `New Amsterdam becomes New York`

[story] `Immigrants Move Inland`

[theme] `Immigrant Laws, Restrictions & Reactions`

[story] `Managing Immigration through Legislation`

[story] `Fighting the "Foreign Influence"`

[story] `Quotas, Literacy Tests, and Deportations`

[story] `Welcoming Immigrants`

Please follow these general guidelines for the ratio of themes to stories. For example:

- 0 themes (the theme will be named "Contents"): 6-10 stories in total ([see example](#))
- 1 theme: 6-10 stories in total
- 2-8 themes: 3-4 stories per theme, 6-32 stories in total
- 9-10 themes: 1-2 stories per theme, 6-20 stories in total

Narrative Content

Each story provides the narrative text for a group of digital objects. Ideally, the story will be 2-3 paragraphs or about 300 words. At minimum, a story must have one sentence. The entirety of the story's text will be listed before any of the digital objects.

We recommend that each story include 3-4 objects. The minimum per story is 1 object and the maximum is 8 objects.

For example: In *Recognizing Women's Right to Vote in New York State*:

[theme] `Male Allies`

[story] `Men Supported Women's Suffrage`

`Male allies supported women in their efforts for greater social and political rights from the very beginning of the movement. Lucretia Coffin Mott's husband James presided on the first day of the women's rights convention in Seneca Falls in 1848. Frederick Douglass attended the 1848 convention, speaking fervently in support of women's right to vote. The masthead of The North Star, his anti-slavery newspaper published in Rochester, read: "Right is of No Sex; Truth is of No Color".`

`The Syracuse Unitarian minister, Samuel J. May, preached a woman's rights sermon in 1846 – two years before the first woman's rights convention. May consistently supported equal rights for African Americans as well as women. A regular attendee at women's rights conventions, May attended the founding meeting of the New York State Woman Suffrage Association, held in Saratoga in 1869. When the women asked him to be an officer of the new organization, he declined, saying that women alone should be the office holders.`

Jermain Loguen, who ran the Syracuse Underground Railroad with his wife
Caroline, served as one of the vice presidents at the 1853 New York State woman
suffrage convention.

[object] Letters between James and Lucretia Mott

[object] Portrait of Frederick Douglass

[object] Portrait of Samuel J. May

[object] Portrait of Jermain Wesley Loguen

Objects

Copies of digital objects will be uploaded to the online exhibit platform of NY Heritage, but they must also link to a repository with the object's complete metadata. This should be a permalink or static URL directly to the source. Avoid linking to an aggregator such as DPLA.

Each object must have a caption, including contextual information and who contributed the digital object.

For example:
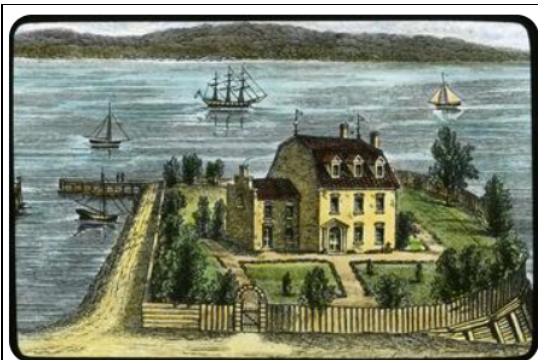
Stuyvesant's White Hall 1658, courtesy of Palisades Interstate Park Commission.

Peter Stuyvesant's governor's mansion was named "Whitehall" by the British after their takeover of the settlement in 1664.

View item information

Digital objects can be a wide variety of formats. Here are guidelines for each:

- **Images**: Ideally, these would be between 300 dpi and 600 dpi in resolution. The minimum width is 500 pixels. Accepted files formats are .png, .gif, .jpg, and .jpeg.
- **PDFs**: These must be uploaded as images (.png, .gif, .jpg, or .jpeg) for display purposes. As such only the first page will be included and you will need to link to the full object for subsequent pages.
- **Videos**: Use an embedded YouTube video link where possible (see example).
- **Audio**: The online exhibit platform can handle audio   (see example)

Crediting the Host Repository

Include "Courtesy of" statements in each object's caption to indicate the digital object's owner.

Follow any other instructions from the rightsholder or digital object owner, especially with regard to object, collection or department names.

For example: `Samuel Hedges to David Hedges, Transcribed Letters, 1852-1870, courtesy of East Hampton Library.`

For example: `Courtesy of The Dovie Horvitz Collection, part of The Gender and Women's Studies Collection in the University of Wisconsin Digital Collections.`

For example: `Know Nothing soap advertisement, courtesy of Library of Congress, Prints & Photographs Division, [LC-USZ62-31117].`