We acknowledge that we are on the traditional, ancestral and unceded territory of the hǝn̓q̓ǝmin̓ǝm̓ speaking Musqueam people.

iSchool Mission: Through innovative research, education and design, our mission is to enhance humanity's capacity to engage information in effective, creative and diverse ways.

INFO 301 - Cultural Informatics: Digital Collections (3)

Program: BA Minor in Informatics
Year:
Course Schedule:
Location:
Instructor:
Office location:
Office phone:
Office hours:
E-mail address:
Learning Management Site: http://lthub.ubc.ca/guides/canvas/

Calendar Description: Prepares students to design, build and critique digital collections of cultural materials. It introduces a cultural informatics perspective, including central notions such as culture, representation, ethics, access and ownership. Students gain experience building a digital collection of cultural materials.

Course Overview: What do the Internet Archive zine collection, a virtual reality reconstruction of an ancient temple, and a repository of Indigenous language recordings have in common? These are all applications of cultural informatics, an area of study that explores how culture - peoples' ways of life - are shaped, shared, studied and preserved using information and data technologies. Digital collections play an important role in cultural informatics and are the focus of this course. While cultural collections have enormous potential to support community memory and identity, cross-cultural understanding and other positive outcomes, they are also complicit in legacies of exploitation and appropriation, which need to be acknowledged and addressed. Students in this course will have the opportunity to explore the ethical, social and technical issues at the intersection of information technology and culture through a wide range of historic and contemporary examples of digital collections, including community archives, museum collections, and digital libraries and to develop critical perspectives on their design and use. The course adopts a hands-on approach to learning, offering students the opportunity to design and build their own digital collection using a digital technology platform. Skills and knowledge gained will be transferable to a wide range of research and digital media projects.

Learning Outcomes:

Upon completion of this course students will be able to:

1. LO1 Identify key areas of focus and challenge within the field of cultural informatics and in relation to other disciplines; [1]
2. LO2   Identify the issues addressed by cultural heritage ethics and critically reflect on their implications for digital cultural collections; [1,2,4]
3. LO3   Discuss/explain the First Nations principles of Ownership, Control, Access and Protection (OCAP) in relation to cultural collections (and the Canadian legislative context for ownership and intellectual property.) [2,4]

4. LO4   Explain how a life cycle approach to cultural materials influences how they are collected and managed [1,2,5,7]
5. LO5   Apply principles of human-centred design to the analysis and design of cultural collections. [2,3,5]
6. LO6   Compare and contrast the features (affordances) and technical requirements of different types of digital media (text, audio, video) for representation, storage and use in digital collections. [2,3,5]
7. LO7   Design and build a digital collection of cultural materials using appropriate metadata and rights management using a digital platform. [2,5,6,7]

Course Topics:

- Cultural informatics, digital humanities and disciplinary context
- Perspectives on culture: tangible/intangible; historical and contemporary
- Value and uses of digital cultural collections
- Cultural heritage ethics: representation, access, rights, ownership
- The colonial legacy; impact on Indigenous cultural collections
- Metadata for cultural collections
- Types of media: features and affordances of text, audio, video
- Human-centred and community-engaged design
- Functions and features of digital repository software (e.g. Wordpress, Mukurtu, Omeka)

Prerequisites: None. INFO 200 recommended.

Format of the course: The class will meet twice per week (T/Th) for lectures and in-class labs. Each week the first class will take the form of an interactive lecture to introduce the core concepts and the topic of the week. One or more cases of digital collections will be introduced each week, which students will be expected to examine with guiding questions prior to class. The second class each week will consist of analysis and discussion of the digital collections introduced and technical skill-building labs. The digital technology platform to be used in the final project will be introduced during these lab sessions, and students will have the opportunity to learn how to use it. Over the term, 6-8 of these labs will lead to submitted and graded assignments.

Required and Recommended Reading: Required and recommended readings will be assigned throughout the term. These will be available in electronic format from the UBC Library or other online sources.

Required:
Anderson, Jane, and Kim Christen. "'Chuck a Copyright on It': Dilemmas of Digital Return and the Possibilities for Traditional Knowledge Licenses and Labels." *Museum Anthropology Review* 7, No. 1-2 (2013).
Bruns, Axel. "The Library of Congress Twitter Archive: a Failure of Historic Proportions." *Digital Media Research Centre*. Jan 1, 2018. Link to article.
Caswell, Michelle. "Seeing Yourself in History: Community Archives and the Fight Against Symbolic Annihilation." *The Public Historian* 36, No. 4 (2014): 26-37.
Choudhury, Sayeed, Caihong Huang, and Carole L. Palmer. "Updating the DCC Curation Lifecycle Model." *International Journal of Digital Curation* 15, No. 1 (2020).
Ding, Yi. "Is Creative Commons a Panacea for Managing Digital Humanities Intellectual Property Rights?" *Information Technology and Libraries* 38, No. 3 (2019): 34-48.

Earhart, Amy E. "Can We Trust the University? Digital Humanities Collaborations with Historically Exploited Cultural Communities." In *Bodies of Information: Intersectional Feminism and the Digital Humanities.* Edited by Elizabeth Losh and Jacqueline Wernimont, 369-390. Minneapolis: University of Minnesota, 2018.

Gardiner, Eileen, and Ronald G. Musto. "Introduction to the Digital Humanities." In *The Digital Humanities: A Primer for Students and Scholars.* Cambridge: Cambridge University Press, 2015.

First Nations Information Governance Centre. Understanding the First Nations Principles of OCAP (brochure) and Video.

Jordan, Mark (2006). Putting Content Online: A Practical Guide for Libraries. Oxford: Chandos, Chapters 3-6.

Kahle, Brewster, and Ana Parejo Vadillo. "The Internet Archive: An Interview with Brewster Kahle." *Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015): 2015.

Linn-Tynen, E. (2020) Reclaiming the past as a matter of social justice: African American heritage and identity in the United States. In V. Apaydin ed. Critical Perspectives on Cultural Memory and Heritage : Construction, Transformation and Destruction. UCL Press, UK. (E-book, UBC)

Luster, Dominique (2018) Archives have the power to boost marginalized voices. TEDxPittsburgh https://www.youtube.com/watch?v=XsNPlBBi1IE

Martin, G & Neatrour, A. (2015) Using Metadata to Describe Digital Content (30 minute video) https://www.youtube.com/watch?v=RqgFLj_ysp

Marty, P. Museum Informatics. In Encyclopedia of Library and Information Sciences, Third Edition, 2016. (E-Book, UBC Library)

Petras, Vivien, Timothy Hill, Juliane Stiller, and Maria Gäde. "Europeana - A Search Engine for Digitised Cultural Heritage Material." *Datenbank-Spektrum* 17, No. 1.

Reciprocal Research Network - Introduction (short video) https://player.vimeo.com/video/5383410

Ruberg, Bonnie, Jason Boyd, and James Howe. "Toward a Queer Digital Humanities." In Bodies of Information: *Intersectional Feminism and the Digital Humanities.* Edited by Elizabeth Losh and Jacqueline Wernimont, 369-390. Minneapolis: University of Minnesota, 2018.

Samberg, Rachael G., and Stacy Reardon. "Digital Humanities for Tomorrow: Opening the Conversation about DH Project Preservation." *Digital Humanities at Berkeley*, 2016.

Turner, Hannah. "Object, Specimen, Data: Computerization and the Legacy of Dirty Data." In *Cataloguing Culture: Legacies of Colonialism in Museum Documentation*, 157-183.. Vancouver: UBC Press, 2020.

UNESCO. (2019) What does intangible cultural heritage mean to you? (short video) https://www.youtube.com/watch?v=2phs0pQIgWU

Vecco, Marilena. "A Definition of Cultural Heritage: From the Tangible to the Intangible." *Journal of Cultural Heritage* 11, No. 3 (2010): 321-324.

Williams, George H. "Disability, Universal Design, and the Digital Humanities." In *Debates in the Digital Humanities*. Edited by Matthew Gold. Minneapolis: University of Minnesota Press, 2012.

W3C (2016) Web Accessibility perspectives. (short video). https://www.youtube.com/watch?v=3f31oufqFSM

Xiao, Lillian. "6 Principles for Inclusive Design." *UX Planet*, June 21, 2018.

Recommended:
DeHart, R. (2017) Cultural Memory in *Encyclopedia of Library and Information Sciences*, Fourth Edition. (E-Book, UBC Library)

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Godden, Rick, and Jonathan Hsy. "Universal Design and its Discontents." In *Disrupting the Digital Humanities: 2016 MLA Position Papers, Digital Edition*. January 6, 2016.

Higgins, Sarah. The DCC Curation Lifecycle Model. (2008) International Journal of Digital Curation. **DOI:** https://doi.org/10.2218/ijdc.v3i1.48

Ketchum, Alex D. "Lost Spaces, Lost Technologies, and Lost People: Online History Projects Seek to Recover LGBTQ+ Spatial Histories." *Digital Humanities Quarterly* 14, No. 3 (2020): 1-33.

Matthes, Erich Hatala, "The Ethics of Cultural Heritage ", *The Stanford Encyclopedia of Philosophy* (Fall 2018 Edition), Edward N. Zalta (ed.). Available at: https://plato.stanford.edu/archives/fall2018/entries/ethics-cultural-heritage.

UBC Indigenous Librarianship Subject Guide: Available at: https://guides.library.ubc.ca/Indiglibrarianship/digitalcollections

Curriculum for Digitization https://dp.la/news/new-self-guided-curriculum-for-digitization/

National Information Standards Organization (NISO). (2007). A Framework of Guidance for Building Good Digital Collections. 3rd ed. Available at: http://www.niso.org/publications/rp/framework3.pdf

Born Digital 2016: Indigenous voices with Dr. Rachael Ka'ai Mahuta. Available at: https://www.youtube.com/watch?v=QDocFXLhOCI&feature=emb_logo&ab_channel=NSLA

Technology Platform: Students will be introduced to several content management systems that can be used to create digital cultural collections. These will (likely) include Omeka (omeka.net), Mukurtu (mukurtu.org) and Wordpress. The default platform for student projects will be determined by the course instructor, based on availability and suitability.

Course Assignments and Assessment

Assignment Name	Due Date	Weight	Learning Outcomes
Labs and Group Exercises	6-8 throughout	25%	LO4, LO5, LO6, LO7
Mid-term take home exam (individual)	week 7-8	25%	LO1, LO2, LO3, LO4
Term Project proposal (groups)	week 6	10%	LO2, LO4, LO7
Term Project Design Schema	week 10	10%	LO2, LO4, LO5, LO6, LO7
Term Project - Digital Collection and Reflection Report	7 days after end of term	30%	LO2, LO4, LO5, LO6, LO7

Assignment	Description
Labs and Group Exercises	**Labs and Group Exercises - 25%** Students will work on 6-8 sets of questions and problems in assigned lab groups of 2-3 students and submit structured reports of 1-2 pages in length. The lab work is designed for students to apply concepts learned in class to scenarios and cases (LO 4,5,6) and to develop their skills in using digital technologies (LO7). Early in the course, these will take the form of group exercises, including discussion, analysis and a written report. Later in the course student groups will work directly with one or more of the platforms, such as Wordpress, to carry out exercises and reflect on them. Labs will be started during class time allocated during day 2 of each week. A group lab report will be required at the end of the week it is assigned. Example lab topics and tasks include:

	1) Identify three approaches to documenting intangible culture in digital systems. Identify strengths and weaknesses of these approaches with reference to one or more digital collections. 2) Using the life cycle model of digital collections as a guide, analyze a digital platform and create a graphic, story, timeline or comic that illustrates the life cycle of materials in that system. Reflect on gaps or limitations in the system, from the life cycle perspective. The lab reports will be graded based on their completion and evidence of engagement with course content and understanding of the issues.
Mid-term take home exam (individual)	**Midterm Take Home Exam (25%)** A take home written exam will take place in week 7 to assess students' understanding of concepts and principles introduced in the first half of the course (Learning Outcomes 1-4). The exam will draw upon the lectures, examples of digital collections presented in class, and assigned readings. It will be designed to prompt reflection and metacognition and will allow for individualized responses. For example, questions will ask students to summarize key concepts, to identify their own biases/assumption, to connect course topics to their courses in other disciplines, to identify shifts in their own perceptions, etc (see: https://www.improvewithmetacognition.com/wp-content/uploads/2018/06/Ho_et_al_Reflection_Prompts.pdf). The test will consist of 5-6 short answer prompts requiring responses of approximately 250 words each. Students will have some latitude to choose questions and to draw upon examples with which they are familiar. Students will have 9 days to complete the exam.
Term Project proposal (groups of 2-3)	**Initial Proposal** (10%) The term project proposal will be prepared using a worksheet template including a series of questions/prompts. Working in groups of 2-3 students, they will identify the purpose and scope of their proposed digital collection; its significance for group members or members of a broader community group; a brief description of the types and source of materials intended for inclusion; and the platform they will use to build it. Each item will be accompanied by a rationale. The proposal will be graded on the basis of completeness, appropriateness of scope and of proposed content, and evidence of understanding of course material in the rationales. A group grade will be assigned. Feedback will be provided to students to strengthen the final project.
Term Project Design Schema (groups of 2-3)	**Project Design Schema (10%)** The design schema will be presented in the form of a report including three components: an overview of the planned content items, including content types, file formats and naming conventions a table presenting the metadata schema, including metadata elements, labels and examples of values a description of rights management, including evidence that the collection is compliant with prior copyright/licensing requirements and (if applicable) a choice of creative commons licensing for the collection.

	For each component, a brief commentary will identify challenges encountered and provide a rationale for choices made. A brief description of the contributions of each member of the project group will be included. This assignment will be graded on the basis of completeness, appropriateness of choices, evidence of understanding and accuracy. The three components of the Design Schema will be covered in the weeks preceding project submission and students will receive specific guidance and examples to work from. Students will receive feedback to strengthen their final project. A group grade will be assigned.
Term Project (groups of 2-3) and individual reflection	**Term Project (30%)** The final project is a small-scale implementation of the Proposal and Design Schema in the form of a digital collection. Depending upon skill level and system availability, students will work in WordPress or Omeka. Student groups may assemble existing cultural records into a collection, for example using the Internet as a source of materials, or they may create their own digital records , e.g. through photography or video/audio recording, and create a collection of these. *Group Component (20%):* The collection will consist of approximately 20 items and their textual and/or multimedia representations. The collection will include: ● a home page containing information about the purpose and scope of the project; ● a browsing interface providing an overview of contents ● individual pages for each item including appropriate descriptions in accordance with a defined metadata schema. The group component of the project will be graded based on: ● The quality of descriptive content (metadata); and representations (images, audio, video) ● Consistent implementation of design schema ● Usability (simple, logical design) ● Accessibility (inclusion of accessibility features) ● Consideration of ethical issues and right management ● Technical competence (effective use of the platform) ● Creativity in design and presentation of content *Individual Component (10%):* Each student will prepare a 500 word reflection on the project experience, including: ● what they see as their role and contributions ● a discussion of challenges they encountered and how they addressed them ● An assessment of how the issues raised in the reading and lectures were reflected in their project ● a reflection on what they learned and how that may shape future experience with digital technologies and collections

	The individual component of the project will be graded on the depth and specificity of reflections on the experience and the connections made between the conceptual, technical and pragmatic aspects of the course.

Course Schedule

Week 1	Topic	Material	Assignments
Day 1	Course Introduction Digital Collections: From Cultural Heritage to Pop Culture	Example Projects Shelley-Godwin Archive Australian Institute of Aboriginal and Torres Strait Islander Studies History of Sexuality Space: Mapping of Black Toronto Documenting the Now: Social Media Data of Protests Required Reading Michael Wesch. Humanity 2020. A stock video portrait. (video) https://www.youtube.com/watch?v=2WIIaxUZnBs	
Day 2	Cultural Informatics and Digital Humanities	Required Reading Gardiner, Eileen, and Ronald G. Musto. "Introduction to the Digital Humanities." In *The Digital Humanities: A Primer for Students and Scholars.* Cambridge: Cambridge University Press, 2015. Link to chapter. Marty, P. "Museum Informatics." In *Encyclopedia of Library and Information Sciences*, Third Edition, 2016. (E-Book, UBC Library)	
Week 2			
Day 1	Cultural Memory	Example Project (for review prior to class): Teenie Harris Archive Required Reading Linn-Tynen, E. (2020) Reclaiming the past as a matter of social justice: African American heritage and identity in the United States. Chapter 15 in V. Apaydin ed. *Critical Perspectives on Cultural Memory and Heritage :*	

		Construction, Transformation and Destruction. UCL Press, UK. (E-book, UBC) Dominique Luster. (2018) Archives have the power to boost marginalized voices. TEDxPittsburgh https://www.youtube.com/watch?v=XsNPlBBi1IE Recommended Reading DeHart, R. (2017) Cultural Memory in *Encyclopedia of Library and Information Sciences*, Fourth Edition. (E-Book, UBC Library)	
Day 2	Tangible and Intangible Cultural Heritage	Example Project (for review prior to class): UNESCO Intangible Cultural Heritage First Voices Required Reading UNESCO. (2019) What does intangible cultural heritage mean to you? (short video) https://www.youtube.com/watch?v=2phs0pQIgWU Vecco, Marilena. "A Definition of Cultural Heritage: From the Tangible to the Intangible." *Journal of Cultural Heritage* 11, No. 3 (2010): 321-324. Link to article.	Group Exercise 1 Writeup due end of week
Week 3	Topic	Material	Assignments
Day 1	Cultural Heritage Ethics	Example Project (for review prior to class): ROMA: Online Visual Tool Required Reading Earhart, Amy E. "Can We Trust the University? Digital Humanities Collaborations with Historically Exploited Cultural Communities." In *Bodies of Information: Intersectional Feminism and the Digital Humanities.* Edited by Elizabeth Losh and Jacqueline Wernimont, 369-390. Minneapolis: University of Minnesota, 2018. Link to article. Recommended Reading	

		Matthes, Erich Hatala, "The Ethics of Cultural Heritage ", The Stanford Encyclopedia of Philosophy. Available at: https://plato.stanford.edu/archives/fall2018/entries/ethics-cultural-heritage/	
Day 2	Introduction to Tech Platforms	The life-cycle approach to digital collections; Introductions to Omeka and Wordpress platforms https://www.omeka.net/	Group Exercise 2 Writeup due end of week
Week 4			
Day 1	The Colonial Legacy and Indigenous Cultures	Example Project (for review prior to class): Whose Land Are You On? Required Reading Turner, Hannah. "Object, Specimen, Data: Computerization and the Legacy of Dirty Data." In *Cataloguing Culture: Legacies of Colonialism in Museum Documentation*, 157-183.. Vancouver: UBC Press, 2020. Recommended Reading Born Digital 2016: Indigenous voices with Dr. Rachael Ka'ai Mahuta. Available at: https://www.youtube.com/watch?v=QDocFXLhOCI&feature=emb_logo&ab_channel=NSLA	
Day 2	Introduction to Tech Platforms	Introduction to Mukurtu Content Management System - designed for and in dialogue with Indigenous communities https://mukurtu.org/	Group Exercise 3 Writeup due end of week
Week 5			
Day 1	Collaboration and Community-Based Design	Example Projects (for review prior to class): SAADA: South Asian American Digital Archive Digital Himalaya Required Reading	

		Caswell, Michelle. "Seeing Yourself in History: Community Archives and the Fight Against Symbolic Annihilation." *The Public Historian* 36, No. 4 (2014): 26-37. Link to article.	
Day 2	Project Planning	Digital Project Planning: introduction to project steps and tools (see, for example, https://guides.library.ucsc.edu/digitalproject/projectplanning	Lab 1 Writeup due at end of week
Week 6			
Day 1	Inclusive Information Systems, Access, and Accessibility	<u>Example Project </u>(for review prior to class): Deaf Studies Digital Journal (OA) <u>Required Reading</u> Williams, George H. "Disability, Universal Design, and the Digital Humanities." In *Debates in the Digital Humanities*. Edited by Matthew Gold. Minneapolis: University of Minnesota Press, 2012. Link to online chapter. Xiao, Lillian. "6 Principles for Inclusive Design." *UX Planet*, June 21, 2018. Link to blogpost. W3C (2016) Web Accessibility perspectives. (short video). https://www.youtube.com/watch?v=3f31oufqFSM <u>Recommended Reading</u> Godden, Rick, and Jonathan Hsy. "Universal Design and its Discontents." In *Disrupting the Digital Humanities: 2016 MLA Position Papers, Digital Edition*. January 6, 2016. Link to short discussion.	
Day 2	Tech Platforms - accessibility	Comparing accessibility features in Mukurtu/Wordpress/OmekaIntroduction to accessibility tools, e.g. W3C Web Accessibility Evaluation Tools List. https://www.w3.org/WAI/ER/tools/	Project Design Proposal (worksheet) due
Week 7			

Day 1	Metadata	Example Project (for review prior to class): Lesbian and Gay Liberation in Canada Digital Transgender Archive Required Reading Ruberg, Bonnie, Jason Boyd, and James Howe. "Toward a Queer Digital Humanities." In *Bodies of Information: Intersectional Feminism and the Digital Humanities.* Edited by Elizabeth Losh and Jacqueline Wernimont, 369-390. Minneapolis: University of Minnesota, 2018. Link to article. Jordan, Mark. "Chapter 4: Metadata for Digital Collections." In *Putting Content Online: A Practical Guide for Libraries.* Oxford: Chandos, 2006. OR Martin, G & Neatrour, A. (2015) Using Metadata to Describe Digital Content (30 minute video) https://www.youtube.com/watch?v=RqgFLj_yspk	Midterm exam handed out
Day 2	Metadata - hands-on	Working with metadata standards and schemas	

Week 8			
Day 1	Text, Audio, Images, and Video	Example Project (for review prior to class): The Internet Archive Explore a collection of choice and discuss how the type of material displayed (audio, video, digitized material object, born-digital) is presented in the standard layout. Required Reading Kahle, Brewster, and Ana Parejo Vadillo. "The Internet Archive: An Interview with Brewster Kahle." *Interdisciplinary Studies in the Long Nineteenth Century* 21 (2015): 2015. Link to written interview.	

		Jordan, Mark. "Chapter 5: File Formats." In *Putting Content Online: A Practical Guide for Libraries.* Oxford: Chandos, 2006.	
Day 2	File formats - hand-on	Working with different file formats:tools for conversion, resizing and renaming files	Midterm exam due
Week 9			
Day 1	Rights, licenses, copyrights, legal ownership	<u>Example Project</u> (for review prior to class): IIIF Biblissima Medieval Manuscripts In-class review for midterm <u>Required Reading</u> Ding, Yi. "Is Creative Commons a Panacea for Managing Digital Humanities Intellectual Property Rights?" *Information Technology and Libraries* 38, No. 3 (2019): 34-48. Link to article. Jordan, Mark. "Chapter 3: Copyright and Digital Library Collections." In *Putting Content Online: A Practical Guide for Libraries.* Oxford: Chandos, 2006.	
Day 2	Rights Management - hands-on	Introduction to copyright and fair use tools and methods Resources: https://copyright.ubc.ca/	
Week 10	**Topic**	**Material**	**Assignments**
Day 1	First Nations principles of ownership, control, access, and possession	<u>Example Project</u> (for review prior to class): TK Labels (Traditional Knowledge) <u>Required Reading</u> Anderson, Jane, and Kim Christen. "'Chuck a Copyright on It': Dilemmas of Digital Return and the Possibilities for Traditional Knowledge Licenses and Labels." *Museum Anthropology Review* 7, No. 1-2 (2013). Link to Article. FNIGC. Understanding the First Nations Principles of OCAP (brochure) and Video	Project Design Schema due

Day 2	Tech Platforms - file processing	Working with Omeka and Wordpress: Part 1- File processing	Lab 2 (OCAP) Writeup due end of week
Week 11			
Use and Usabilit y		Example Project (for review prior to class): Europeana Reciprocal Research Network https://www.rrncommunity.org Required Reading Reciprocal Research Network - Introduction (short video) https://player.vimeo.com/video/5383410 Petras, Vivien, Timothy Hill, Juliane Stiller, and Maria Gäde. "Europeana - A Search Engine for Digitised Cultural Heritage Material." *Datenbank-Spektrum* 17, No. 1. Jordan, Mark. "Chapter 6: Search and Display." In *Putting Content Online: A Practical Guide for Libraries.* Oxford: Chandos, 2006.	
	Tech Platforms - Interface design	Working with Omeka and Wordpress: Part 2 - Interface	Lab 3 Writeup due at end of week
Week 12			
Day 1	The life cycle approach to managing cultural collections; long-term Preservation	Example Project (for review prior to class): NYC LGBT Historic Sites Project The Feminist Restaurant Project Required Reading Samberg, Rachael G., and Stacy Reardon. "Digital Humanities for Tomorrow: Opening the Conversation about DH Project Preservation." *Digital Humanities at Berkeley*, 2016. Link to short article.	

		Bruns, Axel. "The Library of Congress Twitter Archive: a Failure of Historic Proportions." *Digital Media Research Centre*. Jan 1, 2018. Link to article. XKCD:Digital resource lifespan. https://xkcd.com/1909/ Recommended Readings Higgins, Sarah. The DCC Curation Lifecycle Model. (2008) International Journal of Digital Curation. **DOI:** https://doi.org/10.2218/ijdc.v3i1.48 Ketchum, Alex D. "Lost Spaces, Lost Technologies, and Lost People: Online History Projects Seek to Recover LGBTQ+ Spatial Histories." *Digital Humanities Quarterly* 14, No. 3 (2020): 1-33. Link to article.	
Day 2	Tech Platforms - open studio	Project work session and open studio	
Week 13			
Day 1	Course wrap-up and thematic summary	No assigned readings (time to work on final projects)	
Day 2	Project Tech Feedback	Sharing session: Studio format to allow students to informally share and get peer feedback on their projects.	
One Week Later			Final Project Due

Attendance: Attendance is required in all class meetings. If you know you are going to be absent you must inform me beforehand if at all possible. Any penalties imposed for excessive absences are at the discretion of the instructor.

Evaluation: All assignments will be marked according to UBC grading policy. Late assignments and requests for extensions should be negotiated with the instructor in advance of the assignment deadlines. The instructor will determine whether extensions are granted and late assignments are accepted with or without penalty on a case-by-case basis.

Required Materials: This course will rely on resources provided by the UBC Library or freely available on the Web. It is not anticipated that students will incur any costs for materials in this course.

Academic Concession: If you miss marked coursework (assignment, exam, presentation, participation in class) and are an Arts student, review the Faculty of Arts' academic concession page and then complete Arts Academic Advising's online academic concession form, so that an advisor can evaluate

your concession case. If you are a student in a different Faculty, please consult your Faculty's webpage on academic concession, and then contact me where appropriate.

Policies and Resources to Support Student Success: UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here (https://senate.ubc.ca/policies-resources-support-student-success)

Academic Integrity: The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply when the matter is referred to the Office of the Dean. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University's policies and procedures, may be found in the UBC Calendar: Student Conduct and Discipline. Academic misconduct includes cheating, plagiarism, and self-plagiarism http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,959 (§7)

Academic Accommodation for Students with Disabilities: Academic accommodations help students with a disability or ongoing medical condition overcome challenges that may affect their academic success. Students requiring academic accommodations must register with the Centre for Accessibility (previously known as Access & Diversity). The Centre will determine that student's eligibility for accommodations in accordance with Policy LR7: Accommodation for Students with Disabilities (Joint Senate and Board Policy). Academic accommodations are not determined by your instructors, and instructors should not ask you about the nature of your disability or ongoing medical condition, or request copies of your disability documentation. However, your instructor may consult with the Centre for Accessibility should the accommodations affect the essential learning outcomes of a course.