



We acknowledge that we are on the traditional, ancestral and unceded territory of the hə́nq̓əmiṇə́m 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 – Digital Cultural Collections (3)

Program:	BA Minor in Informatics
Year:	
Course Schedule:	Tuesday and Thursdays, 2:00-3:30 PM
Location:	BUCH D-316
Instructor:	Dr. Hannah Turner (she/her)
Teaching Assistant:	Mari Allison
Office location:	IKBLC 483
Office phone:	604 827 3927
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Learning Management Site:	http://lthub.ubc.ca/guides/canvas/

Calendar Description: Design, construction and critique of digital collections from a cultural informatics perspective.

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 a central role in cultural informatics and the ethical design of digital collections is the focus of this course. Multimedia digital cultural collections are valuable resources that offer opportunities to build cross-cultural understanding and preserve cultural heritage. However, they are also complicit in legacies of exploitation and appropriation, when materials are collected and shared in ways that do not respect the rights and wishes of those represented. Such issues are particularly acute for cultural collections associated with First Nations, Indigenous, and marginalized people.

This course approaches the subject of digital cultural collections from multiple perspectives: as information systems, as forms of cultural representation, and as materials with provenance and subject to rights of ownership and access. In taking this approach, the course aims to address the challenges, responsibilities and opportunities inherent in creating such collections. Students in this course will design and build their own digital collections, while exploring the ethical and social issues that arise at the intersection of information technology and culture. They will gain knowledge and technical skills related to human-centred design, use of metadata, handling of various types of digital media, and intellectual property rights, while reflecting through practice on the broader life-cycle and implications of cultural records. The course begins with an introduction to cultural informatics and cultural heritage through review of a wide range of digital collections of historic and contemporary materials to enable students to develop critical perspectives on their design and use. Labs offered alongside lectures build design and technical skills enabling students to complete the major course project, which is their own



digital cultural collection, using an appropriate content management 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:

- LO1. Identify key areas of focus and challenge within the field of cultural informatics and in relation to other disciplines
- LO2. Identify the issues addressed by cultural heritage ethics and critically reflect on their implications for digital cultural collections
- 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.)
- LO4. Explain how a life cycle approach to cultural materials influences how they are collected and managed
- LO5. Apply principles of human-centred design to the analysis and design of cultural collections.
- 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.
- LO7. Design and build a digital collection of cultural materials using appropriate metadata and rights management using a digital platform.

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, Omeka)

Prerequisites: INFO 200 is recommended.

Format of the course: The course is a combination of lectures, in class activities, and lab-based skills building.

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.

Course Assignments and Assessment:

Assignment Name	Due Date	Weight	Learning Outcomes
Critical Digital Collections Presentation, Individual	Once per term	20%	LO4, LO5, LO6, LO7
Mid-term Take Home Exam	February 28 th	20%	LO2, LO4, LO3, LO1



Term Project proposal and Presentation (groups)	Feb 7 th , 9 th	10%	LO1, LO2, LO4, LO7
Term Project Mid Term Review	March 7 th	10%	LO2, LO4, LO5, LO6, LO7
Term Project Crit Session	March 28 th , March 30 th	10%	LO2, LO4, LO5, LO6, LO7
Term Project Final + Presentation	April 11 th	30%	LO2, LO4, LO5, LO6, LO7

Assignment	Description
Critical Digital Collections Presentations	<p>Presentation - 20%</p> <p>Every week, students will present a critical analysis of a Digital Cultural Collection of their choice, and relate their presentation to the weekly theme. Students will present a 10-15 minute presentation on their chosen collection once per term. Students will be expected to field questions from their classmates and the instructor.</p> <p>The presentations will be graded based on their completion and evidence of engagement with course content and understanding of the issues.</p>
Mid-term take home exam (individual)	<p>Midterm Take Home Exam (20%)</p> <p>This is a take-home essay question.</p>
Term Project Proposal and Presentation	<p>Initial Proposal (10%)</p> <p>The term project is a Digital Counter-Tour of an existing online collection. The proposal will be prepared using a worksheet template including a series of questions/prompts. Students will present their proposed project to the class and receive feedback.</p> <p>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.</p>
Term Project Mid-Point Review	<p>Mid-Point Review (10%): Students will prepare a 2-page mid-point project review that will include:</p> <ol style="list-style-type: none"> 1) Completed Mid-Point Review Template Form 2) Mandatory meeting with TA or Professor
Term Project Crit Session	<p>Term Project Crit Session (10%)</p> <p>In your groups, you will present your term project and receive feedback from students and the instructor in class.</p>
Group Term Project and Presentation	<p>Term Project Final (30%)</p> <p>The final project a Digital Counter-Tour of Digital or Physical Collection. Depending upon skill level and system availability, students will work in a system of their choice, or use Omeka or UBC WordPress Course Blogs.</p> <p>Student may assemble existing cultural records into a collection, for example using the Internet as a source of materials, existing Open-Access collections, or they may create their own records for the tour, e.g., photography, video, audio etc. Each Counter-Tour should respond to a particular online or physical collection or exhibition. Each Group will be responsible for a 10 Minute Presentation on the last week of Class.</p>



Course Schedule

Week 1	Topic	Material	Assignments
Tuesday, January 10th	Course Introduction/ Syllabus Review	<u>Required Reading</u> No Readings	
Thursday, January 12 th	What is a Collection? Introduction to Cultural Collections	<p><u>Required Reading</u> Nora Al-Badri & Jan Nikolai Nelles: The Other Nefertiti. n.d. Accessed June 10, 2020. https://www.youtube.com/watch?v=iDarwoA-oK4.</p> <p>Aaron Glass and Kate Hennessy 2022. Emergent Digital Networks: Museum Collections and Indigenous Knowledge in the Digital Era. Handbook of North American Indians, Vol 1. Edited by Igor Krupnik. Pp 165-181.</p> <p>Using and Refusing Museums: Episode 1 Introducing Using and Refusing Museums. Nanutsaakas and Emily Jean Leischner. 2021. http://nuxalkradio.com/programs/using-and-refusing-museums-3yv</p>	
Week 2			
Tuesday, January 17 th	Tangible and Intangible Heritage	<p><u>Required Reading</u> UNESCO. (2019) What does intangible cultural heritage mean to you? (short video) https://www.youtube.com/watch?v=2phs0pQlgWU</p> <p>Vecco, Marilena. "A Definition of Cultural Heritage: From the Tangible to the Intangible." <i>Journal of Cultural Heritage</i> 11, No. 3 (2010): 321-324.</p> <p>Muntean, Reese, Kate Hennessy, Alissa Antle, Susan Rowley, Jordan Wilson, and Brendan Matkin. 2015. "ʔeləw̓k̓w̓ –Belongings: Tangible Interactions with Intangible Heritage." <i>Journal</i></p>	



		<i>of Science and Technology of the Arts</i> 7 (2): 59–69.	
Thursday, January 19th	Introduction to Digital Collections: Digitizing Cultural Belongings	<p>Christen, Kimberly. 2005. "Gone Digital: Aboriginal Remix and the Cultural Commons." <i>International Journal of Cultural Property</i> 12 (03): 315–45. https://doi.org/10.1017/S0940739105050186.</p> <p>IIIC Digitization of Museum Collections Policy. 2020. https://www.digitizationpolicies.com/</p>	
Week 3			
Tuesday, January 24 th	Introduction to Digital Collections: Stewardship and Digital Care	<p><u>Required Reading</u></p> <p>Christen, Kimberly A. 2012. "Does Information Really Want to Be Free? Indigenous Knowledge Systems and the Question of Openness." <i>International Journal of Communication</i> 6 (0): 24.</p> <p>Wemigwans, Jennifer. 2018. Chapter 1. <i>A Digital Bundle: Protecting and Promoting Indigenous Knowledge Online</i>. Regina: University of Regina Press.</p> <p>LeFurgy, Bill. 2012. "Life Cycle Models for Digital Stewardship The Signal." Webpage. February 21, 2012. //blogs.loc.gov/thesignal/2012/02/life-cycle-models-for-digital-stewardship/.</p> <p>Worksheet on Digital Stewardship: https://sustainableheritagenetwork.org/system/files/atoms/file/dsc1.03.pdf</p>	
Thursday, January 26 th	Introduction to Cataloguing and Content Management Systems (CMS)	<p>Canadian Heritage Information Network: Documentation Standards: https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards.html</p> <p>"Adopting a Classification System for Collections of Cultural Objects: A Comparison</p>	



		of Nomenclature 4.0 and the Parks Canada Classification System” https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards/adopting-classification-system-collections.html#s2	
Week 4			
Tuesday January 31 st	Colonialism and Knowledge Organization	<u>Required Reading</u> Leischner, Emily Jean. 2022. “What Happens to Indigenous Law in the Museum?” <i>Museum Worlds</i> 10 (1): 31–47. https://doi.org/10.3167/armw.2022.100104 . Turner, Hannah. “Object, Specimen, Data: Computerization and the Legacy of Dirty Data.” In <i>Cataloguing Culture: Legacies of Colonialism in Museum Documentation</i> , 157-183. Vancouver: UBC Press, 2020. 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	
Thursday February 2 nd	Mukurtu CMS	Mukurtu Content Management System https://mukurtu.org/	Visit from Michael Wynne, Mukurtu.
Week 5			
Tuesday February 7 th	Intellectual Property Issues	<u>Required Reading</u> Anderson, Jane, and Kimberly Christen. 2013. “‘Chuck a Copyright on It’: Dilemmas of Digital Return and the Possibilities for Traditional Knowledge Licenses and Labels.” <i>Museum Anthropology Review</i> 7 (1–2): 105–26. FNIGC. Understanding the First Nations Principles of OCAP (brochure) and Video	
Thursday February 9 th	Project Proposal Presentations	No Readings.	Project Proposal Due



Week 6			
Tuesday February 14 th	Postcolonialism and Inclusive Design	<p><u>Required Reading</u></p> <p>Salmond, A. 2012. "Digital Subjects, Cultural Objects: Special Issue Introduction." <i>Journal of Material Culture</i> 17 (3): 211–28. https://doi.org/10.1177/1359183512453531.</p> <p>Philip, Kavita, Lilly Irani, and Paul Dourish. 2012. "Postcolonial Computing: A Tactical Survey." <i>Science, Technology, & Human Values</i> 37 (1): 3–29.</p> <p>Littletree, Sandra, Miranda Belarde-Lewis, and Marisa Duarte. 2020. "Centering Relationality: A Conceptual Model to Advance Indigenous Knowledge Organization Practices." <i>KO Knowledge Organization</i> 47 (5): 410–26.</p>	
Thursday February 16 th	Accessibility	<p>Comparing accessibility features in Mukurtu/Wordpress/Omeka</p> <p>Introduction to accessibility tools, e.g. W3C Web Accessibility Evaluation Tools List. https://www.w3.org/WAI/ER/tools/</p>	
READING WEEK – NO CLASS FEBRUARY 20-24 th			
Week 7			
Tuesday, February 28 th			Mid Term Exam
Thursday, March 2 nd	Metadata	<p><u>Readings:</u></p> <p>Canning, Erin, Susan Brown, Sarah Roger, and Kimberley Martin. 2022. "The Power to Structure: Making Meaning from Metadata Through Ontologies." <i>KULA: Knowledge Creation, Dissemination, and Preservation Studies</i> 6 (3): 1–15. https://doi.org/10.18357/kula.169.</p>	



		<p>Metadata Introduction, CHIN. https://www.canada.ca/en/heritage-information-network/services/collections-documentation-standards/chin-guide-museum-standards/metadata-data-structure.html</p> <p>CHIN Guide to Museum Standards: https://www.canada.ca/content/dam/chin-rcip/documents/services/collections-documentation-standards/chin-guide-museum-standards/chin-rcip-guide-museum-standards-v3-eng.pdf?WT.contentAuthority=4.4.10</p> <p>Martin, G & Neatrou, A. (2015) Using Metadata to Describe Digital Content (30 minute video) https://www.youtube.com/watch?v=RggFLj_yspk</p>	
Week 8			
Tuesday March 7 th	Digital Collection Spotlight: Sounds Archives	<p><u>Required Readings:</u></p> <p>Jordan, Mark. "Chapter 5: File Formats." (pages 93-115) in <i>Putting Content Online: A Practical Guide for Libraries</i>. Oxford: Chandos, 2006.</p> <p>Using and Refusing Museums: Episode 4: Community Feedback: Colonialism & Museum Collecting on the Northwest Coast. Nuxalk Radio. Nanutsaakas and Emily Jean Leischner. 2021. http://nuxalkradio.com/programs/using-and-refusing-museums-3yv</p>	<p>Mid-Point Review</p> <p>Guest – Emily Leischner</p>
Thursday March 9 th	File formats - hand-on	Working with different file formats and tools for conversion, resizing and renaming files	
Week 9			
Tuesday March 14 th	Cultural Collections for Language and Cultural Revitalization	<p><u>Required Reading:</u></p> <p>Willmott, Cory Ann, Alexandra Taitt, Mary Ann Corbiere, and Alan Corbiere. 2016. "Toward</p>	Guest Lecture



		<p>Language in Action: Agency-Oriented Application of the GRASAC Database for Anishinaabe Language Revitalization.” Museum Anthropology Review 10 (2): 91–116. https://doi.org/10.14434/mar.v10i2.19322.</p> <p>How Did a Self-Taught Linguist Come to Own an Indigenous Language? The New Yorker. Alice Gregory, April 2021. https://www.newyorker.com/magazine/2021/04/19/how-did-a-self-taught-linguist-come-to-own-an-indigenous-language</p>	
Thursday March 16 th	Project Workshop	No Readings.	
Week 10			
Tuesday March 21 st	Digital Preservation Plans: Forever or For Now?	<p><u>Required Readings:</u></p> <p>Canadian Heritage Information Network. 2017. “Digital Preservation Inventory Template for Museums.” August 28, 2017. https://www.canada.ca/en/heritage-information-network/services/digital-preservation/inventory-template-museums.html.</p> <p>Digital Preservation Policy Framework: https://www.canada.ca/en/heritage-information-network/services/digital-preservation/digital-preservation-policy-framework.html</p> <p>Executive Guide on Digital Preservation for Museums and Galleries: https://www.dpconline.org/digipres/dpeg-message-mag</p>	
Thursday March 23 rd	Tech Platforms - file processing	File Formatting; More Museum Metadata. No readings.	
Week 11			
Tuesday March 28 th		<u>In Class Crit Sessions</u>	



Thursday March 30 th		<u>In Class Crit Sessions</u>	
Week 12			
Tuesday April 4 th	The life cycle approach	<p><u>Required Reading</u></p> <p>Bruns, Axel. "The Library of Congress Twitter Archive: a Failure of Historic Proportions." <i>Digital Media Research Centre</i>. Jan 1, 2018. Link to article.</p> <p>Christen, Kimberly, and Jane Anderson. 2019. "Toward Slow Archives." <i>Archival Science</i> 19 (2): 87–116.</p> <p>Higgins, Sarah. The DCC Curation Lifecycle Model. (2008) <i>International Journal of Digital Curation</i>.: https://doi.org/10.2218/ijdc.v3i1.48</p> <p>Ketchum, Alex D. "Lost Spaces, Lost Technologies, and Lost People: Online History Projects Seek to Recover LGBTQ+ Spatial Histories." <i>Digital Humanities Quarterly</i> 14, No. 3 (2020): 1-33. Link to article.</p>	
Thursday April 6 th	Project Workshop	Workshop session for final project; technical support and feedback from instructor will be available.	
Week 13			
Tuesday April 11 th	Presentations		Final Projects Due
Tuesday April 13 th	Presentations		

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 at least one week 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; and make-up assignments are possible at the discretion of the instructor.



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.

Other Course Policies and Information:

What you can expect from your Instructor: As your instructor I will do my best to provide a classroom environment that fosters stimulating discussion and where all students feel comfortable participating to the best of their ability. Outside the classroom I will be available to meet during office hours and I will attempt to accommodate students who cannot make it during that time. With respect to feedback, I will work to return your work to you within one week of the date you submit your assignment

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or complete your quiz or exam. If you have questions about a grade, I encourage you to come speak with me during office hours.

Email Communication:

- Assignments must be submitted via Canvas, not via email.
- All course communication should be conducted through Canvas or your email account.
- All emails must include the course code (INFO 200) in the subject line.
- All emails should be signed with the student's full name and student number.
- Emails from students will generally be answered within 2 working days of receipt. (Please don't count on receiving last minute email answers to questions about an assignment. Plan ahead.)x