

Digital Public History

Department of History, Public History Program
Texas State University

Fall 2014
History 5375N CRN# 20267
Monday, 6:30-9:30 p.m.

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Office hours: By appointment (virtual preferred)

Course Description

This course will focus on technologies that enable outreach and visitor engagement in a public history context, using the objects of history to tell stories that make history come alive. We will review options for presenting historical information online, though blogs, social media outreach, crowdsourcing, and virtual exhibits. As a case study we will participate in the Digital Public Library of America's Digital Curation Program, whose goal is to engage graduate students in curating and writing exhibitions using, at least in part, content available through the DPLA. Students will use Omeka, a flexible, open-source tool developed and maintained at the Roy Rosenzweig Center for History and New Media at George Mason University, to describe digital objects, manage their metadata, and tell a story on a topic of national interest and scope using those objects. This class has been designed so that students need know nothing about digitization, metadata, or digital asset management systems to begin with, apart from proficiency in using a personal computer.

Course Objectives

By the end of the course, students will be able to:

- Demonstrate knowledge of standards and systems commonly used in creating digital surrogates of historical documents and artifacts
- Create basic elements of digital object metadata for purposes of identification, description, rights management, and reuse
- Explain how copyright, privacy, and other concerns affect how institutions can use and share materials in an online environment
- Identify specific circumstances in which institutions can appropriately use social media outreach, virtual exhibits, crowdsourcing, blogs, and other technology-mediated forms of outreach
- Develop metrics for evaluating outreach and visitor engagement efforts

Method of Instruction:

The course will be taught in a face to face environment, with supplemental instruction and participation online. Internet access is required. Attendance is required and failure to attend class sessions will affect course grade.

Textbooks

Required:

- Cohen, Daniel J., and Roy Rosenzweig. 2006. *Digital history: a guide to gathering, preserving, and presenting the past on the Web*. Philadelphia: University of Pennsylvania Press. Retrieved from <http://chnm.gmu.edu/digitalhistory/>
- Lacher-Feldman, Jessica. 2013. *Exhibits in archives and special collections libraries*. Chicago: Society of American Archivists.

Optional:

- Hughes, Lorna M. 2004. *Digitizing collections: Strategic issues for the information manager*. London: Facet.
- Kalfatovic, Martin R. 2002. *Creating a winning online exhibition: A guide for libraries, archives, and museums*. Chicago: American Library Association.
- Kotler, Neil G., Philip Kotler, and Wendy I. Kotler. 2008. *Museum marketing and strategy: Designing missions, building audiences, generating revenue and resources*. 2nd ed. San Francisco: Jossey-Bass.
- Mason, Thomas A., and J. Kent Calder. 2013. *Writing local history today: A guide to researching, publishing, and marketing your book*. Lanham, MD: Altamira Press.

Additional readings will be assigned for specific topics.

Course Reserves

Course textbooks are on physical reserve at the Alkek Library. All textbooks have a two-hour checkout limit. To see the books on reserve, go to <http://catalog.library.txstate.edu/search/r> and enter "Plumer" in the Search by Instructor box.

Additional course readings will be made available through e-Reserves. To access these materials, go to <https://ereserve.library.txstate.edu/eres/courseindex.aspx?&page=instr> and select "Plumer" from the drop-down. You will be asked to enter a password (77ceckp7). You will need Adobe Acrobat to open the documents.

Assignments

- Class participation (15% of grade): Students will be expected to read assigned readings and come to class prepared to discuss them. In-class exercises will allow students to put readings into practice.
- Social media assignment (20% of grade): Each student will be expected to create a minimum of 8 blog, Facebook, LinkedIn, Tumblr, Pinterest, or other social media entries discussing themes and issues relevant to class topics. Additional information will be provided in class.
- Online exhibit assignment (50% of grade): Students will work in groups to produce an online exhibit using the class Omeka installation. Using this system, the student will (a) describe a set of objects using appropriate metadata; (b) create an exhibit using the available objects; and (c) develop a plan to publicize and promote the exhibit using traditional and virtual methods. This assignment will be the basis for a class presentation in the final week(s) of the class.
- Exams (mid-term, 5% of grade; final, 10% of grade): A brief mid-term exam and class evaluation will allow students and instructor to get an idea of how well we are doing and

will cover course content to that point. The final exam, which will be in the form of a take-home with several essay questions, will cover the whole course content.

Assignment detail: Social media

Objective:

Students will become comfortable using social media to review, discuss, and promote digital collections and exhibits of historical materials.

Instructions:

- Choose one or more social media platforms, e.g.:
 - Blog (WordPress.com, Blogger.com)
 - Tumblr
 - Facebook (public page)
 - LinkedIn (public page)
 - Other
- Create an account, using your real name or an institutional name. If using an established pseudonym, you must request instructor permission in advance. You may use more than one social media platform over the course of the semester, so set up accounts for any that appeal to you.
- Complete weekly posts to social media, responding to the following prompts:
 1. Due Sept. 8. Identify an online exhibit of historical materials. Students are encouraged to go beyond the case studies in the syllabus. Write a short review of the exhibit (150-300 words), identifying the creator/author, name/title and URL of the exhibit, a screenshot (if possible in the social media platform you use), and a concise description of what features of the exhibit appeal to you. Focus on the overall exhibit, not individual items.
 2. Due Sept. 15. Identify an online exhibit that uses Omeka. Write a short review of the exhibit (150-300 words), focusing on the way the exhibit uses features of Omeka to tell a story. Mention any specific plugin used, if evident. As in #1, be sure to identify the creator/author, name/title and URL of the exhibit, and include a screenshot if possible.
 3. Due Sept. 22. Write a post featuring a single object (photograph, document, book, object, audio/video, etc.) from a DPLA source. In 150-300 words, explain how the physical aspect of the object is or is not evident from the digital surrogate. Be sure to identify the institution providing access to the object and the original URL at which the object can be viewed. If possible, include a thumbnail (by preference, do not make a copy of the item for the thumbnail. Instead, embed the thumbnail URL in your post).
 4. Due Sept. 29. Write a post featuring a single object (photograph, document, book, object, audio/video, etc.) from a DPLA source. If possible, select an item for which no title or description is available (or for which the existing title and/or description are inadequate). Create a new use title of no more than 50 characters and a rich description of 150-300 words. Identify the institution providing access to the object and the original URL at which the object can be viewed. If possible, include a thumbnail (by preference, do not make a copy of the item for the thumbnail. Instead, embed the thumbnail URL in your post).

5. Due Oct. 6. Identify an object from a DPLA source for which a (complicated) rights statement about the object has been provided. Identify the institution providing access to the object and the original URL at which the object can be viewed. If possible, include a thumbnail (by preference, do not make a copy of the item for the thumbnail. Instead, embed the thumbnail URL in your post). Discuss the rights statement for the object, including ways that the statement could be made simpler or more user-friendly. If possible, map the statement to one of the Europeana Rights Statements (<http://pro.europeana.eu/available-rights-statements>).
6. Due Oct. 20. Identify an online exhibit of historical materials. Attempt to identify the intended audience for the exhibit. If the exhibit could be altered to appeal to that audience more strongly, suggest improvements to the site. Provide one or more possible methods to market the exhibit to that audience. As always, identify the creator/author, name/title and URL of the exhibit, and include a screenshot if possible.
7. Due Nov. 3. Identify an online exhibit of historical materials. Using the Leab Electronic Exhibition Awards Criteria (http://www.rbms.info/committees/exhibition_awards/submissions/evaluation_criteria.shtml#electronic), evaluate the exhibit. You do not need to discuss every criterion or provide a final evaluative score for the exhibit, but do make some effort to evaluate the exhibit compared to other exhibits you have viewed. As always, identify the creator/author, name/title and URL of the exhibit, and include a screenshot if possible.
8. Due Nov. 17. Identify an online exhibit of historical materials. In a short post (150-300 words), discuss appropriate methods to ensure long-term access to the exhibit, addressing the significant properties of the exhibit in terms of content (both exhibit and object level) and technological affordances (how users interact with the content). As always, identify the creator/author, name/title and URL of the exhibit, and include a screenshot if possible.

Assignment detail: Exhibit

Objective:

Working in groups, students will develop an online exhibit of historical materials. Each exhibit will include no fewer than 20 and no more than 40 specific items. For more information about exhibit development guidelines, see http://bit.ly/DPLA_DCP-CreatingPt1.

Students have the opportunity to submit their final exhibit for inclusion in DPLA Exhibitions. To be eligible, at least 50% of the items selected for the student exhibit will come from DPLA or be eligible to be included in DPLA, and a DPLA template must be used. Students are responsible for securing permission to use items that are not included in DPLA (note that there have been issues related to rights to use items from Smithsonian collections; students should check rights statements carefully before using any items).

Instructions:

- By Sept. 22, form a team of 2-3 students and select a topic for your exhibit. Possible topics include:
 - Civil Rights in the 60's. Students will be encouraged to work with materials from the LBJ Presidential Library and Museum and select materials from

other institutions relating to LBJ's student years at Texas State University (then Southwest Texas State University).

- "Homegrown: Austin Music Posters, 1967-1982." An online exhibit to accompany the Wittliff Collection's 2015 physical exhibit. More detail to be provided in class.
- Additional topics as listed on http://bit.ly/DPLA_Exhibition-Topics (note that significant narrowing/scoping will be required).

Students may propose alternate topics. Instructor approval required.

- By Oct. 1, students will have access to a dedicated Omeka instance to be used for development of their exhibit. Students will be able to select from any available Omeka theme and plugins. Note that for exhibits to be eligible for the DPLA Digital Curation competition, a DPLA theme must be used and only DPLA-approved plugins may be used. See http://bit.ly/DPLA_DCP-CreatingPt2.
- Due Oct. 13. Metadata and digital surrogates for a minimum of 20 objects to be used in development of the exhibit.
- Due Oct. 27. Draft exhibit, including a minimum of four "themes" or topics, with a minimum of two and a maximum of six "stories" per theme, each featuring at least one object.
- Due Nov. 10. Marketing plan for the exhibit, including:
 - Exhibit title
 - Long description (up to 200 words)
 - Exhibit credits
 - Thumbnail image Exhibit
 - Preferred URL (or "stub," if the Exhibit is intended for use by DPLA or on another institution's website)
 - Intended audience(s). A minimum of one and a maximum of three specific audiences for the exhibit should be identified; each audience can range in size from local to national but should in all cases exclude some potential individual (in other words, no "general admission.")
 - Identification of at least one traditional or print marketing approach to be used for the exhibit (e.g., *C&RL News*, Society of Southwest Archivists newsletter, college newspaper, etc.) plus at least one social media marketing approach (e.g., Facebook, Twitter, Tumblr, YouTube).
 - Initial "success" metric (number of views/viewers needed to consider exhibit a success, including market segmentation metrics).

The marketing plan will be submitted as a Word/PDF document by email.

- Due Nov. 24. Final exhibit, including list of sources, all objects/media, and themes/stories. Each group will present their exhibit to the class; all members of group must participate in the presentation and explain what they contributed to the project.

Course Policies

All assignments are due by the date indicated. Work not received on time will be graded as late. Late assignments will not be accepted more than 24 hours after due date without prior approval from the instructor and may be subject to grade reductions, at the instructor's discretion.

Grading Scale

90-100	A
80-89	B
70-79	C
60-69	D
Below 59	F

Course Communication

Communication between the instructor and the students outside of class will be facilitated by way of e-mail. GoToMeeting or other screensharing sessions will be available by appointment.

An email list for the class has been established at HIST-5375N@lists.dcplumer.com. All students will be added to this list. If you would like to add yourself using an alternate email, go to <http://lists.dcplumer.com/listinfo.cgi/hist-5375n-dcplumer.com> to subscribe.

**** Each student is required to e-mail the instructor at the beginning of the semester and to provide his/her e-mail address, mailing address, and ALL telephone numbers where the student can be reached.**

Disability Statement

Any student with a documented disability who requires academic accommodations should contact the Office of Disability Services at 512-245-3451 (voice) or aods@txstate.edu (email) as soon as possible to request an official letter outlining authorized accommodations.

COURSE SCHEDULE (TENTATIVE)

This is a tentative schedule. The instructor reserves the right to change the schedule as needed. When any changes are made to the schedule, the instructor will make an announcement in class and will update the schedule online. You are responsible for checking for announcements distributed via email. All assignments are due by 11:59 PM CDT on the day listed in the schedule and should be emailed to: dcplumer@utexas.edu.

1: Introduction and Overview	2014-08-25	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Introduction." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/introduction/ • Jones, Trevor. 2014. "Telling Stories with Objects in the Starring Role." <i>AASLH History News</i> 69(2): 23-26. 		
2: Interpretation and Communication	2014-09-08	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Designing for the history web." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/designing/ • Glines, Timothy and David Grabitske. 2003. "Telling the story: Better interpretation at small historical organizations." American Association for State and Local History. Technical Leaflet #222. (e-reserves) • Hague, Stephen. 2013. "How to Plan and Implement Interpretation." American Association for State and Local History. Technical Leaflet #262. (e-reserves) • Lacher-Feldman, Jessica. 2013. "Exhibit philosophy and theory." In <i>Exhibits in archives and special collections libraries</i>. Ch. 1, pp. 7-17. • Mason, Thomas A., and J. Kent Calder. 2013. "Communication: How do you shape a specialized subject for a nonspecialist audience?" In <i>Writing local history today</i>. Ch. 3. • Rose, Julia. 2013. "Three building blocks for developing ethical representations of difficult histories." American Association for State and Local History. Technical Leaflet #264. (e-reserves) 		Blog/social media post #1
3: Online Exhibits/Introduction to Omeka	2014-09-15	DUE:
<i>Special guest presentation by Amy Rudersdorf, DPLA Assistant Director for Content, via webinar on Sept. 16 at 2:30 p.m. central time: https://global.gotomeeting.com/join/346882765. Recording link will be made available after session.</i>		Blog/social media post #2

<p><i>Readings</i></p> <ul style="list-style-type: none"> • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Getting started." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/starting/ • Lacher-Feldman, Jessica. 2013. "From the real to the virtual: Practical ideas and action for simple online exhibits and exhibit web presence." In <i>Exhibits in archives and special collections libraries</i>. Ch. 7, pp. 81-89. • Kalfatovic, Martin. <i>Creating a winning online exhibition</i>. Chs. 1-3, 8, pp. 1-38, 72-87. • "DPLA Digital Exhibition Creation Guidelines." DPLA. Retrieved from http://bit.ly/DPLA_DCP-CreatingPt1 • "Part 2. Creating exhibitions with the DPLA templates." DPLA. Retrieved from http://bit.ly/DPLA_DCP-CreatingPt2 • "DPLA Exhibition Topics." DPLA. Retrieved from http://bit.ly/DPLA_Exhibition-Topics 	
<p>4: Digitization (guest speaker) 2014-09-22</p>	<p>DUE:</p>
<p><i>Readings</i></p> <ul style="list-style-type: none"> • Association for Library Collections and Technical Services, Preservation and Preformatting Section. 2013. <i>Minimum Digitization Capture Recommendations</i>. http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Becoming digital." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/digitizing/ • Kalfatovic, Martin. <i>Creating a winning online exhibition</i>. Ch. 5, pp. 44-53. • Mason, Thomas A., and J. Kent Calder. 2013. "Evidence: Where do you find it? How do you use it?" In <i>Writing local history today</i>. Ch. 2. 	<p>Blog/social media post #3</p>
<p>5: Metadata (guest speaker) 2014-09-29</p>	<p>DUE:</p>
<p><i>Readings</i></p> <ul style="list-style-type: none"> • Baca, Murtha. 2008. "Introduction." In <i>Introduction to metadata</i>. http://www.getty.edu/research/publications/electronic_publications/intrometadata/intro.html • Baca, Murtha. 2008. "Practical considerations for metadata creation and maintenance." In <i>Introduction to metadata</i>. http://www.getty.edu/research/publications/electronic_publications/intrometadata/principles.html • Borowsky, Larry. 2007. "Telling a story in 100 words: effective label copy." American Association for State and Local History. Technical Leaflet #240. (e-reserves) 	<p>Blog/social media post #4</p>

<ul style="list-style-type: none"> Gilliland, Anne. 2008. "Setting the stage." In <i>Introduction to metadata</i>. http://www.getty.edu/research/publications/electronic_publications/intrometadata/setting.html Lacher-Feldman, Jessica. 2013. "Labels, design, and layout." In <i>Exhibits in archives and special collections libraries</i>. Ch. 6, pp. 65-80. 		
6: Copyright	2014-10-06	DUE:
<p><i>Special guest presentation by Katie Fortney, copyright expert with the California Digital Library, via webinar on Oct. 1 at 5 p.m. central time:</i> https://attendee.gototraining.com/r/6668928710320425730. Recording link will be made available after session.</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> Cohen, Daniel J., and Roy Rosenzweig. 2006. "Owning the past." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/copyright/ Hirtle, Peter B., Emily Hudson, and Andrew T. Kenyon. 2009. <i>Copyright and cultural institutions</i>. http://ecommons.cornell.edu/bitstream/1813/14142/2/Hirtle-Copyright final RGB lowres-cover1.pdf (Chapters 1-9). Whalen, Maureen. "Rights metadata made simple." 2008. In <i>Introduction to metadata</i>. http://www.getty.edu/research/publications/electronic_publications/intrometadata/rights.html 	<p>Blog/social media post #5</p>	
7: Audience, Marketing, and Outreach	2014-10-13	DUE:
<p><i>Readings</i></p> <ul style="list-style-type: none"> Cohen, Daniel J., and Roy Rosenzweig. 2006. "Building an audience." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/audience/ Kotler, Neil G., Philip Kotler, and Wendy I. Kotler. 2008. "The role of museum marketing." In <i>Museum marketing and strategy</i>. Ch. 2, pp. 21-40. Kotler, Neil G., Philip Kotler, and Wendy I. Kotler. 2008. "Applying market segmentation, targeting, positioning, and branding." In <i>Museum marketing and strategy</i>. Ch. 5, pp. 114-150. Kotler, Neil G., Philip Kotler, and Wendy I. Kotler. 2008. "Building audiences." In <i>Museum marketing and strategy</i>. Ch. 6, pp. 153-187. Lacher-Feldman, Jessica. "Promotion, marketing, and products." 2013. In <i>Exhibits in archives and special collections libraries</i>. Ch. 8, pp. 89-99. 	<p>Group Assignment: digital objects and metadata component</p>	

8: Project Management	2014-10-20	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Hughes, Lorna. 2006. "Project management and the institutional framework." In <i>Digitizing collections</i>. Ch. 4, pp. 79-120. • Hughes, Lorna. 2006. "Project planning and funding." In <i>Digitizing collections</i>. Ch. 6, pp. 145-162. • Lacher-Feldman, Jessica. 2013. "From soup to nuts: The exhibit cycle as a planning and practice model." In <i>Exhibits in archives and special collections libraries</i>. Ch. 2, pp. 17-33. 		Blog/social media post #6
9: The Crowd and the Cloud	2014-10-27	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Collecting history online." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/collecting/ 		Group Assignment: exhibit component (draft)
10: Evaluation and Assessment	2014-11-03	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Lacher-Feldman, Jessica. 2013. "Evaluating exhibits: Assessment tools and measuring success." In <i>Exhibits in archives and special collections libraries</i>. Ch. 12, pp. 199-123. • RBMS Exhibition Awards Committee. 2011. <i>Leab exhibition awards evaluation criteria: Electronic exhibitions</i>. Retrieved from http://www.rbms.info/committees/exhibition_awards/submissions/evaluation_criteria.shtml#electronic • DPLA. 2014. <i>Digital Curation Program (sample rubrics)</i>. Retrieved from http://bit.ly/DPLA_DCP-SampleRubrics 		Blog/social media post #7 Mid-term exam (in class)
11: Preservation and Curation	2014-11-10	DUE:
<i>Readings</i> <ul style="list-style-type: none"> • Brown, Adrian. 2013. "Introduction." In <i>Practical digital preservation: A how-to guide for organizations of any size</i>. Chicago: Neil-Schuman. Ch. 1, pp. 1-18. • Cohen, Daniel J., and Roy Rosenzweig. 2006. "Preserving digital history." In <i>Digital history</i>. http://chnm.gmu.edu/digitalhistory/preserving/ • McGovern, Nancy. 2014. <i>Digital preservation management</i>. Retrieved from http://www.dpworkshop.org/ 		Group Assignment: marketing plan component
12: Group Presentation	2014-11-17	DUE:
		Blog/social media post #8

13: Group Presentation	2014-11-24	DUE:
		Group Assignment: presentation and final exhibit
14: No class	2014-12-01	DUE:
		Final Exam (take home)

Special Events:

Sept. 15, 6:30 p.m. Tour of Wittliff Collections, Alkek Library with Katie Salzmann and Tour of the Alkek Library Digitization Lab with Jeremy Moore. Meet at the Wittliff Collections, 7th floor, Alkek Library, Texas State University.

Sept. 16, 2:30 p.m. (webinar). Presentation by Amy Rudersdorf, DPLA Assistant Director for Content: <https://global.gotomeeting.com/meeting/join/346882765>. Please notify instructor if you plan to attend the live session, as the number of seats for all the participating classes is limited. A link to the recording will be made available after the session.

Oct. 1, 5:00 p.m. (webinar). Presentation by Katie Fortney, copyright expert with the California Digital Library: <https://attendee.gototraining.com/r/6668928710320425730>. You must register in advance to attend this session. A link to the recording will be made available after the session.

SELECT BIBLIOGRAPHY

- Gill, Tony, Anne J. Gilliland, Maureen Whalen, and Mary S. Woodley. 2008. In *Introduction to metadata*. Online Edition, Version 3.0. Ed. Murtha Baca. Los Angeles: Getty Research Institute. Retrieved from http://www.getty.edu/research/publications/electronic_publications/intrometadata/intro.html
- Borowsky, Larry. 2007. "Telling a story in 100 words: effective label copy." AASLH Technical Leaflet #240. Nashville, TN: American Association for State and Local History.
- Brown, Adrian. 2013. *Practical digital preservation: A how-to guide for organizations of any size*. Chicago: Neil-Schuman.
- Cohen, Daniel J., and Roy Rosenzweig. 2006. *Digital history: a guide to gathering, preserving, and presenting the past on the Web*. Philadelphia: University of Pennsylvania Press. Retrieved from <http://chnm.gmu.edu/digitalhistory/>
- Glines, Timothy and David Grabitske. 2003. "Telling the story: Better interpretation at small historical organizations." AASLH Technical Leaflet #222. Nashville, TN: American Association for State and Local History.
- Harvey, Ross. 2010. *Digital curation: A how-to-do-it manual*. New York: Neil-Schuman.
- Hirtle, Peter B., Emily Hudson, and Andrew T. Kenyon. 2009. *Copyright and cultural institutions: Guidelines for digitization for U.S. libraries, archives, and museums*. Ithaca, NY: Cornell University Library. Retrieved from http://ecommons.cornell.edu/bitstream/1813/14142/2/Hirtle-Copyright_final_RGB_lowres-cover1.pdf
- Hughes, Lorna M. 2004. *Digitizing collections: Strategic issues for the information manager*. London: Facet.
- Kalfatovic, Martin R. 2002. *Creating a winning online exhibition: A guide for libraries, archives, and museums*. Chicago: American Library Association.
- Kotler, Neil G., Philip Kotler, and Wendy I. Kotler. 2008. *Museum marketing and strategy: Designing missions, building audiences, generating revenue and resources*. 2nd ed. San Francisco: Jossey-Bass.
- Lacher-Feldman, Jessica. 2013. *Exhibits in archives and special collections libraries*. Chicago: Society of American Archivists.
- Mason, Thomas A., and J. Kent Calder. 2013. *Writing local history today: A guide to researching, publishing, and marketing your book*. Lanham, MD: Altamira Press.
- NISO Framework Working Group. 2007. *A framework of guidance for building good digital collections*. 3rd edition. Baltimore, MD: National Information Standards Organization (NISO). Retrieved from <http://www.niso.org/publications/rp/framework3.pdf>
- Rose, Julia. 2013. "Three building blocks for developing ethical representations of difficult histories." Nashville, TN: AASLH Technical Leaflet #264. American Association for State and Local History.

RESOURCES

TUTORIALS

- Harper, Georgia. 2007. *Copyright Crash Course*. University of Texas Libraries. Retrieved from <http://copyright.lib.utexas.edu/>
- Kenney, Anne R., and Oya Y. Rieger. 2003. *Moving Theory into Practice: Digital Imaging Tutorial*. Cornell University Library. Retrieved from <http://www.library.cornell.edu/preservation/tutorial/contents.html>
- McGovern, Nancy. 2014. *Digital Preservation Management: Implementing Short-term Strategies for Long-term Problems*. Cornell University Library, ICPSR, & MIT Libraries. Retrieved from <http://www.dpworkshop.org/>

DPLA DIGITAL CURATION PROGRAM

- DPLA Exhibitions: <http://dp.la/exhibitions>
 - Recent examples of student exhibitions:
 - Staking Claims: The Gold Rush in Nineteenth-Century America: <http://dp.la/exhibitions/exhibits/show/gold-rush>
 - The Show Must Go On! American Theater in the Great Depression: <http://dp.la/exhibitions/exhibits/show/the-show>
- “DPLA Digital Exhibition Creation Guidelines.” DPLA. Retrieved from http://bit.ly/DPLA_DCP-CreatingPt1
Guidelines for creating exhibitions for the DPLA Digital Curation Program. Must be followed closely!!
- “Part 2. Creating exhibitions with the DPLA templates.” DPLA. Retrieved from http://bit.ly/DPLA_DCP-CreatingPt2
- “DPLA Exhibition Topics.” DPLA. Retrieved from http://bit.ly/DPLA_Exhibition-Topics
This list may continue to expand as new topics are identified.
- “DPLA Digital Curation Program (sample rubrics).” DPLA. Retrieved from http://bit.ly/DPLA_DCP-SampleRubrics
These rubrics will be used to determine whether your presentation is accepted into the set of curated DPLA Exhibitions

OMEKA DOCUMENTATION

- “What is Omeka?” Omeka.org. Retrieved from <http://vimeo.com/6401343>
- “Documentation.” Omeka.org. Retrieved from <http://omeka.org/codex/Documentation>.
We will be working with version 2.1; use version 2.0 documentation.
- “Workshop Tip Sheet.” Omeka.org. Retrieved from <https://docs.google.com/file/d/0B20qFi2lJujUN0lpZ3laWkN6Mjg/>

DIGITAL IMAGING AND METADATA

- Association for Library Collections and Technical Services, Preservation and Preformatting Section. 2013. *Minimum Digitization Capture Recommendations*. Retrieved from <http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations>

- NISO Framework Working Group. 2007. *A framework of guidance for building good digital collections*. 3rd edition. Retrieved from <http://www.niso.org/publications/rp/framework3.pdf>
- “Digitization Tutorials.” School of Information, The University of Texas at Austin. Retrieved from https://tutorials.ischool.utexas.edu/index.php?title=Digitization_Tutorials

CASE STUDIES

- *Bracero History Archive*. Roy Rosenzweig Center for History and New Media, George Mason University. Retrieved from <http://braceroarchive.org/>
- *Dear Bird: The 1934 Courtship Letters*. LBJ Presidential Library. Retrieved from <http://archives.lbjlibrary.org/>
- *eBlackCU*. Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign, Community Informatics Research Laboratory. Retrieved from <http://eblackcu.net/portal/>
- *Houston Waterways*. Rice University, Fondren Library, Woodson Research Center. Retrieved from <http://exhibits.library.rice.edu/exhibits/show/waterways/intro>
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