

**Survey of Digitization  
INF 385R  
28600**

Fall 2014  
UTA 1.210A  
Tuesdays, 3:00 pm (noon) – 6 pm

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### **I. Course Description**

Introduction to the issues and trends in digitization initiatives and management, including project planning and management, asset delivery and management systems, interoperability and the importance of standards, copyright and other legal issues, metadata basics, digital preservation, and specific digitization processes for documents, images, sound, and video. Three lecture hours a week for one semester.

### **II. Specific Learning Objectives**

By the end of this course, you will:

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Introduction to the issues and trends in digitization initiatives and management, including project planning and management, asset delivery and management systems, interoperability and the importance of standards, copyright and other legal issues, metadata basics, digital preservation, and specific digitization processes for documents, images, sound, and video. Three lecture hours a week for one semester.

#### **II. Specific Learning Objectives**

By the end of this course, you will:

- Learn a common language and conceptual framework that can connect the diverse areas of specialization within digitization, and express your ideas in class discussions and projects in ways that can be understood by other information professionals involved in digitization projects
- Understand the basic issues concerning whether to digitize a collection for preservation or for access including how digitized materials are digitized, accessed, and used within particular institutional and cultural contexts
- Examine how to design and implement effective work flows that consider the end user, leverage a cultural institution's particular resources, and keep costs reasonable while also following prescribed standards for sustainability and preservation
- Demonstrate your ability to work with others and independently effectively and professionally by successfully completing the group and individual components of the final project as well as by successfully participating in small group and class discussions

### **III. Format and Procedures**

This is a seminar-style course, so your attendance and participation in class are critical to your success in this course and to the success of the course as a whole. Make sure to complete all required readings prior to class, and to submit

your discussion questions via Canvas by Monday at noon. You should come to class prepared to participate in small group and class discussions. You will also work independently and in teams to complete a course project that assesses the digitization needs of a particular collection. The project will combine individual accountability with collaboration, as is common in most positions that you will hold as an information professional. You may use any combination of literature review and/or empirical study to complete your projects. The success of this course will depend on everyone's preparation and willingness to share their ideas and opinions, which requires mutual understanding and respect. You are welcome to express ideas that are different from your peers or the instructor, but this should be done politely and professionally, and in a constructive manner.

### 1. Course Primary Materials

A central component to this class is a hands-on introduction to digitization methods through digitizing collections at particular institutions. Some collections with which we'll work:

- Spalding Gray Papers at the Harry Ransom Center: The papers of author, monologist, and actor Spalding Gray are rich in the materials Gray used to develop his on-stage improvisational monologues and resulting literary works. Included are performance notebooks, journals, notes and drafts for monologues, poetry, speeches, plays, and published and unpublished works, as well as a small amount of correspondence.
- WWI Texas Military Service Cards

### 2. Course Readings

- All course readings are available on the course Canvas site at <http://utexas.instructure.com>
- Please make sure to complete all readings before coming to class.
- You will need to do additional reading to prepare for labs and projects. A sample list of additional publications that may be useful for these activities is available on the Canvas site, although you are also encouraged to seek out additional relevant readings

### 3. Use of Canvas in class

To supplement our in-class discussions we will use Canvas to distribute course materials, to communicate and collaborate online, to post grades, and to submit assignments. You can find Canvas support at the ITS Help Desk at 475-9400, Monday through Friday, 8 a.m. to 6 p.m., so please plan accordingly.

**IV. Tentative Course Schedule** *\*\*This syllabus represents our current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.*

Date	Topics and Readings	Evaluation
<b>Week 1:</b> 9/2	<b>Introduction</b>	Class Attendance and Participation (CAP) <b>Lab:</b> Text Scans
<b>Week 2:</b> 9/9	<b>Why Digitize? What is digital preservation?</b>	
	<ul style="list-style-type: none"> <li>• Smith, Abby "Why Digitize?" CLIR Pub. 80, 1999.</li> <li>• Lynch, Clifford. "Digital Collections, Digital Libraries, and the Digitization of Cultural Heritage Materials." <i>First Monday</i> 7.5 (2002).</li> <li>• Conway, Paul. "Preservation in the Age of Google: Digitization, Digital Preservation, and Dilemmas." <i>Library Quarterly</i>, vol. 80, no. 1, pp. 61-79. 2010.</li> <li>• Hecker, Thomas. The Twilight of Digitization is Now. <i>Journal of Scholarly Publishing</i> 35.1 (October 2003): 52-62.</li> </ul>	Discussion Questions (DQs) CAP <b>Lab:</b> Text Scans
9/12	<b>Due:</b> Text Scans	
<b>Week 3:</b> 9/16	<b>Authenticity and Integrity</b>	

	<ul style="list-style-type: none"> <li>• Baker, Nicholson. <i>Double Fold: Libraries and the Assault on Paper</i>. Chapters 1-4. Vintage, 2001.</li> <li>• Lynch, Clifford A. "Authenticity and Integrity in the Digital Environment: An Exploratory Analysis of the Central Role of Trust," <i>Authenticity in a Digital Environment</i> (Washington, DC: Council on Library and Information Resources, 2000), pp 32-50.</li> <li>• Schreibman, Susan. "Digital Representation and the Hyper Real." <i>Poetess Archive Journal</i> 2.1 (2010).</li> </ul>	DQs CAP <b>Lab:</b> NAS and Text Peer Assessment
9/19	<b>Due:</b> Text Peer Assessment	
<b>Week 4: 9/23</b>	<b>Digitization and Metadata</b>	
	<ul style="list-style-type: none"> <li>• Greene, Mark A., and Dennis Meissner. "More Product, Less Process: Revamping Traditional Archival Processing." <i>The American Archivist</i> 68.2 (2005): 208–263. JSTOR. Web. 31 Mar. 2013.</li> <li>• Holley, Rose. "How Good Can It Get? Analysing and Improving OCR Accuracy in Large Scale Historic Newspaper Digitisation Programs." <i>D-Lib Magazine</i> 15 (3/4) (March/April 2009).</li> <li>• Miller, Larisa. "All Text Considered: A Perspective on Mass Digitizing and Archival Processing." <i>American Archivist</i> 76.2 (2013): 521–541.</li> </ul>	DQs CAP <b>Lab:</b> OCR
<b>Week 5: 9/30</b>	<b>Digitization in an Institutional Context</b>	
	<b>Location:</b> Preservation and Digitization Services, University of Texas Libraries, PCL 1.124	
	<ul style="list-style-type: none"> <li>• Lampert, C. &amp; Vaughan, J. (2009). Success factors and strategic planning: rebuilding an academic library digitization program. <i>Information Technology and Libraries</i>, 28(3) 116-21.</li> <li>• Webb, Colin, Pearson, David, and Koerbin, Paul. "'Oh, you wanted us to preserve that?!' Statements of Preservation Intent for the National Library of Australia's Digital Collections" <i>D-Lib Magazine</i> January/February 2013 Volume 19, Number 1/2.</li> <li>• Book, Michael. "Organizing for Digitization at Oregon State University: a Case Study and Comparison with ARL Libraries." <i>Journal of Academic Librarianship</i> 35(5).</li> <li>• Arlitsch, Kenning and Herbert, John. "Microfilm, Paper, and OCR: Issues in Newspaper Digitization." <i>Microform &amp; Imaging Review</i> 33(2) (March/April 2009): 59-67.</li> </ul>	DQs CAP
10/3	<b>Due:</b> Cleaned OCR	
<b>Week 6: 10/7</b>	<b>Copyright and Funding</b>	
	<b>Speaker:</b> Carlos Ovalle, Computer Systems Development Specialist for the School of Information	
	<ul style="list-style-type: none"> <li>• Dryden, Jean. "The Role of Copyright in Selection for Digitization." <i>American Archivist</i> 77.1 (2014): 64–95.</li> <li>• Hirtle, Peter B., Hudson, Emily, and Kenyon, Andrew T. <i>Copyright and Cultural Institutions: Guidelines for Digitization for U.S. Libraries, Archives, and Museums</i>. Ithaca, N.Y.: Cornell University Library, 2009. [Focus on Chapters 5, 6 and 7.]</li> <li>• Raff, Daniel. "The Immaterial Text: Digital Technology, The Google Book Settlement, And The Distribution Of Print Culture In The United States." <i>Entreprises et Histoire</i> 64 (2011): 146–168. Print.</li> <li>• Leetaru, Kalev. "Mass Book Digitization: The deeper story of Google Books and the Open Content Alliance." <i>First Monday</i>. 13.10 (October 2008).</li> </ul>	DQs CAP
10/10	<b>Due:</b> OCR Peer Assessment	
<b>Week 7:</b>	<b>Images I</b>	
	<b>Speaker:</b> Amy Bowman, Photo Archivist, Briscoe Center for American History	

<b>10/14</b>		
	<ul style="list-style-type: none"> <li>Manovich, Lev. "Media Visualization: Visual Techniques for Exploring Large Media Collections" (2011).</li> <li>Novara, Elizabeth A. "Digitization and Researcher Demand: Digital Imaging Workflows at the University of Maryland Libraries." <i>OCLC Systems &amp; Services</i> 26. 3 (August 24, 2010): 166–176.</li> </ul>	DQs CAP <b>Lab:</b> Archival Masters
10/17	<b>Due:</b> Archival Masters	
<b>Week 8: 10/21</b>	<b>Images II</b>	
	<ul style="list-style-type: none"> <li>Smith, Nancy Kegan and Stern, Gary M. "A Historical Review of Access to Records in Presidential Libraries." <i>The Public Historian</i> 28.3 (August 1, 2006): 79–116.</li> <li>Bush, Vannevar. "As We May Think." <i>The Atlantic Monthly</i> 176:1 (July 1945): 101–108.</li> </ul>	CAP <b>Lab:</b> Publication images <b>Due:</b> Peer Assessment of Archival masters
10/26	<b>Due: Grant Collection and Access Description</b> Due: Publication images, Bailey	
<b>Week 9: 10/28</b>	<b>Mobile Scanning and Access</b>	
	<ul style="list-style-type: none"> <li>Terras, M. "Digital curiosities: resource creation via amateur digitization". <i>Literary and Linguistic Computing</i> (2010) 25(4): 425-438.</li> <li>Miller, Lisa and Steven K. Galbraith. "Capture and Release": Digital Cameras in the Reading Room, by Lisa Miller, Steven K. Galbraith, and the RLG Partnership Working Group on Streamlining Photography and Scanning.</li> </ul>	DQs CAP <b>Lab:</b> Mobile Scanning <b>Due:</b> Images - Publication Peer QC
10/31	<b>Due:</b> Mobile Scanning	
<b>Week 10: 11/4</b>	<b>Audio</b>	
	<ul style="list-style-type: none"> <li>Sterne, Jonathon. "The MP3 As Cultural Artifact," <i>New Media and Culture</i>, SAGE Publications, 2006.pdf</li> <li>CLIR The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age. 2010. [Read "Introduction and Summary" and Chapter 1].</li> <li>Fleishman, Glenn. "Sound of Silence." Boing-Boing. 19 Jan 2013. Accessed 14 July 2013.</li> <li>Weig, E., Terry, K., Lybarger, K. "Large Scale Digitization of Oral History" <i>D-Lib Magazine</i> 13.5/6 (May/June 2007).</li> </ul>	DQs CAP <b>Lab:</b> Gray audio cassettes <b>Due:</b> Mobile Scanning Peer Assessment
11/7	<b>Due:</b> Cassette transfer	
<b>Week 11: 11/11</b>	<b>Education and Outreach</b>	
	<ul style="list-style-type: none"> <li>Gilliland-Swetland, Anne J. "An Exploration of K-12 User Needs for Digital Primary Source Materials," <i>American Archivist</i>, Vol. 61, No. 1 pp. 136-157, 1998.</li> <li>Kucsma, Reiss, and Sidma. "Using Omeka to Build Digital Collections: The METRO Case Study." <i>D-Lib Magazine</i>. 16.3-4: 2010.</li> <li>Potter, Lee Ann. "Education Programs in the Presidential Libraries: A Report from the Field." <i>The Public Historian</i> 28.3 (August 1, 2006): 133–142.</li> <li>Spiro and Segal. "Scholars' Usage of Digital Archives in American Literature" In Earhart, Amy, and Andrew Jewell, eds. <i>The American Literature Scholar in the Digital Age</i>. University of Michigan Press, 2010.</li> </ul>	<b>DQs</b> <b>CAP</b> <b>Lab:</b> Audio sync: F-Series <b>Due:</b> Cassette Peer Assessment
11/6	<b>Due: Plan of Work and Products</b>	

<b>Week 12: 11/18</b>	<b>Film and Video Digitization</b>	
	<b>Speaker:</b> Justin Kovar, Audiovisual Archivist, Briscoe Center for American History; TAMI person??	
	<ul style="list-style-type: none"> <li>Indiana University Bloomington, Media Preservation Initiative Task Force. "Meeting the Challenge of Media Preservation: Strategies and Solutions" Bloomington, Ind.] : Indiana University, Bloomington, 2011. [Read Chapters 1-3].</li> <li>Widzinski, Lori. "'Step Away from the Machine': A Look at Our Collective Past." <i>Library Trends</i> 58. 3 (2010): 358–377.</li> <li>Vallier, John. "Twenty-first Century Academic Media Center: Killer App or Chindogu?" <i>Library Trends</i> 58, no. 3 (2010): 378–390.</li> </ul>	DQs CAP <b>Lab:</b> video <b>Due:</b> Audio sync Due: Peer Reviews
11/21	<b>Due:</b> Audio sync, Peer QC	
<b>Week 13: 11/25</b>	<b>Digital Asset Management</b>	
	<b>Speaker:</b> Margie Foster, Digital Asset Management Librarian at Freescale	
	<ul style="list-style-type: none"> <li>Christen, Kim. "Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness." <i>International Journal of Communication</i> 6 (2012), 2870–2893.</li> <li>DeRidder, Jody. 2010. "From Confusion and Chaos to Clarity and Hope: Reorganization of Work Flows, Processes, and Delivery for Digital Libraries".</li> <li>Kaplan, Deborah. "Choosing a Digital Asset Management System That's Right for You." <i>Journal of Archival Organization</i>, 7:33-40, 2009.</li> <li>Salo, Dorethea. 2008. "Innkeeper at the Roach Motel." <i>Library Trends</i> 57(2): 98-123.</li> <li>OPTIONAL: Powers, Stephen and Anjali Yakkundi. "The Forrester Wave Digital Asset Management For Costumer Experience, Q2 2012."</li> </ul>	DQs CAP <b>Lab:</b> video peer assessment
11/26	<b>Due: Completed Grant Proposal</b>	
<b>Week 14: 12/2</b>	<b>Grant Review Panel</b>	<b>Grant Review Panel</b>

## V. Course Requirements

### 1. Class attendance and participation (10%)

- Because the vast majority of the learning in this class will occur within the classroom, you are required to attend class regularly. Attendance will be taken during each class period. Absences will only be excused in situations following university policy (illness, religious holy days, participation in University activities at the request of university authorities, and compelling absences beyond your control) with proper documentation and timely notification (prior to class for non-emergencies). Excessive tardiness may be considered as an unexcused absence.
- Class participation is not merely attendance, but rather factors in your overall contributions to the collaborative learning environment, based on both the quantity and quality of your interactions in all aspects of the course. **Because hands-on projects are graded through assignments, this grade is based primarily on your participation in online and in-class discussions.** You are expected to participate in all aspects of class discussion INCLUDING reading the online discussion. Before class, examine your colleagues' questions and be prepared to discuss them in class. *You should come to class prepared to discuss the required readings, as well as your perspectives on these readings.* You should strive for balance in your contributions. Your participation will not be based on who speaks the loudest or the longest, but on consistent participation of significant quantity and, most importantly, quality.
- Religious Holy DaysBy UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

#### **4. Discussion (15%)**

##### **a. Questions (10%)**

**Goal:** Students will demonstrate a familiarity and/or an understanding of all the readings required for the week by posing questions and/or responses that provoke thoughtful class discussions.

Except when indicated, there will be required readings each week. The required readings will be posted on Canvas, so there are no books to buy or papers to acquire for the class.

Each week, you are expected to read the material carefully and post a response to the class discussion question or your own discussion questions in Canvas by **noon** the day before class meets. These questions should touch on *a majority of the readings for full credit*. You can post more than one. You can ask questions about confusing parts or respond to another person's post (as long as it demonstrates that you have read the readings and you are contributing your own synthesis). Synthesis and synergy across readings are keys to successful questions. These questions should demonstrate that you have done the reading even if you don't feel like you fully grasp the reading. They should stimulate thoughtful class discussion.

##### **b. Discussion Leaders (5%)**

**Goal:** Students will practice presentation skills, manage class discussion, ask good questions, respond to questions, disagree with others, appraise research and theory, and develop confidence in his or her own judgment.

Each student will serve as discussion leader for one class topic this semester. Your duties are important, but not extensive. You do not have to be the "expert" on the readings/authors. After a brief introduction, you will lead off with a question that you find compelling, make sure that all students' voices are heard, and manage time to ensure we get through all the readings.

#### **5. Digitization Portfolio (50%)**

**Goal:** Students will demonstrate an ability to produce digital surrogates that meet provided standards and parameters.

Your Digitization Portfolio will consist of the items you have digitized during the semester. All of these items except for the video need to be put into your sod\_fall\_2014 folder on the NAS, so we can access them for grading.

It is our hope that many of these projects will lead to items you digitized having permanent URL's on the Web. Many items digitized during past iterations of this course have become publicly accessible exemplars of our shared cultural record.

**Audio (5%)**

**Audio Sync (7.5%)**

**Images (10%)**

**Mobile scanning (7.5%)**

**Text (7.5%)**

**OCR (7.5%)**

**Video/Film (5%)**

#### **7. Final Project (25%)**

For the final project, you will write a grant proposal to obtain funds to digitize historical records. This proposal will be a response to the Digitizing Historical Records grant program sponsored by the National Historical Publications and Records Commission, a part of the National Archives and Records Administration (NARA). Your proposal will be based on the Digitizing Historical Records Grant Announcement.pdf, taking the form of a project narrative that conveys the ideas, objectives, and methods of your project based on what we have learned this semester. Your project will be graded on the same rubric as the NHPRC RD-ReviewForm.doc.

The Final Grant Proposal should demonstrate:

- the national significance of the collections or records series to be digitized;
- an effective work flow that repurposes existing descriptive material, rather than creating new metadata about the records;
- reasonable costs and standards for the project as well as sustainable preservation plans for the resulting digital records;
- well-designed plans that evaluate the use of the digitized materials and the effectiveness of the methods employed in digitizing and displaying the materials.

The final project is broken down into four assignments to help you develop a more rigorous proposal.

1. Grant Collection and Access Description (5%)
2. Plan of Work and Products (7.5%)
3. Final Proposal (7.5%)
4. Grant review panel (5%)

## 8. Late Assignment Policy

All assignments are due at noon on the day of the class meeting for the week, except as noted in the course schedule. All assignments must be submitted via Canvas. Late assignments will only be excused in situations following university policy (illness, religious holy days, etc.) with proper documentation and timely notification (prior to the deadline for non-emergencies). In all other cases, assignments received after the deadline will be penalized 10% per 24-hour period. If you turn in an assignment (without prior authorization or extreme emergency circumstances) even one minute late, you will have an automatic deduction of 10% prior to grading of the assignment; if you are five days late, even an otherwise perfect assignment will only receive half-credit; and if you are ten days late, your assignment will not be graded and will not receive any credit.

## VI. Grading Procedures

Grades will be broken down as follows:

- Participation: 10%
- Digitization Portfolio: 50%
- Discussion: 15%
- Final Grant Project: 25%

We will use the following schedule in calculating final grades:

		B+	84-89	C+	69-73
A	95-100	B	79-83	C	60-68
A-	90-94	B-	74-78	F	<60

## VII. Academic Integrity

### University of Texas Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Each student in this course is expected to abide by the University of Texas Honor Code. [See the UT Honor Code above.] Any work submitted by a student in this course for academic credit will be the student's own work.

## VIII. Other University Notices and Policies

## **Use of E-mail for Official Correspondence**

- All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/help/utmail/1564> .

## **Documented Disability Statement**

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone). Faculty are not required to provide accommodations without an official accommodation letter from SSD.

- Please notify me as quickly as possible if the material being presented in class is not accessible (e.g., instructional videos need captioning, course packets are not readable for proper alternative text conversion, etc.).
- Please notify me as early in the semester as possible if disability-related accommodations for field trips are required. Advanced notice will permit the arrangement of accommodations on the given day (e.g., transportation, site accessibility, etc.).
- Contact Services for Students with Disabilities at 471-6259 (voice) or 1-866-329-3986 (video phone) or reference SSD's website for more disability-related information:  
[http://www.utexas.edu/diversity/ddce/ssd/for\\_cstudents.php](http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php)

## **Behavior Concerns Advice Line (BCAL)**

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>.

## **Emergency Evacuation Policy**

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building. Remember that the nearest exit door may not be the one you used when you entered the building.
- If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors.

Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.