

One Course, One Project

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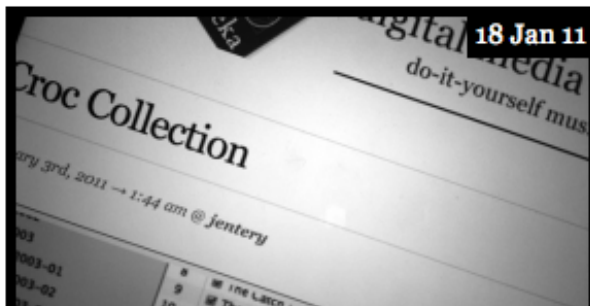
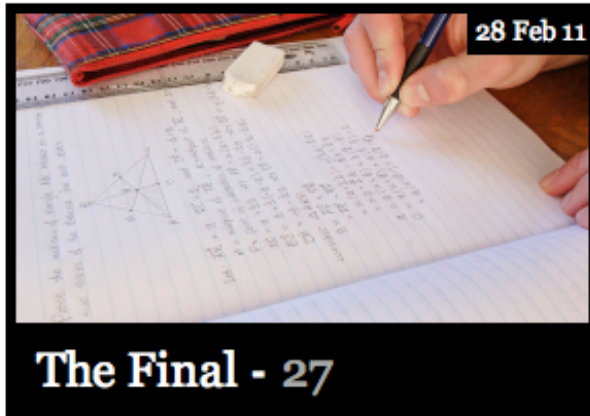


**University
of Victoria**



digital media workshop

do-it-yourself music cultures



search

info

Thanks for visiting! This is the course site for BISMCS 343A (Winter 2011), taught by Jentery Sayers at the University of Washington, Bothell.

Download the course policies and syllabus (PDF), or read them in the navigation bar at the top of this site.

There is also a passcode-protected blog for students contributing to the course.

Our Twitter hashtag: #bis343.

categories

- announcements (2)
- collections (2)
- listening (1)
- notes (1)
- prompts (4)
- reading (3)
- tutorials (1)

Interdisciplinary Arts and Sciences 343 Media Workshop: Collaboration and Publication University of Washington Bothell (2011)

Today

(1) Motivations for the Course

(2) Everyday of the Course

(3) Future of the Course

(4) Some Considerations for Digital Studies and
Digital Pedagogy

The Motivations

Link Libraries, Learning, and Communities through a Digital Media Collection

Puget Sounds: Archiving Music Cultures Close to Home

Last update: Oct 12, 2011 | URL: <http://guides.lib.washington.edu/ps> | [Print Guide](#) | [RSS Updates](#) | [SHARE](#) [f](#) [t](#) [e](#) ...

[Puget Sounds Home](#)

[By Archival Collections](#)

[By Music Genres](#)

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What's in the Guide



With **Puget Sounds** the UW Libraries aims to document the kaleidoscopic nature of music performed and produced in the Puget Sound region. No style, genre or music culture is excluded. Everything from art rock to hip hop, folk revival to free shockabilly, Latin American folk to Balkan punk is represented.

This guide is designed to help you navigate through and (CDs, LPs, 45s) and archival material (reel-to-reel tape, books, questions or would like to donate recordings to Puget Sound.

UNIVERSITY LIBRARIES
UNIVERSITY of WASHINGTON

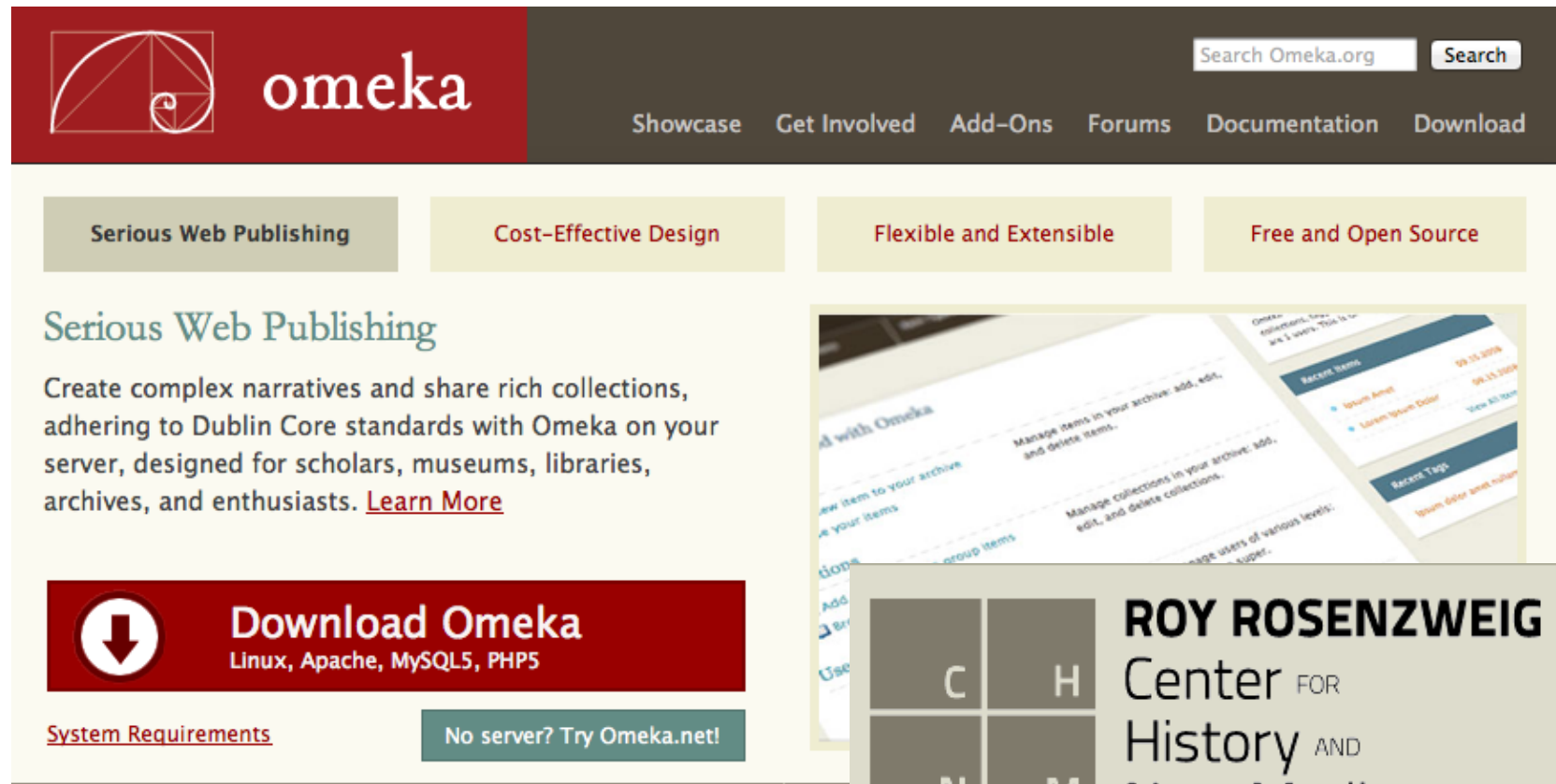
Libraries Media Center



Crocodile Café Collection

The Motivations

Collaboratively Create an Online Exhibit Anchored in Local Culture



The screenshot shows the Omeka website homepage. At the top left is the Omeka logo, which consists of a red square containing a white geometric design of a square with a spiral inside, and the word "omeka" in white lowercase letters. To the right of the logo is a search bar with the text "Search Omeka.org" and a "Search" button. Below the logo and search bar is a navigation menu with the following items: "Showcase", "Get Involved", "Add-Ons", "Forums", "Documentation", and "Download".

Below the navigation menu are four yellow boxes with the following text: "Serious Web Publishing", "Cost-Effective Design", "Flexible and Extensible", and "Free and Open Source".

Under "Serious Web Publishing" is a section with the heading "Serious Web Publishing" and the text: "Create complex narratives and share rich collections, adhering to Dublin Core standards with Omeka on your server, designed for scholars, museums, libraries, archives, and enthusiasts. [Learn More](#)".

Below this section is a red button with a white downward arrow icon and the text "Download Omeka" and "Linux, Apache, MySQL5, PHP5". To the right of this button is a green button with the text "No server? Try Omeka.net!".

On the right side of the page is a large image showing a screenshot of the Omeka user interface. The image shows a list of items with columns for "Recent Items", "Recent Tags", and "Recent Collections". The text in the image is partially obscured by a semi-transparent box.

At the bottom right of the page is a semi-transparent box with the following text: "ROY ROSENZWEIG Center FOR History AND New Media". The text is arranged in a grid-like format with the letters "C", "H", "N", and "M" in a 2x2 grid to the left of the main text.

| | | |
|---|---|--|
| C | H | ROY ROSENZWEIG Center FOR History AND New Media |
| N | M | |

The Motivations

Develop Intimate Knowledge of a Digital Production's Material Processes



The Motivations

Build an Exhibit with an Array of Knowledge Workers, including Community Activists



The Motivations

Engage Contradictions of DIY (e.g., Awareness of Mechanisms and Personal/Economic Control)



The Everyday

Clusters (Editing, Metadata, Design, Interviews, Usability, and History & Representation)



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A Workflow

January 18th, 2011 → 3:28 pm @jentery

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The Everyday

Communications with Knowledge Workers (in Class,
via Skype, by Email, and at Venues)

Sarah Shannon



**Email interview with Sarah Shannon
of Velocity Girl & The Not Its!**



The Everyday

Change Logs and Lightning Chats (Iterative Development of Learning and Exhibit)



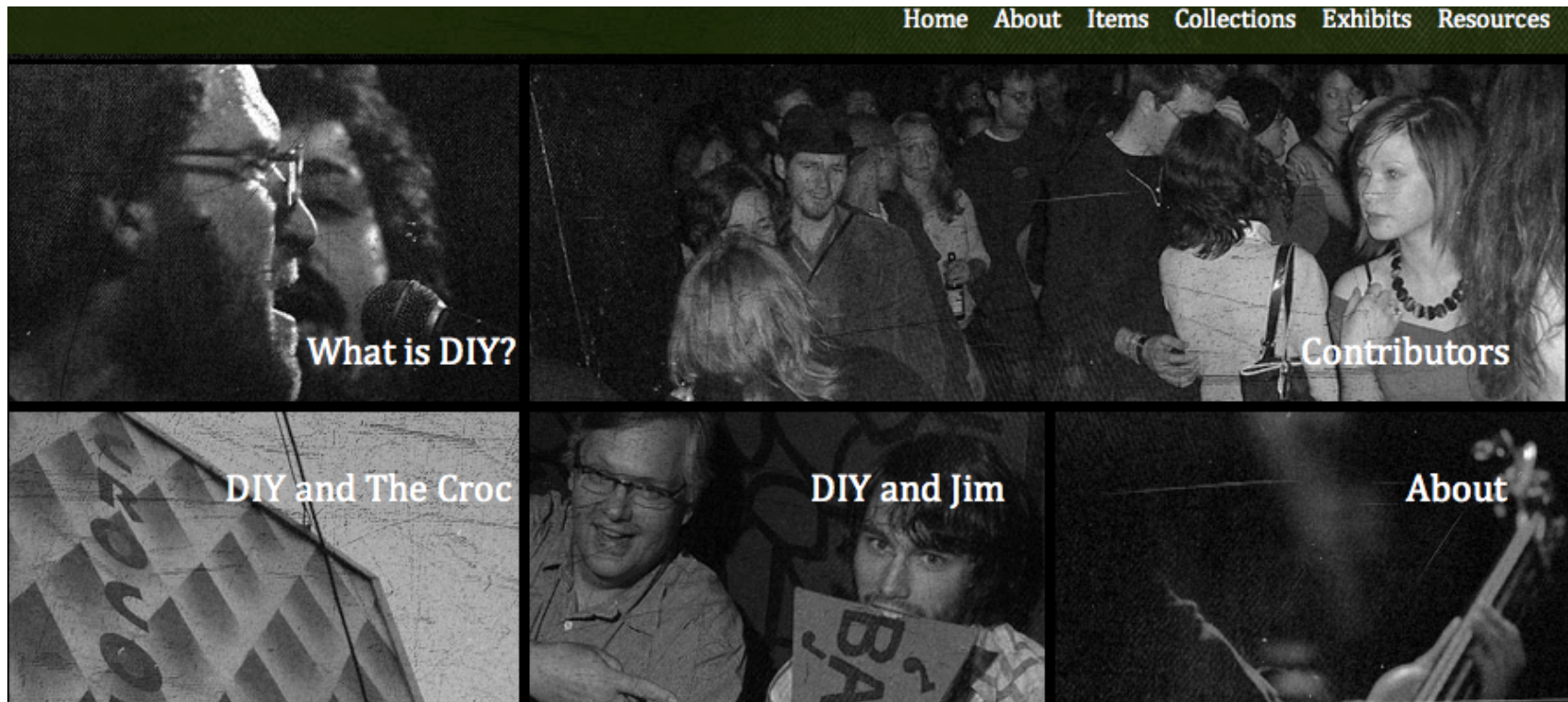
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Assignments

Change Logs: With the exception of Week 1 and Finals Week, by 5 p.m. every Thursday you will be asked to submit a “Change Log” for the course. While I will give you time (approximately ten to fifteen minutes) at the end of each Wednesday meeting to begin your change log, you will likely need more time to complete it. Each log must include the following: (1) contributions and changes you (in particular) made to the class Omeka exhibit that week, (2) a detailed, self-aware account of what you learned that week of class, and (3) a statement on what your cluster needs to accomplish during the next week of class. In each Change Log, I encourage you to include relevant video, images, links, and audio. Change Logs will be submitted on the course blog. I will comment on them intermittently over the course of the quarter. Change Logs are 25% of your final grade.

The Future

Add to the Collection, Render Design Accessible,
and Allow for Review by 65+ Contributors



Browse Items (136 total)

Browse Exhibits (4 total)

Some Considerations

Contact (online or offline) does not imply dialogue.

Items (or data) are constructed, not given.

“Big humanities” can privilege collaboration.

Ask who should be involved in the online exhibition of cultural assets, under what protocols, established by whom, archived where.

Build upon existing scholarship in digital pedagogy.

Thank you

Priscilla Wald

Margaret Rhee

Patrick Jagoda

Fiona Barnett

Cathy Davidson

HASTAC

MLA

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