

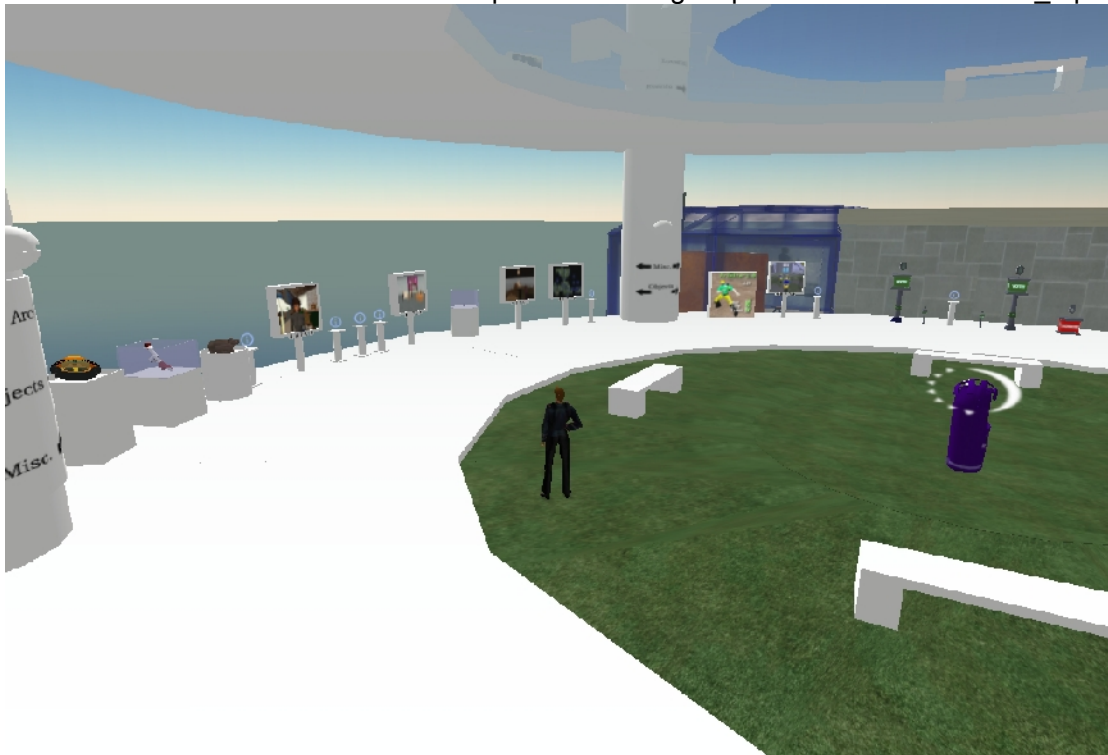


Coursebook 2008-2009

Course ARCLG149 Digitisation and museums

Coordinator: Kevin Flude
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Course website: <http://www.ucl.ac.uk/museumstudies/digit/index.html>
Download full version from http://www.chr.org.uk/pdfs/uclcoursebook2008_9.pdf



Museum in Second Life

Course ARCLG149 Digitisation and Museums

Coordinator: Kevin Flude
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Introduction

This handbook contains basic information about the content and administration of this course. If you have queries about the objectives, structure, content, assessment or organisation of the course, please consult the Course Co-ordinator.

Further important information, relating to all courses at the Institute of Archaeology, is be found in the general MA/MSc handbook (online at <http://www.ucl.ac.uk/archaeology/handbook/gradstud.htm/>). It is your responsibility to read and act on it. It includes information about originality, submission and grading of coursework; disabilities; communication; attendance; and feedback.

Aim of the course

To provide the understanding and skills needed to imaginatively use, work with and manage new media and digitization in museums and to exploit its potential. To provide an understanding of the changes that information and communication technology is bringing about; of the effects on museums; the opportunities it presents; and of how museums can take advantage of it.

Objectives

- To have an understanding of technical, design, content, accessibility and audience issues involved in working on a digitization project in Museums.
- To have the ability to critique digitization projects from an informed point of view.
- To gain the confidence to plan and create digital resources of a standard acceptable in a Museum context.

NB: You will learn how to make a simple website, but this is not the main point of the course. If you wish to develop further skills in this you are advised to follow one of the free online courses provided by UCL (<http://www.ucl.ac.uk/is/training/netskills.htm>).

Learning outcomes

As a result of the course, students should

- Understand the practicalities of creating, delivering and sustaining web-based and multimedia products
- Understand what makes a good and effective digital production
- Have a critical understanding of how museums might use these technologies in performing their various functions
- Be aware of the developing broad context of information and communications technology and the information society.

Teaching

Teaching is mainly in classes on Tuesdays from 10 – 12. The course is taught through lectures, several from invited speakers who are leaders in their field. The classes involve participation through group discussion, exercises, prepared presentations, etc. Students must also expect to undertake a considerable amount of self-directed learning, for example in using the software package Dreamweaver.

There are three practical sessions on aspects of website construction and digitisation plus an optional website surgery class.

Students will need to adequately cover the recommended literature to be able fully to follow and actively to contribute to discussion. Many of the recommended course resources are online publications, and students must be prepared to access information in this way. They must also be prepared to communicate via the course blog.

Students may also make use of the free-of-charge **online training courses** provided by UCL. Please see the Information Systems training course page, <http://www.ucl.ac.uk/is/training/netskills.htm>.

Workload

There are 10 2 hours lectures and classes; 3-4 2-hour practical classes; own time group or individual preparation. In addition you are expected to spend 140 hours on private reading for the course and 40 hours on the essay, report or website, making a total of 200 hours for the course.

Methods of assessment

Choose from a report, a discursive essay, or making a website with report, 5000 words or equivalent. *Marks will be deducted for overlength essays.* **Hand in to Reception Desk by:** 5.00pm, Tuesday 17th March.

For *Make a website*, the brief and project plan must be handed in by 5.00, Tuesday 10th March.

The website must be uploaded and the project review handed in by 5.00, Thursday 12 March.

Submission of Coursework

The coursework must be stapled to a completed blue coversheet (available from the web, from outside Room 411A or at Reception) and submitted to the **course co-ordinator's pigeon hole** via the Red Essay Box at Reception by the appropriate deadline. Late submission will be penalized unless permission has been granted and an Extension Request Form (ERF) completed. Please see the Coursework Guidelines document at <http://www.ucl.ac.uk/archaeology/handbook/common/> (or your MA/MSc Handbook) for further details on the required procedure.

'Turnitin'

It is also a requirement that you submit coursework electronically to the Turnitin system. Turnitin codes for this course are: **81834 IoA0809**. Please email ioa-turnitin@ucl.ac.uk if you have any queries about Turnitin. You should attend appropriate Turnitin briefings, |

Students who fail to submit their coursework to Turnitin will not receive the mark for the work in question until they have done so (although they will receive written feedback in the usual way). The maximum mark for work that has not been submitted to Turnitin prior to the meeting of the Board of Examiners will be a bare pass.

In advance of submitting your coursework for marking you may, if you wish, run your work through the system in order to obtain a report on the originality of the wording and then make any necessary adjustments prior to final submission. Turnitin advisors will be available to help you at specified times if you need help generating or interpreting the reports.

It is important to recognise that the final decision about whether work contains plagiarism rests with academic staff. Consequently, the presence or absence of matches in a Turnitin report does not, by itself, provide a guarantee that the work in question either contains or is free from plagiarism.

Detailed instructions on the use of the system will be supplied separately.

Keeping copies

Please note that it is an Institute requirement that you retain a copy (this can be electronic) of all coursework submitted. When your marked essay is returned to you, you should return it to the marker within two weeks. You may like to keep a copy of the comments if you are likely to wish to refer to these later.

Communication

If any changes need to be made to the course arrangements, these will normally be communicated by email. It is therefore essential that you consult your UCL e-mail account regularly

Dyslexia and other disabilities

If you have dyslexia or any other disability, please make your lecturers aware of this. Please discuss with your lecturers whether there is any way in which they can help you. UCL provides excellent support for those with any type of disability. Students with dyslexia are reminded to indicate this on each piece of coursework.

The titles offered include practical exercises such as a report or a grant proposal as well as more formal academic essays. You are expected to draw particularly on recent conference papers and proceedings, newspaper reports and other current information on new technologies to supplement the course bibliography.

If you have chosen a report as one of your previous assignments, you should choose a different sort of assignment this time. If you haven't, perhaps you should try one.

You will find answers to many Frequently Asked Questions about assignments on the Digitisation course website:

<http://www.ucl.ac.uk/museumstudies/digit/assess.html>

Choose **one** of the following:

1. Management report: an educational website for the *** museum.**

You work in a local museum, and you think it should consider providing a website for local colleges and evening classes. Write a proposal in the form of a report to be considered by the museum's management team. Your report should review the general context; the local context; the pro's and con's and the practicalities of exploiting and maintaining the resource, and make a recommendation.

You need not give costings but you should set out the cost headings for a budget and note the ongoing resource implications.

Word lengths: The report and the appendices should together make up 5,000 words, approximately 2-3,000 words each. The report should summarise the context and the discussion and make a recommendation(s). The appendices should provide facts, information and details as the basis for the argument in the report, on matters such as context, audience, market, the nature of the educational resource, implications for the museum. The Appendices must be referenced in the usual way.

See the course website for detailed advice on writing a report,
<http://www.ucl.ac.uk/museumstudies/report.html>

Some (highly condensed) examples of reports can be found in the Exhibits in *Managing conservation in museums* (Keene, S., 2002). Reports are also covered in Lord & Lord's *Manual of museum planning*.

2. What difference does ICT make to a museum's role?

In some countries ICT is ubiquitous (even so, many museums do not make much use of it); in others (or even in remote areas in rich countries) it is barely available. You should compare and contrast how museums operate across the full range of availability.

3. Virtual exhibitions: do they count?

Should virtual exhibitions on the web be taken as seriously as are actual exhibitions? Discuss this question, using examples of virtual exhibitions in your discussion.

4. Digital collections

What do think is meant by 'putting the collection online'? What are the issues, both short and long term? Having considered these, would you recommend a museum to do this, or not?

5. Construct a website.

This assessment exercise has three components.

A: brief and project plan: **Hand in to Reception Desk by: 5.00 Tuesday 4th March**

B: construct a 6 page website: deadline to publish on the course website. Deadline: 5.00 Tuesday 11th March.

C: report on your project, including website evaluation. **Hand in to Reception Desk by: 5.00, Tuesday 11th March.**

It is expected that diagrams or tables will be a significant part of Part A, so there is no formal word limit, but the written components will probably amount to no more than 1500 – 2000 words.

1. Brief and project plan

First, write a brief for your website, in the form of a brief for an external or internal design group (even though it is for yourself). It should include:

- Objectives and audience
 - Audience requirements
 - Design requirements and constraints
- Then, for yourself, set out the plan to construct the website:
- Quantification of content, time and resources required, plan for the work.
 - Plan for evaluation.
 - Website specification: technical requirements, storyboard, information architecture.

For the purposes of this assessment you should give appropriate references to the literature, guidelines, standards, etc.

2. Construct the website, on any subject relating to museums, up to 6 web pages (click-to-enlarge images don't count, nor the required page of copyright notices). You must publish your website on the course website and hand in a printout with your project evaluation.

C. Evaluate and report on the project. (around 500 words). Write the URL for your website on the first page of your report.

Report:

- on the evaluation of your website
- the achievement of your project compared to your project brief and plan
- what you learnt from the project

You must establish that **you have the right to use the images and text** in your website, for non-commercial educational use, so that it can be publicly available. This means that

you cannot use images scanned from books (but nb books where the author *died* more than 70 years ago are out of copyright) and ones that are online but subject to copyright restrictions. Many, or most, museums will allow you to photograph exhibits and exhibitions, in which case you can use the images. There are enormous collections of images online that you can use for educational purposes (see, eg, AHDS – the Art & Design Data Service; Library of Congress; New York Public Library; many others). You must have a copyright notice page on your website (extra to your 6 pages).

Citing sources

Coursework must be expressed in a student's own words. The exact source must be given of any ideas, information, diagrams etc. that are taken from the work of others. **Any direct quotations from the work of others must be indicated as such by being placed between inverted commas. Plagiarism is regarded as a very serious irregularity which can carry very heavy penalties.** It is your responsibility to read and abide by the requirements for presentation, referencing and avoidance of plagiarism to be found in the Coursework Guidelines document at <http://www.ucl.ac.uk/archaeology/handbook/common/> (or in your MA/MSc Handbook)

Attendance

It is a College regulation that attendance at lectures, seminars and practicals be monitored, and a register will be taken. A 70% minimum attendance at all scheduled sessions is required (excluding absences due to illness or other adverse circumstances, provided that these are supported by medical certificates or other documentation, as appropriate). Attendance is reported to College, becomes part of the student's academic record, and will be reported to their funding agency if this information is requested. Students should also be aware that potential employers seeking references often ask about attendance and other indications of reliability.

Health and safety

UCL has a Health and Safety policy and code of practice which covers the use of computers, etc. You should consult the links to information and guidance on http://www.ucl.ac.uk/efd/safety_services_www/guidance/dse/index.htm. All work undertaken in the Institute is governed by these guidelines and each student has a duty to be aware of them and to adhere to them at all times. This is important in the context of the computer-based work which will be undertaken as part of this course.

Preparation

Before and during the first part of the course you should acquaint yourself with the contents of the Good Practice Guide for Developers of Cultural Heritage Web Services, provided by UKOLN: the UK libraries network, and also the ICT (information and communications technologies) fact sheets from the MDA.

<http://www.ukoln.ac.uk/interop-focus/gpg/>
<http://www.mda.org.uk/facts.htm> - ICT

Specific sections will be recommended for particular classes, but it is useful to know what the above contain overall, as they offer very good practical advice.

Course ARCLG148: Collections Management & Care

COURSE TIMETABLE

Tuesdays, Term 1, 1.00 - 3.00, Room 612.

Course website: <http://www.ucl.ac.uk/museumstudies>

This is a session outline for the course as a whole. It identifies essential and supplementary readings. You should check your e-mail frequently as any changes to arrangements and other messages will be communicated by this means.

The course reading list is held as an electronic list by the library. You can access it from here:

<http://ls-tlss.ucl.ac.uk/cgi-bin/displaylist?module=07ARCLG148>

From the online list you can click directly from the listed reference to the library information on where the book is shelved or to a pdf download of an article or section of a publication (not in every case, as there are copyright restrictions on how much can be held in this way). Where sources are available elsewhere online you can click directly to them – for instance to articles in the main museum journals, which are nearly all published in electronic form.

A few essential sources are listed for each class. You should have read, or be familiar with, all these by the end of the course.

Course schedule

Tuesdays in Term 2, 10.00 – 12.00. Venue: **Room 612**

Part of the course will deal with both the practical and technical skills required to play a useful part in museum or other digitisation projects. The course will also focus on the wide variety and uses of digital technologies, including some cutting edge applications.

Important Note: All outside speakers are to be confirmed and dates may be swapped depending on speakers' availability.

There will be three practical classes, for you to learn how to create web pages and how to digitise images. There is also an optional website surgery session towards the deadline for the website project. To give yourself a good start with the software, DreamWeaver, follow the tutorial that is part of the package, available through the UCL WTS service.

*NB: for practical classes you **MUST HAVE your UCL user name and password**, as you have to log into the cluster computers.*

Practical classes 2009

How to make a website

Ash Rennie, Ash Rennie, Departmental IT Manager and Webmaster
2-4, IoA 5th floor cluster room 501.

Workshop 1 tuesday 13th Jan 2- 4pm

Workshop 2 tuesday 27th Jan 2- 4pm

Troubleshooting Workshop : 3rd March 2- 4pm (**optional**)

eg for those who are having trouble with DreamWeaver or finding other technical problems, especially if they have chosen 'make a website' for their assessment exercise.

Image scanning class: two groups

Stuart Laidlaw, IoA Photographer

22nd Jan Thursday 2 - 4

Jan 23rd friday 11 -1

photo lab room 405

Class 1 13th January 2009

Introduction to museums and digitisation

Kevin Flude – Donna Haugh

This session introduces the course and gives a general overview of digitisation and information and communications technology, and of the general context. Donna Haugh, Faculty Information Support Officer Team Leader, gives an overview of designing web sites to maximise accessibility

- Overview of the course: you won't be a webmaster but you will gain practical skills and an appreciation of the wider context
- what do 'digital' and 'digitisation' mean
- information and communications technology: what are they?
- what is the internet / ICT infrastructure?
- ICT and national economies: why important?
- The Knowledge Economy, Infotainment, Web 2.0, Participation
- The 'digital divide': access to the internet

- How ICT is impacting on Museums, digital versus real visitors
- Improving Accessibility

As a result of the class, students should:

- Understand what is covered by 'digital' and 'digitisation'
- Understand the broad concepts of information and communications technology
- Have seen some examples of the internet / ICT infrastructure
- See why these technologies are economically important
- Be familiar with varying degrees of access to the internet, and 'the digital divide'
- Have seen examples of museum website access statistics compared to visitor figures
- How to make websites accessible to a wide range of people.
- and,
- Be able to judge whether they want to take this course as an option.

Before the session:

- Read the UKOLN Good Practice Guide on website accessibility, <http://www.ukoln.ac.uk/interop-focus/gpg/Accessibility/>

Class 2 20th January 2009 **Designing for digital/multimedia Projects**

Kevin Flude

You don't need to be a top designer to create pleasant looking, usable websites: the principles of website design are now well established. This session will explore these precepts, and also discuss how websites can be designed for maximum accessibility. Website evaluation will also be reviewed.

- Website design visual basics: contrast, repetition, alignment, proximity
- Website design checklist
- Design for usability
- Website reviews

As a result of the class, students should understand:

- Design visuals: the basic principles of how to design a website that looks pleasant and is easy to use
- why some websites look terrible and some look better
- what is involved in designing for usability
- where to find further advice and information about website design

Preparation for Class 2 - Digital design: Principles, evaluation

- In groups of 4 (decided in class) choose one of the websites made by previous students. <http://www.ucl.ac.uk/museumstudies/weblist-full.html>
Some past websites use copyright images and material – this is now banned. The user name and password for access are both: essay.
Try using the website check-list marking criteria (which is used in marking "make a website" assignments), and consult the document, Website design: some basic principles (on the course website).
- Identify things you think are good about the website, and what could be improved.
- Visit some of the design links on the website, <http://www.ucl.ac.uk/museumstudies/digit/designlnk.html>

- Read the article, Cunliffe, E., Kritou, E., and Tudhope, D. Usability Evaluation for Museum Web Sites. *Museum Management & Curatorship*, 2001. **INST ARCH Teaching Collection 3178**

(this journal is also available on-line)

del.icio.us tags: <http://del.icio.us/uclsk/usability>

Class 3 27th January 2009

Digital images, imaging and preservation

James Stevenson, V&A

Catherine Draycott, Wellcome Foundation Picture Library

Digital Images are at the heart of digitisation. How should digital images be handled? Stored? What problems are there in retrieving digital images from storage? How to make the most of a digital image library. Image management systems, copyright and intellectual property rights will also be discussed.

This is the most authoritative reference:

Kenney, Anne R., Rieger, Ova Y. (eds.), 2000. *Moving Theory into Practice: Digital Imaging for Libraries and Archives*. Mountain View, CA: Research Libraries Group. INST ARCH MH KEN and SCIENCE: ARCHIVES QUARTOS K 11 KEN

Also look at the sources tagged in del.icio.us under: <http://del.icio.us/uclsk/how-to>

Copyright and the Creative Commons licensing system: <http://creativecommons.org/>

Class 4 3rd February 2009

New media – project planning and creativity

Kevin Flude

Websites or new media productions – how are they made? This session will explain what is involved in making a digital production: the practicalities of projects, tasks and skills. It will treat projects in a general way that will also be relevant to exhibition and other projects. It will discuss how to build creative partnerships. The session will cover:

Projects

- Projects: an overview: are new media projects different?
- Creativity – how to work in creative partnerships
- The stages in an ICT project
- Roles: the team
- Objectives and audience requirements
- Evaluation

From this part of the class, students should know about:

- the stages in a new media project and what they constitute
- the tasks and roles involved, team building
- some of the major risks or issues that might be encountered
- how to develop a specification for a new media production
- audience requirements
- evaluating new media projects

The session will include a look at contracts + contractors

In a period where much of the work of museums is outsourced, including websites and new media productions, it is necessary to understand the basic principles of legal contracts. This session will provide an overview of the principles and general content in contracts.

From this part of the class, students should:

- D. Understand the basic principles of contracts and the points that should be covered;
- E. Know what is involved in, and how to go about, tendering or seeking quotations and letting contracts
- F. Be aware of some of the issues that arise in working with contractors. Understand the basic principles of copyright and intellectual property rights

Preparation for Class 4: New media projects

- 1. Read one of the references in the course Bibliography, *Contracts and projects*
- 2. Read *Dust Or Magic: Secrets Of Successful Multimedia Design*, Hughes, Bob, Addison Welsey, 2000
- 3. Read two of the UKOLN Good Practice Guide sections:
<http://www.ukoln.ac.uk/interop-focus/gpg/ProjectManagement/>
<http://www.ukoln.ac.uk/interop-focus/gpg/ProcurementTendering/>
- 1. Read the first MDA copyright factsheet, Copyright Basics (and you must read the other two by the end of Reading Week)
<http://www.mda.org.uk/mcopyg.htm>

del.icio.us tags: <http://del.icio.us/uclsk/how-to>

Exercise

From the 24 Hour Museum website, go to the Site of the Week page.
<http://www.24hourmuseum.org.uk/websw.html>. Choose a site to study.

Inspecting your site, and drawing on the UKOLN Good Practice guide, address the following questions:

- 1. The brief: what do you think was the audience for the website?
- 2. What roles were required in the team working on it?
- 3. What were the main tasks in the project?
- 4. Draw the first three levels in the site file structure
- 5. How many images in the first three levels?
- 6. What do you think caused the most worry? Why?

Class 5 10 February 2009

*** Socialising museums**

**Kevin Flude
Mark Carnall, Grant Museum, UCL**

Quantities have been written and spoken about museums' use of the web and new technologies, but the focus is the same as ever: what can *we* give to *them*? Far less is said about the benefits of museums seeing themselves as but a single node in a network of similar providers of content (syndication), or of being open to their users contributing to the content. An outstanding example of community software use is on-line gaming, yet few museums have thought about or used this. This session will demonstrate the concepts and explore these issues.

From it you will gain:

- An understanding of the potential for museums to exploit new technologies for communication
- An understanding of some of the practicalities of syndication, news feeds and other communication technologies
- Ideas about how museums could use the community and communication aspects of the internet.

Preparation for Class 5

Read the Wikipedia definitions of social software and folksonomies:

http://en.wikipedia.org/wiki/Social_Software

<http://en.wikipedia.org/wiki/Folksonomie>

Visit Kevin Flude's websites, Cultural Heritage Resources <http://www.chr.org.uk/>

and The Old Operating Theatre <http://www.thegarret.org.uk/index.htm>

Visit the website for a group of museums, Museums of health & medicine

<http://www.medicalmuseums.org/>

Read the on-line discussion on the Museum Computer Group website, Discussion threads 33 and 34: *Reliably locating ...*

<http://www.jiscmail.ac.uk/cgi-bin/webadmin?A1=ind0505&L=mcg>

Read Jon Pratty's article in EVA London 2005:

Pratty, J. (2005). Where now for museums and RSS? In: EVA 2005 London Conference ~ 25-29 July. (J. Hemsley, ed.). 17.1-17.9

Look up Creative Commons licenses on their website:

<http://creativecommons.org/>

Visit Geograph, an example of a planned and moderated internet based collection entirely made by contributors <http://www.geograph.org.uk/>

Visit Wikipedia on http://en.wikipedia.org/wiki/Main_Page and look up UCL and its museums – try editing one of the entries.

Visit the Wikeseum at <http://141.83.80.122:8080/JSPWikiseum/Wiki.jsp?page=Foyer>

Have a look for Museum groups in Facebook, MySpace, Biba, del.icio.us, www.furl.net

Look for Museums on Second Life <http://secondlife.com/community/downloads.php>

del.icio.us tags: <http://del.icio.us/uclsk/> folksonomy, participation, interaction

17th February 2009 READING WEEK

**Class 6 24th February 2009 Kevin Flude & Claire Sussums, Museum of London
The nuts and bolts: databases, standards, interoperability and digital preservation**

These technical tools and concepts are basic building blocks for museum uses of information. This session will explain what is meant by 'database', databases relates to digital projects; the nature of digital information standards and why they are important, and where to find out about which ones would be applicable. The concept of interoperability will be discussed. Finally the implications of investing in digital resources will be reviewed.

- What is meant by 'database', how and where they are used, and some common examples of them in museums
- What is meant by 'standards', Why information standards are important, Some downsides and criticisms. Spectrum and the MDA
- what are the main ones for museum data, which organisations generate them, and where to find out about standards that would be applicable to specify for a particular project.

- What is 'interoperability', and why it is important
- The implications of investing in digital resources, and the issues in preserving them as a permanent resource.

From this class, students should:

- Understand what databases are, some main variants
- Some basic concepts about how they work, the difference between input screens and reports
- Have a flavour of how information is analysed into data architectures, and how data from databases is selected and reconstructed into 'information' via e.g. reports, websites
- Have seen some common examples of databases, especially incorporated into other productions
- Know what is meant by 'standards' and 'interoperability'; what sort of digital materials they cover, which organisations generate them, and where to find out about standards that would be applicable to specify for a particular project.
- Understand some of the issues and practicalities of digital preservation.

Preparation for Class 6: The nuts and bolts: databases, standards, interoperability and digital preservation

Spectrum on the MDA web site: <http://www.mda.org.uk/stand.htm>

Roberts, A., 2001. Developments in museum and cultural heritage information standards. ICOM-CIDOC. <http://www.cidoc.icom.org/stand1.htm>

Miller, Paul, 2000. I say what I mean, but do I mean what I say? *Ariadne* 23. <http://www.ariadne.ac.uk/issue23/metadata>

del.icio.us tags: <http://del.icio.us/uclsk/standards>

Class 7 3rd March 2009
Beyond screens: Creative uses of Digital technologies

Speakers to be confirmed:
t

This class will look at some highly creative uses of digital technologies. Sarah Angliss specialises in creating soundscapes to complement exhibitions and as works of art, in museums and other venues. Other artists work outside the museum, using geolocation and other technologies. There are many other imaginative uses and users of these technologies, who could work with museum exhibits and collections in completely new ways.

Preparation for Class 7

Visit the Cabinet War Rooms or, especially, the Horniman Museum Music Room, which both use bench-type interfaces instead of screens to provide access to information (in the Horniman's case music) to supplement the displays.

Flickr (if you don't already use it) and Geograph
<http://www.flickr.com/>

See websites and references in the bibliography.

Class 8 10^h March 2009
"Let's put the collections online"

Kevin Flude,
Claire Warwick School of Library, Archives and Information Studies

Following the publication of the Museums Association report, *Collections for the future*, and various other publications, the question of making collections catalogues available online has become current. Some argue that this is a waste of resources – who is interested in such basic data? what people want is interactive exhibitions and attractive websites. Others argue that it is a basic public right for information on what is in the collections they fund to be available.

Claire Warwick has been leading a research project looking into who uses online humanities resources such as these and they have come to some perhaps surprising conclusions. In this class they will report on their research, and in the second part we will look at some museum online catalogue databases in the light of what they have found.

This class will be:

- for students to think about putting museum collection catalogues on line - why, what for, who for?
- to learn about research and new knowledge of uses and users of humanities information
- to test this new understanding out on some examples of collection catalogues
- and thus to see how to make collections info accessible online in the most useful and effective way.

Preparation for Class 8

- Read the executive summary and key features reports from the LAIRAH project <http://www.ucl.ac.uk/slais/research/circa/lairah/>
- Read the article by Barbara Lejeune, The effects of online catalogues on museums, in the *EVA 2006 London conference proceedings* (J.Hemsley and S.Keene, eds.). EVA Conferences International.

del.icio.us tags: <http://del.icio.us/uclsk/catalogue> and the bundle, onlinecatalogues

Class 9 17th March 2009

Suzanne Keene

Knowledge organisations: research and digitisation

Museums are knowledge organisations, as much as they curate objects, they curate information and knowledge. This class will look at how museums can optimise their role as knowledge curators and fit into the increasingly important knowledge economy.

Learning outcomes

From this class, you should gain a good understanding of what a museum can do if it really believes in developing the research, information and knowledge functions, and of how the internet can help it to do this.

Preparation for Class 9

Visit the National Maritime Museum's website, www.nmm.ac.uk, and explore it thoroughly. Compare this website to that of one of the national art museums, the National Gallery, the Tate Gallery, or one overseas – perhaps one of the Smithsonian websites.

The Collections Reform programme is described and reviewed online: what do you think about the project?

<http://www.nmm.ac.uk/server/show/conWebDoc.17544>

<http://www.nmm.ac.uk/server/show/ConWebDoc.19515>

http://www.managinginformation.com/news/content_show_full.php?id=3381

<http://www.nmm.ac.uk/server/show/ConWebDoc.17961>

Class 10 24th March 2008

Research class: Issues and ideas

For this class, students will work in groups to research particular issues or opportunities in groups, and present their findings to the class, using Power Point. The issues have been selected to cover some of the most interesting and contentious aspects of the information age, and of using new media in museums. It will also encourage a sceptical look at some of the wilder claims for the wired society.

From this exercise, you will learn how to research unfamiliar and perhaps technical topics using primarily the internet. You will also learn how to summarise and present your findings using Power Point, and to practise working as a member of a group. Also, we will all learn about the topics presented.

Preparation for Class 10

Topics to be researched and reported on to the class will be decided early in the course.

We recommend a visit to:

The Vodafone website: you will be surprised!

<http://www.vodafone.com/> > Future Visions > click through until you can choose scenarios then choose B, Working in Munich. You will be surprised!

LIBRARIES AND OTHER RESOURCES

The Library of the Institute of Archaeology contains the main literature for this course, such as conference proceedings.

Other libraries in UCL with holdings of particular relevance to this degree are the DMS Watson Science Library, the Bartlett School of Architecture, and the main library. It is strongly recommended that you use the on-line library catalogue to search for titles, authors or terms to find other publications or other locations for the publication that you seek.

Don't forget the University of London library at Senate House. It is often less crowded than the Institute library. The other libraries within the University of London also have holdings which may also be relevant to this degree. Please consult the Institute library staff for agreements to use these other libraries.

Many of the most relevant papers and journals are available on-line. You can obtain a password from the library staff for using the Athens service for on-line journals.

UCL training materials

You can take the on-line **training course** in constructing websites provided by UCL. Please see the Information Systems training course page, <http://www.ucl.ac.uk/is/training/netskills.htm>

Comprehensive training materials, workbooks etc. are available on the UCL IS training website, <http://www.ucl.ac.uk/is/documents/>

The course website

<http://www.ucl.ac.uk/museumstudies/digit>

You'll find lots of useful web links, and information to supplement this course book and the classes. Don't forget to admire your predecessors' websites!:

<http://www.ucl.ac.uk/museumstudies/weblist.html>

The course blog

UCL Culturati: <http://www.ucl-culturati.blogspot.com>

user name: ucluser

password: ucluser

Early in the course we will email you an invitation to register to use the course blog. This is how we can discuss matters of interest on-line. And this is the way to ask questions about the essay / assessment. If you look at the blog archive you'll see how many questions there were particularly about copyright last year, and you should find some answers there.

Social bookmarking: del.icio.us

http://en.wikipedia.org/wiki/Social_bookmarking

<http://del.icio.us/uclsk/>

These tags are for many of the websites in the list of references. The same tags are automatically generated within the course website. It's easy!

There is also a communal del.icio.us tag set that everyone can contribute to as the course goes along. Tag sites and pages you find particularly useful, with your comments.

<http://del.icio.us/ucluser>

User name: ucluser

password: ucluser

Social images: Flickr

If you want any images for your website etc. just look there.(also try wikipedia). Many can be used under Creative Commons licenses.

The course website is on:

<http://www.ucl.ac.uk/museumstudies/digit/>

You can find links to many useful sources in
<http://www.suzannekeene.info/infoage> <http://www.suzannekeene.info/infoage>
The page of links to conferences is particularly useful.

DIGITISATION AND MUSEUMS: REFERENCES AND READING

This is a bibliography: you are not expected to read all of these references. They are good starting sources for essays and dissertations and your future work. Sometimes it is useful just to familiarise yourself with the contents of the publication.

** Major sources you should consult at some point

General websites

Course website with links, exercises, etc.

<http://www.ucl.ac.uk/museumstudies/digit/index.html>

Keene, Suzanne, 1998-ongoing. Museums and the Information Age. Personal website of useful links.

URL: <http://www.suzannekeene.info>

General, including conferences

** Bearman, D. and Trant, J., eds. 1997, on. *Museums and the Web conferences. Selected papers from an international conference*. Pittsburg, PA: Archives & Museum Informatics.

INST ARCH MH BEA

Volumes for: 1997 on.

Many of the papers are published on the Museums and the Web website:

<http://www.archimuse.com>

Bearman, D, and Trant, J (eds), 1993, 1995, on. *Cultural Heritage Informatics. Selected papers from ICHIM, the International Cultural Heritage Informatics Meetings*. Pittsburg, PA.

Paper volumes for 1993 and 1995: **INST ARCH MH BEA**

These and other ICHIM conferences on-line: <http://www.archimuse.com>

** EVA conferences, especially the latest papers

EVA London: conference proceedings / principal editor, James Hemsley. **INST ARCH MH Qto HEM**

Keene, Suzanne, 1998. Digital Collections: Museums and the information age. Oxford:

Butterworth Heinemann.. **INST ARCH KEE and Issue Desk**

The wider context

Dempsey, Lorcan, 1999. Scientific, Industrial, and Cultural Heritage: a shared approach.

Ariadne Issue 22 December. **website and TEACHING COLLECTION INST ARCH 2690.**

URL: <http://www.ariadne.ac.uk/issue22/>

** Geser, G. and Pereira, J., eds. (2004). *The future digital heritage space: an expedition report*. Thematic Issue 7. DigiCULT. <http://www.digicult.info/pages/index.php>

** Lyon, D. (2002). Cyberspace: beyond the information society? In *Living with cyberspace: technology and society in the 21st century*. (J. Armitage and J. Roberts, eds.) pp 21-33, Continuum.

** NMDC, 1999. *A Netful of Jewels: New Museums in the Learning Age*. National Museum Directors' Conference. (Distributed by the MDA)

On-line version:

<http://www.suzannekeene.info/infoage/netful/netful.html>

(pdf version) <http://www.nationalmuseums.org.uk/publications.html>

Royan, Bruce, 1999. Present imperfect, future conditional: sustainability models for digital information resources. In: *Delivering diversity; promoting participation. mda conference proceedings*. mda Information Vol 5 No3. **INST ARCH Pers**

Sledge, Jane, 1999. American strategy: a report. In: *Delivering diversity; promoting participation. mda conference proceedings*. mda Information Vol 5 No3. **INST ARCH Pers**

Scepticism and disruption

Turner, Adair. Not the e-economy. *Prospect*, April 2001, 22-26. **TEACHING COLLECTION INST ARCH 2690**

- *Financial Times* Obtainable on-line (use Athens login) through the UCL electronic journals lists.

Waters, R., 2005. From Netscape to the Next Big Thing: how a dotcom decade changed our lives. *Financial Times*, 5 Aug, p. 13.

Anon, 2005. Disruption at the heart of the on-line revolution. *Financial Times*, 12 Nov, p. 10.

- *Technology Guardian* You can access articles free via Search the archive, on the normal web.

Anon, 2005. Seeing the big picture. *Technology Guardian*, 24 Nov.

Keegan, V., 2005. The music industry must change its tune. *Technology Guardian*, 1 Dec.

Digitisation and collections catalogues on-line

Dempsey, Lorcan. Scientific, Industrial, and Cultural Heritage: a shared approach. in Ariadne Issue 22 December 1999, <http://www.ariadne.ac.uk/issue22/>. On-line **and TEACHING COLLECTION INST ARCH 2690**.

Hogenboom, Jeanne. "Truth may seem, but cannot be": on the objectivity of museum collections data. In: *Delivering diversity; promoting participation. mda conference proceedings*. mda Information Vol 5 No3. **INST ARCH Pers**

** Kenney, Anne R., Rieger, Ova Y. (eds.), 2000. *Moving Theory into Practice: Digital Imaging for Libraries and Archives*. Mountain View, CA: Research Libraries Group. **INST ARCH MH KEN and SCIENCE: ARCHIVES QUARTOS K 11 KEN**

Lejeune, B. The effects of on-line catalogues on museums, in the *EVA 2006 London conference proceedings* (J.Hemsley and S.Keene, eds.). EVA Conferences International.

Standards, interoperability and digital preservation

Ashby, H., McKenna, G., Stiff, M. (eds.), 2001. *Spectrum knowledge :standards for cultural information management*. Cambridge, MDA. **INST ARCH ME 2 Qto ASH**

Beagrie, N., and Jones, M., 2001. *Preservation management of digital materials :a handbook*. London : British Library. **SCIENCE: LIBRARIANSHIP QUARTOS K 410 BEA**
Also on-line: <http://www.dpconline.org/graphics/handbook/>

Cowton, J. (ed.), 1997. *SPECTRUM: The UK Museum Documentation Standard*. Second edition. Cambridge: Museum Documentation Association. (Brief overview is given at _
HYPERLINK <http://www.open.gov.uk/mdocassn/spectrum.htm>) URL:
<http://www.open.gov.uk/mdocassn/spectrum.htm>). **INST ARCH ME 2 Qto SPE**

Pedley, M., 1998. *Standards in action. Book 1, A guide to using SPECTRUM*. Cambridge : MDA. **INST ARCH ME 2 Qto PED.**

Stiff, M. and McKenna, G. (eds.), 2000. *Standards in action. Book 2, SPECTRUM IT guide*. Cambridge: MDA. **INST ARCH ME 2 Qto MUS**

** Keene, S. (2002). Now you see it, now you won't. Presentation at Museums & the Web. <http://www.suzannekeene.info/conserv/digipres/index.htm>

Miller, Paul, 2000. I say what I mean, but do I mean what I say? *Ariadne* **23**. <http://www.ariadne.ac.uk/issue23/metadata>

Knowledge organisations

Davenport, T., and Prusak, L., 1997. *Information Ecology: mastering the information and knowledge environment*. New York: Oxford University Press. **INST ARCH MC 1 DAV and SCIENCE: MANAGEMENT HF 5548.2 DAV**

Leonard-Barton, D., 1997. *Wellsprings of knowledge: building and sustaining the sources of innovation*. Boston, Mass.: Harvard Business School Press. **INST ARCH MC 1 LEO and BARTLETT: ARCHITECTURE BA 2 LEO**

Orna, Elizabeth and Pettitt, Charles. *Information Management in Museums (2nd edition)*, 1998. Aldershot: Gower. **INST ARCH ME 2 ORN**

Contracts and projects

del.icio.us tags: <http://del.icio.us/uclsk/how-to>

Stiff, Matthew(ed), 1999. Carnegie UK Trust Grants for IT Innovation in Independent Museums: Evaluation Reports. *mda Information* Vol. 5, no.2. **INST ARCH Pers**

Stiff, Matthew 2002. *Managing new technology projects in museums and galleries*. Cambridge: mda. **INST ARCH MC 1 Qto STI**

** Good Practice Guide for Developers of Cultural Heritage Web Services, provided by UKOLN: the UK libraries network, and also the ICT (information and communications technologies) [Factsheets from the MDA](http://www.ukoln.ac.uk/interop-focus/gpg/). <http://www.ukoln.ac.uk/interop-focus/gpg/>
<http://www.mda.org.uk/facts.htm> - ICT

Beyond screens

Papers in EVA London 2006 conference proceedings.

Papers in Museums & the Web 2006 (tagged as <http://del.icio.us/uclsk/MW2006>)

Chun, S. et al (2006). Steve.museum: An Ongoing Experiment in Social Tagging, Folksonomy, and Museums. In: (J. Trant and D. Bearman, eds.) *Museums and the Web 2006: selected papers from an international conference*. Archives & Museum Informatics.

Streten, K. et al. Linking minority communities through the web. In: (J. Trant and D. Bearman, eds.) *Museums and the Web 2006: selected papers from an international conference*. Archives & Museum Informatics.

Website: Node London – London wide media arts activity – demonstrates the excitement and highly social nature of these new art media (and the need to update!) Website:

<http://nodel.org/>

Website: The peninsula projects – an example of community arts in the cause of 'regeneration'. The Greenwich peninsula has been blighted by the Dome and huge scale 'regeneration' but the locals had fun putting together these highly inventive projects. But where are the museums in this?

<http://www.independentphotography.org.uk/peninsula/index.html>

Website: Spacedog. Sonic arts, exhibits, cabaret, science shows and research

<http://www.spacedog.biz>

Web design, usability and digitisation

Cunliffe, E., Kritou, E., and Tudhope, D. Usability Evaluation for Museum Web Sites. Museum Management & Curatorship, 2001. **INST ARCH Teaching Collection 3178**

Kenney, Anne R., Rieger, Ova Y. (eds.), 2000. *Moving Theory into Practice: Digital Imaging for Libraries and Archives*. Mountain View, CA: Research Libraries Group. **SCIENCE: ARCHIVES QUARTOS K 11 KEN and INST ARCH MH KEN**

** Krug, Steve, 2000. *Don't make me think! : a common sense approach to web usability*. New Riders. **INST ARCH MH KRU**

Mattes, Jodi, 2001. Access for all? Consideration of multimedia content and design to ensure access for users with disabilities. In: *Delivering diversity; promoting participation. mda conference proceedings*. mda Information Vol 5 No3. **INST ARCH Pers**

<http://www.mda.org.uk/info53.htm>

Nielsen, Jakob, 1994-ongoing. *The Alertbox: Current Issues in Web Usability*

URL: <http://www.useit.com/alertbox>

Nielsen, Jakob, 1994. *Usability Engineering*. London: Academic Press. **INST ARCH AK 20 NIE**

(Several more useful looking titles from a search for Usability Engineering in the UCL library online catalogue)

** Nielsen, Jakob, 1995. *Designing web usability: the practice of simplicity*. Indianapolis, Ind.: New Riders Publishing. **INST ARCH MH NIE and SCIENCE: COMPUTER SCIENCE H 42 NIE.**

Tudhope, Douglas, 2001. Audience and access: evaluating access tools for multimedia collections. In: *Delivering diversity; promoting participation. mda conference proceedings*.

mda Information Vol 5 No3. **INST ARCH Pers**

<http://www.mda.org.uk/info53.htm>

Ulrich, Laurie Ann. *Web design virtual classroom*. New York: Osborne 2001. **INST ARCH ULR and INST ARCH MH ULR.**

NB: There are many other books on web design and website production in the various UCL libraries: search the online catalogue

