

Pratt

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 on student interest.
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<http://lms.pratt.edu>



Christophe Vorlet

Class Hours: Mondays 6:30 – 8:50p
 Office Hours: Mondays 1:00-3:00p, Tuesdays 2:00-3:00pm, and by appointment
 Credits: 3
 Prerequisites: LIS 652 and LIS 654, or by permission
 Location: PMC 611

Bulletin Description:

This course will examine the current state of digital libraries in a new context. We will look at: the history and background of digital libraries; particular areas of digital librarianship including digitization, preservation and subscription and other third party resources. Finally we will look at communities of practice that can be served by digital libraries, with emphasis on the shifting world of learning, scholarship and play.

Detailed Description:

This course will cover the theoretical, practical and technical aspects involved in creating, using, and deploying digital libraries. Students will study the evolution of digital libraries, consider the relationship between digital libraries and their social, spatial and technical elements, and collaboratively design a digital library or a new program or service related to digital libraries. Additionally, students will have the opportunity to enact their design vision using digital tools in the small-scale build-out. Students will be asked to think creatively and critically about the future of digital libraries and where to best direct future development effort.

Course Goals:

- To become familiar with the history and evolution of digital libraries, particularly with respect to the changing socio-technical environment that digital libraries are situated.
- To understand the current and emerging tools and methods used to curate, facilitate access to, and preserve digital objects.
- Apply the latest research and one's creativity to collaboratively design an innovative digital library or related service.

Student Learning Objectives:

- Students will be able to work with a team to implement a digital library using open source software.
- Students will be able to create metadata for digitized and born digital materials
- Students will understand the issues and best practices in digitizing materials.

Course Schedule and Readings

1/14 – Introduction

- Overview of Syllabus and Design Project
- Assign weekly presenters of class readings
- Post a photo of yourself and [fill-out your profile on the LMS](#)

1/21 – No Class; MLK Holiday

1/28 – Defining Digital Libraries

Witten, I. H., Bainbridge, D., Nichols, D.M. (2010). Orientation: The world of digital libraries. In *How to Build a Digital Library, (2nd ed.)* (pp. 3-46). San Francisco: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

Bush, V. (1945). As We May Think. *The Atlantic*. Retrieved from <http://www.theatlantic.com/doc/194507/bush>

Borgman, C. L. (1999). What are Digital Libraries? Competing Visions. *Information Processing & Management*, 35(3), 227-243. Retrieved from http://www.ischool.utexas.edu/~i385d/readings/Borgman-1999-What_Are_Digital_Libraries.pdf

Lesk, M. (2005). Evolution of Libraries. In *Understanding Digital Libraries* (2nd ed.). San Francisco: Morgan Kaufmann. Retrieved from course e-reserves.

Essential Questions:

How does Witten, Bainbridge and Nichols (2010) define a digital library? How might have new developments over the last decade have changed how we view digital libraries (e.g., the extensively annotated photo collections available in Facebook).

2/4 – Metadata and Identifiers

Witten, I. H., Bainbridge, D., Nichols, D.M. (2010). Metadata: Elements of Organization. In *How to Build a Digital Library, (2nd ed.)* (pp. 285-341). San Francisco: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

- Gilliland, A. J. (2008). Setting the Stage. In M. Baca (Ed.), *Introduction to Metadata: Online Edition, Version 3*. Los Angeles: Getty. Retrieved from http://www.getty.edu/research/publications/electronic_publications/intrometadata/setting.html
- Hodge, G. (2001). *Metadata Made Simpler*. Bethesda, MD: National Information Standards Organization (NISO). Retrieved from course e-reserves.
- Gibbins, N. & Shadbolt, N. (2012). Resource Description Framework (RDF). In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.

Further Reading on Automating Metadata Creation:

- Bethard, S., Wetzler, P., Butcher, K., Martin, J. H. & Sumner, T. (2009). Automatically characterizing resource quality for educational digital libraries. *Proceedings of the 9th ACM/IEEE-CS joint conference on digital libraries*. Retrieved from course e-reserves.
- Brin, S. & Page, L. (1998). The anatomy of a large-scale hypertextual Web search engine. *Proceedings of the seventh international conference on World Wide Web*, April 1998, Brisbane, Australia, p.107-117. Retrieved from <http://infolab.stanford.edu/pub/papers/google.pdf>

Essential Questions:

Witten, Bainbridge, and Nichols (2010) discuss a wide-variety of metadata formats for a variety of content types. Pick a metadata format and discuss. Why would you want to use it? Why wouldn't you want to use it? Why even bother to use the format that someone else came up with?

2/11 - Integration and Interoperability

- Witten, I. H., Bainbridge, D. & Nichols, D. M. (2010). Interoperability: Protocols and services. In *How to Build a Digital Library* (2nd ed.). Burlington, MA: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

- Gill, T. (2008). Metadata and the Web. In M. Baca (Ed.), *Introduction to Metadata: Online Edition, Version 3*. Los Angeles: Getty. Retrieved from http://www.getty.edu/research/publications/electronic_publications/intrometadata/metadata.html
- Paskin, N. (2012). Digital Object Identifier (DOI) System. In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.
- Van de Sompel, H., Nelson, M. L., Lagoze, C. & Warner, S. (2004). Resource Harvesting within the OAI-PMH Framework. *D-Lib Magazine*, 10(12). Retrieved from <http://www.dlib.org/dlib/december04/vandesompel/12vandesompel.html>
- OAI for Beginners - the Open Archives Forum online tutorial <http://www.oaforum.org/tutorial/>
- Open Archives Initiative homepage - <http://www.openarchives.org/>

Essential Questions:

This week's reading discusses communication formats developed for sharing information within a digital library context (Z39.50, OAI-PMH, DOIs, OpenURL and Web Services). Why would you want a digital library (or other digital system) to interoperate with other digital libraries (or other digital systems)? If you can think of an example, please share.

2/18 - Preparing materials for the Digital Library: Visual Stills

Witten, I. H., Bainbridge, D. & Nichols, D. M. (2010). Textual documents: The raw material. In *How to Build a Digital Library* (2nd ed.) (pp. 73-125). Burlington, MA: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

Cornell University Library. (2003). *Moving Theory into Practice: Digital Imaging Tutorial*. Retrieved from <http://www.library.cornell.edu/preservation/tutorial/contents.html>

Columbia University Libraries Digital Program Division. (2007). *Scanning Lab Imaging Standards & Procedures*. Retrieved from <https://www1.columbia.edu/sec/cu/libraries/bts/imaging/lab/index.html>

Kenney, A. R. & Sharpe, L. H. with Berger, B, Crowhurst, R., Ott, M.D. & Quirk, A. (1999). Illustrated Book Study: Digital Conversion Requirements of Printed Illustrations. Cornell University Library. Retrieved from <http://www.library.cornell.edu/preservation/illbk/ibs.htm>

Levoy, M. & Garcia-Molina, H. (1999). Creating Digital Archives of 3D Artworks. Retrieved from <http://www.graphics.stanford.edu/projects/dli/white-paper/dli.html> and <http://www.graphics.stanford.edu/projects/mich/>

National Archives. (2004). *Technical Guidelines for Digitizing Archival Materials for Electronic Access: Creation of Production Master Files - Raster Images*. <http://www.archives.gov/preservation/technical/guidelines.html>

Tanner, S., Munoz, T. & Ros, P. H. (2009). Measuring Mass Text Digitization Quality and Usefulness: Lessons Learned from Assessing the OCR Accuracy of the British Library's 19th Century Online Newspaper Archive. *D-Lib Magazine*, 15(7/8). Retrieved from <http://www.dlib.org/dlib/july09/munoz/07munoz.html>

Landon, G. V. (2009). Toward Digitizing All Forms of Documentation. *D-Lib Magazine*, 15(3/4). Retrieved from <http://www.dlib.org/dlib/march09/landon/03landon.html>

Ng, K. B. & Kucsma, J. (Eds.) (2010). *Digitization in the real world: lessons learned from small and medium-sized digitization projects*. New York: Metro NY Library Council. Available from [Pratt Brooklyn library](#).

Essential Questions:

What are some of the choices that a digitization project has to make? What affects the answers if you are scanning:

- a famous manuscript (e.g. the Declaration of Independence)
- large collections of manuscripts (e.g. the papers of some Senator)
- printed 18th or 19th century books
- recent printed material
- flat works of art (paintings, posters,).

Technical Question: A collection of 96,000 4 X 5-inch transparencies is scanned at 400 dpi, 24-bit color, and then losslessly compressed at a 1.3:1 ratio. Calculate the cost of hard disk storage (at .75 cents/GB) needed for this collection.

2/25 - Moving Image and Sound Assets

Witten, I. H., Bainbridge, D. & Nichols, D. M. (2010). Multimedia: More raw material. In *How to Build a Digital Library* (2nd ed.) (pp. 215-284). Burlington, MA: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

Enticknap, L. (2005). Chapter 8: New Moving Image Technologies. In *Moving image technology: from zoetrope to digital*. London: Wallflower. Retrieved from course e-reserves.

Casey, M. & Gordon, B. *Sound Directions: Best Practices in Audio Preservation*. Retrieved from http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf

Indiana University Bloomington. (2011). *Meeting the Challenge of Media Preservation: Strategies and Solutions*. Retrieved from http://www.indiana.edu/~medpres/documents/iu_mpi_report_public.pdf.

Wright, R. (2012). *Preserving Moving Pictures and Sound*. Digital Preservation Coalition. Retrieved from course e-reserves.

Bradley, K (Ed.). (2009). *Guidelines on the Production and Preservation of Digital Audio Objects*, Second ed. IASA Technical Committee. Retrieved from <http://www.iasa-web.org/tc04/audio-preservation>

Mariano, P. & Norton, K. (2011). *These Amazing Shadows: The Movies That Make America* [motion picture]. United States: Gravitas Docufilms. Available from [Netflix Streaming](#).

Essential Questions:

Assume that we are digitizing a collection of oral histories available on audiocassette. We choose to use the digitizing standard recommended by the International Association of Sound and Audiovisual Archives (IASA), which is 96 kHz (sample rate) and 24-bit (quantization). We know that we have 36 cassette tapes, and those could run as long as 120 minutes (as the tape manufacture label indicates). However, how long would an interview ideally take? 60 minutes? How could you find out without listening to every tape? Assume if we used 24-bit/96kHz stereo audio and create uncompressed files, what is the low-end and the high-end of disk space we would need?

3/4 - Preservation of Digital Content

Kickstarter Design Project Proposal Due.

Smith, A., Lavoie, B., Dempsey, L., Ferguson, C. (2007). Preservation. In Kresh, D. (Ed.), *The Whole Digital Library Handbook*. Chicago, IL: American Library Association. Retrieved from course e-reserves.

Further Reading:

Cornell University Library. (2007). *Digital Preservation Management: Implementing Short-term Strategies for Long-term Problems*. Retrieved from http://www.icpsr.umich.edu/dpm/dpm-eng/eng_index.html

Essential Questions:

Have you had any digital preservation challenges in your past experiences (e.g., unable to access digital content) and what were they? How do you imagine that this kind of challenge might be amplified within a library or institutional context?

3/11 – No Class; Spring Break**3/18 – User Interface, Usability and Human Factors in Digital Libraries**

Witten, I. H., Bainbridge, D. & Nichols, D. M. (2010). Presentation: User interfaces. In *How to Build a Digital Library* (2nd ed.) (pp. 73-125). Burlington, MA: Morgan Kaufmann. Retrieved from course e-reserves.

Further Reading:

Norman, D. (1988). Affordances. In D. Norman, *The Psychology of Everyday Things*. New York: Basic. Retrieved from course reserves.

Jakob Nielsen's Alert box: <http://www.useit.com/alertbox/>

Börner, K. & Chen, C. (2002). Top Ten Problems in Visual Interfaces to Digital Libraries. In K. Börner & C. Chen (Eds.), *Visual Interfaces to Digital Libraries*. Springer Verlag. Retrieved from course reserves.

Blandford, A. & Buchanan, G. (2003). Usability of digital libraries: A source of creative tensions with technical developments. *TCDL Bulletin Summer 2003*. Retrieved from <http://www.ieee-tcdl.org/Bulletin/v1n1/blandford/blandford.html>

Börner, K. & Chen, C. (2002). Visual Interfaces for Digital Libraries: Motivation, Utilization, and Socio-Technical Challenges. In K. Börner & C. Chen (Eds.), *Visual Interfaces to Digital Libraries*. Springer Verlag. Retrieved from <http://ella.slis.indiana.edu/~katy/paper/02-springer-vdl-intro.pdf>

Essential Questions:

Discuss the reading in terms of a user interface that you love OR hate. Why does it provoke such feelings of love or hate? How did your feelings about it change (or not) after using it for a period of time?

3/25 - Social Media and Digital Libraries

Cocciolo, A. (2010). Can Web 2.0 Enhance Community Participation in an Institutional Repository? The case of PocketKnowledge at Teachers College, Columbia University. *Journal of Academic Librarianship*, 36(4), 304-312. Retrieved from course e-reserves.

Shirky, C. (2005). Ontology is Overrated: Categories, Links, and Tags. Retrieved from http://www.shirky.com/writings/ontology_ouerrated.html

Further Reading:

Crumlish, C. & Malone, E. (2009). We Are Here! We Are Here! We Are Here! In *Designing Social Interfaces*. Sebastopol, CA: O'Reilly. Retrieved from course e-reserves.

Mitchell, E. & Gilberston, K. (2008). Using Open Source Social Software as Digital Library Interface. *D-Lib Magazine*, 14(3/4). Retrieved from <http://www.dlib.org/dlib/march08/mitchell/03mitchell.html>

Gazan, R. (2008). Social Annotations in Digital Library Collections. *D-Lib Magazine*, 14(11/12). Retrieved from <http://www.dlib.org/dlib/november08/gazan/11gazan.html>

BBC. (2010). *The Virtual Revolution* [motion picture]. Available from http://www.bbc.co.uk/virtualrevolution/3dexplorer_start.shtml

Dworsky, D. and Köhler, V. (2011). *PausePressPlay* [motion picture]. Available from <http://movies.netflix.com/WiMovie/70177493>

Essential Questions:

Cocciolo (2010) discusses creating an institutional repository using a Web 2.0 or social media perspective, and Shirky (2005) discusses knowledge organization from a similar perspective. Do you gravitate to this perspective? What do you like and what do you dislike?

4/1 –Digital Libraries in Organizations: Knowledge Management (KM) and Digital Asset Management (DAMs)

Dalkir, K. (2012). Knowledge Management. In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.

Further Reading:

Currall, J. E. P & Moss, M. S. (2012). Digital Asset Management. In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.

Essential Questions:

This week's reading discusses digital libraries in organizations, particularly as used in Knowledge Management. The author discusses the need to be able to transfer knowledge between generations of "knowledge workers" (while ignoring more obvious uses, such as enabling offshoring/outsourcing). Do you think it is possible to capture not only explicit but tacit knowledge that can be transferred among individuals in an organization? How can digital libraries help (or inhibit) making this possible?

4/8 – Wither the Physical Library? Spatial Considerations and the Future of Digital Libraries

Guest Speaker: Prof. Carla Leitao from Pratt Graduate Architecture, speaking on Information Spaces, <http://www.huffingtonpost.com/carla-leitao/>

Montgomery, S.E. & Miller, J. (2011). The Third Place: The Library as Collaborative and Community Space in a Time of Fiscal Restraint. *College & Undergraduate Libraries*, 18(2-3), 228-238. Retrieved from course e-reserves.

Suggested Readings from our Guest Speaker, Carla Leitao:

Appadurai, A. (2003). Archive and Aspiration. In J. Brouwer and A. Mulder (Eds.), *Information is Alive: Art and Theory on Archiving and Retrieving Data*. Rotterdam: V2. Retrieved from course e-reserves.

Sterling, B. (2005). [selections from] *Shaping Things*. Cambridge, MA: MIT Press. Retrieved from course e-reserves.

OMA + LVN [Architects]. (1999). Seattle Public Library [presentation]. Retrieved from course e-reserves.

Further Reading:

Pomerantz, J. & Marchionini. (2007). The digital library as place. *Journal of Documentation*, 63(4), 505-533. Retrieved from course e-reserves.

Elmborg, J. K. (2011). Libraries as the Spaces Between Us: Recognizing and Valuing the Third Space. *Reference and User Services Quarterly*, 50(4), 338-50. Retrieved from course e-reserves.

Cocciolo, A. (2010). Alleviating physical space constraints using virtual space? A study from an urban academic library. *Library Hi Tech*, 28(4), 523-535. Retrieved from course e-reserves.

Cocciolo, A. (2013, in press). Public Libraries and PBS Partnering to Enhance Civic Engagement: A Study of a Nationwide Initiative. *Public Library Quarterly*, 69(1). Retrieved from course e-reserves.

ArchDaily. Seattle Central Library / OMA + LMN. <http://www.archdaily.com/11651/seattle-central-library-oma-lmn/>

Leitao, C. (2013). Architecture and Information Space [Course Syllabus]. Pratt Institute Graduate School of Architecture. Retrieved from course e-reserves.

Essential Questions:

When one speaks of a “digital library,” it can easily be construed as what comes after or replaces the [physical] library. In the field of LIS, there is ongoing discussion and debate regarding what to do with the physical library and how it should relate to its digital counterparts (e.g., websites, digital libraries, digital displays, mobile devices, etc.). What is your vision for the relationship between physical and digital libraries?

4/15 – Rights Management

Lesk, M. (2005). Intellectual Property Rights. In *Understanding Digital Libraries*, 2nd Edition. San Francisco: Morgan Kaufmann.

Further Reading:

[Something about the HathiTrust Lawsuit]

Besek, J. M. (2003). *Copyright Issues Relevant to the Creation of a Digital Archive: A Preliminary Assessment*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub112/pub112.pdf>

Hirtle, P. B. (2013). Copyright term and the public domain in the United States, January 1, 2013. Retrieved from <http://copyright.cornell.edu/resources/publicdomain.cfm>.

Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions*. Chicago, IL: ALA. Available from [PMC Library](#).

Kahle, B., Prelinger, R., Jackson, M. E. (2001). Public Access to Digital Material. *D-Lib Magazine*, 7(10). Retrieved from <http://www.dlib.org/dlib/october01/kahle/10kahle.html>

Essential Questions:

As Lesk points out, digital libraries necessarily intersect with a number of intellectual property issues (e.g., copyright, trademark, and digital rights management). In working with digital libraries, professionals (e.g., librarians, “old media” like newspaper or magazine publishers) have tended to work within the bounds of intellectual property law, believing that the creator is entitled to some form of compensation for their creative work. However, outside of professional circles (such as personal-use or non-professional or emerging media settings), respect for intellectual property rights through file sharing continues to grow, especially with younger people. This is both a problem for rights holders (who could receive less income as a result) and for librarians, who often cannot provide the kind of access illegal routes provide, thus creating services that some users may see as inferior to their illegal counterparts. Do you have a solution to this problem?

4/22 – Licensing Digital Libraries: Subscription and Third-party resources

Harris, L. E. (2009). When to License; Demystifying the Licensing Experience. In *Licensing Digital Content: A Practical Guide for Librarians* (2nd ed.). Chicago, IL: American Library Association. Retrieved from course e-reserves.

Hanson, A. (2006). Organization and Access to Electronic Resources. In V. L. Gregory, *Selecting and Managing Electronic Resources* (revised ed.). New York: Neal-Schuman. Retrieved from course e-reserves.

Lawrence, P. (2009). Access When AND Where They Want It: Using EZproxy to Serve Our Remote Users. *Computers in Libraries*, 29(1), 6/41-43. Retrieved from course e-reserves.

Further Reading:

Arms, W. (2000). Libraries and Publishers. In *Digital Libraries*. Cambridge: MIT Press. Retrieved from <http://www.cs.cornell.edu/wya/DigLib/MS1999/Chapter3.html>

Varian, H. (1996). Pricing Electronic Journals. *D-Lib Magazine* (June 1996). Retrieved from <http://www.dlib.org/dlib/june96/06varian.html>

Essential Questions:

Past class sessions have dealt with designing your own digital library. This week's readings deal with subscribing to digital libraries owned by third parties. What are the issues involved in making a digital library available to your patron community when the content is owned by someone else?

4/29 – Evaluating Digital Libraries

[Please read pages 1-6 (Chapter 1). Then choose one of the following chapters to read based on interests: 3) Service Evaluation, 4) Usability Evaluation, 5) Information Retrieval, 6) Bibliometrics Evaluation, 7) Transaction Log Analysis, 8) Survey Methods, 9) Interviews and Focus Groups, 10) Observations, 11) Experiments.]. Reeves, T. and Apedoe, X. & Hee Woo, Y. (2003) *Evaluating Digital Libraries: A User-Friendly Guide*. Retrieved from <http://www.dpc.ucar.edu/projects/evalbook/EvaluatingDigitalLibraries.pdf>

Further Reading:

Bollen, J. & Luce, R. (2002). Evaluation of Digital Library Impact and User Communities by Analysis of Usage Patterns. *D-Lib Magazine*, 8(6). Retrieved from <http://www.dlib.org/dlib/june02/bollen/06bollen.html>

Saracevic, T. (2004). Evaluation of digital libraries: an overview. In M. Adosti & N. Fuhr (Eds.), *Notes of the DELOS WP7 Workshop on the Evaluation of Digital Libraries, Padua, Italy*. Retrieved from http://comminfo.rutgers.edu/~tefko/DL_evaluation_Delos.pdf

Essential Questions:

Read Chapter 1 of *Evaluating Digital Libraries: A User-Friendly Guide*, and then pick one evaluation method that interests you and discuss. The evaluation methods are broken down into the following chapters: 3) Service Evaluation, 4) Usability Evaluation, 5) Information Retrieval, 6) Bibliometrics Evaluation, 7) Transaction Log Analysis, 8) Survey Methods, 9) Interviews and Focus Groups, 10) Observations, and 11) Experiments.

5/6 – Kickstarter Design Project Presentations.

Design Documents are due.

Textbooks, Readings, and Materials

Required Texts:

Witten, I. H., Bainbridge, D. & Nichols, D. M. (2010). *How to Build a Digital Library* (2nd ed.). Burlington, MA: Morgan Kaufmann. Available at the [PMC Library](#).

Supplementary Texts:

Kresch, D. (Ed.). (2007). *The Whole Digital Library Handbook*. Chicago, IL: American Library Association. Available at the [PMC Library](#).

Lesk, M. (2005). *Understanding Digital Libraries* (2nd ed.). San Francisco: Morgan Kaufmann.

Bates, M. (2012). *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Available from the [PMC Library](#).

[Fictional account involving the future of (digital) libraries] Vinge, V. (2006). *Rainbows End*. New York: Tor Books. Retrieved from <http://web.archive.org/web/20070602143143/http://vrinimi.org/rainbowsend.html>

Course Requirements

Students' course grades will be determined by performance on the following activities:

1. Class Participation (20%)
2. Weekly Responses (20%) – 11 responses required over the course of the semester
3. Kickstarter Design Project (50%)
 - 3a. Proposal (2-5 pages) (10%) – **March 4, 2013**
 - 3b. Design Document (10-15 pages) (15%) - due May 6, last day of class
 - 3c. Presentation with Kickstarter Page (10%) – present on May 6, last day of class
 - 3d. Small-scale Build-out (15%) – due May 6, last day of class
4. Self-Assessment (10%)

Class Participation

Students are expected to be prepared and to contribute to class discussions each week with scholarly analyses and insights. In addition, each week one student or a team of two students will present their

perspective on the topic of the readings for the week. This is an opportunity to consolidate your (or your team's) understanding on a topic, to articulate your perception, to make novel connections to other domains, and to relate the readings to real-world experience. Presenters may use the essential questions posed (available on the LMS) to guide their presentations, or may choose their own direction in discussing the readings. Presenters should be prepared to make around a 10-minute presentation, and conclude with some questions or issues they would like to discuss more thoroughly. Remember that everyone in the class has read the week's readings, so it should not simply be a summarization of what we have already read.

The schedule of presenters will be decided on the first day of class.

Weekly Responses

Each week, students are expected to write at least two paragraphs in response to the essential questions posted on The LMS. Students should respond to the question on the LMS by 5pm (at the latest) on the day of class (late responses will receive a reduced grade). Please do not bring in a hard-copy or email unless the LMS is unavailable. The purpose of these responses is to allow students the opportunity to reflect on the readings and share their reflections with the other members of the class. Students are encouraged to read the responses by their fellow classmates (this is, however, not a requirement). Based on interests, students may choose two weeks NOT to do a weekly. This means by the end of the semester, each student should have **posted 11 responses**.

Please note that the instructor will refer to these responses during class discussion and may ask students to further clarify or expand on their response.

Kickstarter Design Project

Overview

The primary assignment for the course is to participate in a team that will draw on the digital libraries research and literature to design a digital library or a new program or service related to digital libraries (e.g., facilitating access to and/or preserving digital objects)—and figuring out how to fund it through Kickstarter. Groups should use this opportunity to be innovative and think creatively and critically about digital libraries (What is a digital library? What counts as a digital library? Why do we need this?). In order to ensure innovativeness, teams should consider the work being done by outside groups and ask: does our project have something to offer that these projects don't? Why is our project innovative?

Designers will seek funding for their project through Kickstarter (<http://www.kickstarter>). Kickstarter is a “funding platform for creative projects” that is “full of ambitious, innovative, and imaginative projects that are brought to life through the direct support of others.”¹ Students may want to consider projects that have used Kickstarter to start digital preservation projects, including projects on the National Digital Stewardship Alliance Kickstarter page (of which Pratt Institute is a member): <http://www.kickstarter.com/pages/NDSA>.

The class will be divided into design groups with around four members. Time will be provided in class for groups to meet; however, meeting out of class time may be required. Each group will be expected to deliver a project proposal, a project design document, a small-scale build-out, and a presentation on the last day of class that makes use of Kickstarter. Details on these aspects are below:

Proposal

The Proposal should be 2-5 pages and outline the idea for your project. The proposal should be considered a less fully-fleshed-out version of the project design document (see below). The instructor will provide feedback on the proposal which you can use in further refining your project.

¹ <http://www.kickstarter.com/help/faq/kickstarter%20basics?ref=nav>

Design Document

The project design document should be 10-15 pages (this page count can include figures, but not references or other appendices). The design document should address:

- a) What is the purpose of your project?
 - 1) Why do we need it?
 - 2) What extent (if at all) does your project make use, or re-imagine, digital library concepts?
 - 3) What educational or learning goals will motivate this effort, if any?
 - 4) What populations of users (if any) will be served?
 - 5) What type of community (if any) will be fostered by this effort?
 - 6) What role (if any) will librarians play in this project?
 - 7) What will be the size of this effort?
 - 8) What resources will be required?
 - 9) How will the project be assessed?
 - 10) Why is this project innovative?

- b) What are the features and functions of the project? Please be specific.

- c) Include one or more prototypes of the project. These prototypes can come generated electronically (Adobe Illustrator, Photoshop, Powerpoint, etc.) or by-hand (drawings on paper, etc.). These prototypes should strive to be more than sketches; they should be visibly assembled with care.
 - i) Screen shots: What would a user see when interacting with this system? What elements make up the user interface (if any)?

 - ii) Diagrams: Illustrations that convey flows or networks of interaction.

 - iii) Visualizations: How would you convey the design's social and/or human interactions? Be creative.

- d) Implementation: What do you think would be involved to make this design a reality? Provide estimations.

- e) What does the literature and research on digital libraries offer in thinking about this project?

Presentation

Each group will get 20 minutes to present, and a 10 minute question and answer period. Each group should:

- a) Make it fun and educational! Be creative! We have all been subject to ill-prepared or low-energy presentations- avoid it!

- b) Discuss the goals, why your project is needed, and what makes your project innovative.

- c) Provide a way of demonstrating your prototypes to the class. These may include electronic illustrations (Powerpoint), an interactive simulation, or large paper/drawing presentations. You may also want to consider handouts for the class.

Small-scale Build-Out (SSBO)

The SSBO provides students will the opportunity to enact their design vision using digital tools. Each group will be responsible for building-out some aspect of their design project. This could include using

open source digital library application, such as Omeka or Wordpress, to build a small digital library collection that reflects the overall intent of the design project. Students can use free services available on the web (e.g., Omeka.net), use their own webserver space (e.g., godaddy.com), or use Pratt SILS's webserver (prattsils.org), which the instructor can provide access to.

Kickstarter Information - <http://www.kickstarter.com/>

Groups should be careful not to make their Kickstarter page's public (unless of course, your group actually decides to go forward with the project after the class is over). Also, groups should avoid setting up the financial aspects of their Kickstarter page, unless of course your group decides to move the project forward after the class is over.

Students should create an email address for the project (using Gmail, Yahoo, etc.), and create a Kickstarter account using that email address. At the end of the semester, groups should include the login information to their Kickstarter page in their design document (for the instructor's further review).

Groups are encouraged to create a short video highlighting the strengths and benefits of their project, as most successful Kickstarter campaigns have done. These videos can be composed using voice-overs (recorded in a quiet space), and assembled with visuals using programs like iMovie or Garage Band (available on the computers on the PMC 5th floor computer lab). Additionally, students can use video equipment (e.g., video camera on phone or video cameras available for checkout at the Pratt Brooklyn library). The purpose of the video is to convince people to fund your project based on its value it provides to the communities being served.

Self-Assessment

In one or more pages, reflect on your contribution to the Kickstarter Design Project. What role did you play in it? What were your specific contributions? How would you rate your performance, and how does it compare to your fellow group members? Please submit by the end of the final class electronically via the LMS.

Course Assessment and Evaluation

1. All assignments must be completed in order to receive a passing grade in the course
2. Assignments must be turned in electronically using the LMS. Late assignments will receive a reduced grade.
4. Late papers will receive a grade but no comments
5. Pratt policy: Students with extensive absences (three or more for any reason) will be required to drop the course.

Pratt's grading scale:

Superior work:	A 4.0 (96-100)	A- 3.7 (90-95)
Very good work:	B+ 3.3 (87-89)	B 3.0 (83-86) B-2.7 (80-82)
Marginally satisfactory:	C+ 2.3 (77-79)	C 2.0
Failed:	F 0.0 (0-69)	

Policies

All Institute-wide policies are listed in the Bulletin under "Community Standards," which include policies on attendance, academic integrity, plagiarism, computer, and network use. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.