

Association of Midwest Museums

Technical Workshop 1: Digitization: Strategy and Purpose

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>> Good afternoon or good morning wherever you are.

Welcome to the first Technical Workshop of the Managing Digitization Projects module which will cover Strategy and Purpose in Digitization. This workshop is brought to you by the Digital Empowerment Project, a nationwide initiative organized by the six U.S. regional museum associations, dedicated to providing free, self-paced training resources for small museums. This inaugural series of online trainings focusing on digital media and technology topics is made possible by funding from the Institute of Museum and Library Services.

My name is Averie. I am your host for today's program. My pronouns are she/her. I am white, fair-skinned female with brown, wavy hair, today, pulled back and to the side. I am wearing red-rimmed glasses and a blue buttoned-down shirt. I'm located in my home office, and behind me is a white wall, with a window. A small bookcase also sits behind me, which houses museum related texts, and various knick-knacks that change throughout the year.

This technical workshop will address the "why" and "who" of collections digitization projects – why your digitization project matters and to whom; the importance of defining your digital collection project's purpose, understanding audiences, and interfaces; the role of digitization in your museum's access strategies and how communities will use your digital collection and how to use metadata for findability and to support public use and access.

In this era of virtual meetings, when digital spaces may substitute for our physical sense of place, it is important to reflect on the land we each occupy and honor the Indigenous people who have called it home.

I am speaking to you from my home office, located in Erie, Pennsylvania the historical and ancestral homelands of Erie people, which later became part of the Seneca nation and the greater Haudenosaunee Confederacy.

Wherever we are each of us are located, let us acknowledge all Indigenous nations as living communities, their elders both past and present, as well as future generations. We, the Digital Empowerment Project, recognize that our organizations and those of our members were founded within a colonizing society which perpetuated the exclusions and erasures of many Native peoples throughout the United States and beyond.

We ask you to reflect on the places where you work and reside, and respect the diversity of cultures and experiences that for the richness of our world and our profession.

Before we begin today's presentation, a few housekeeping notes.

I'd like to acknowledge today's American Sign Language (or ASL) interpreter who will be situated on the left side of your screen. Captioning for today's program is embedded

in a box just below the video player on our website with controls to adjust your experience.

The best way to continuously refine our craft is to listen to our attendees. So, we ask that you share your candid feedback with us.

Following today's program, you will be sent a link to a satisfaction survey. Sharing your experience through this survey will only take a few minutes and will greatly improve our work.

During today's program, we will address as many of your questions as time allows, however, sometimes we are unable to answer all of those questions as others may arise when reflecting on the program. So, we have set up an online community forum for raising questions, posting answers, and connecting with your fellow museum practitioners.

If you are looking for help in between programs, please visit the forum on the Museum Learning Hub website, and click on "Join" in the upper right-hand corner to create an account to post your questions. A member of the community or one of our Student Technology Fellows will respond to you.

Lastly, please follow us on social media to stay in touch and to be notified of future programs. Links to our social media channels will be posted in the chat area.

And now, it is my pleasure to introduce today's presenter:

Dr. Rhonda D. Jones, Community Digital Archivist, Special Collections/University Archive at The University of North Carolina-Greensboro. Working at the intersections of Public History and archives, Dr. Rhonda D. Jones is an international scholar who specializes in cultural memory and digital heritage informatics.

She is passionate about reducing barriers to information by addressing the capacity gaps of cultural heritage traditions in underrepresented communities.

Whether the task is teaching, conducting research, scheduling programs, audience engagement, public relations, or public speaking, her work centers on managing innovative research projects that help individuals and community organizations document and preserve their own history.

Please join me in welcoming our presenters— and let's begin!

Doctor Jones, take it away!

>> Rhonda Jones: Hello and thank you so much Averie, thank you for interpreting for me and welcome everyone to workshop number one this is the beginners of a three-part session on digitizing history and my name is Doctor Rhonda Jones. I am a community duty archivist and public historian at University of North Carolina at Greensborough coming to live from my living room in Durham North Carolina and I want to say again thank you so much for signing up for today's session and I hope it will be informative and educational for you.

When we begin let me start my slides here, if we learn anything from COVID-19 we know we are resilient resourceful empathetic and contemplative, even when our doors were closed and forced to stop what we were doing we remain committed to the work. We were taking advantage of not necessarily of downtime but a way for us to regroup and restructure and we took advantage of that time to embrace our education and knowledge in digital technologies we began to redesign or launch innovative constructive and educational programs. Which is why today's conversation is that much more engaging, so today I am talking about managing digitization projects, strategy and purpose. And talking about the why, my personal background as I said, I am the committee archivist at UNCG and our collection we migrated from Content DM to Islandora we had a new prototype, gateway, working with special collections and electronic resources and information resources department and so because our collective mission is one we are a public institution's so we serve scholars, students, community stakeholders, area colleges and universities, as well as cultural organizations so our collection strengths are rare books, we have a very robust women's veterans oral history collection, we have an array of these slave deeds. We had a project, people not property, we have digitized slave deeds and runaway slave ads, and we also have various collections from the Rotary club and Junior League as well as theater, playbills, and array of scrapbooks, artist sketchbooks, sheet music, we are building very engaging and robust shallow collection so it's a very interesting collection that we have amassed so digitization is a large part of that we do a lot of civil rights history, oral history, and that work again is used for classroom instruction, for reference, research, scholars, as well as community engagement.

Today I want to talk about why are we digitizing? What are the benefits of digitization and how to plan your project?

Understanding the why and for whom. My personal entry into wanting to know more about digital projects began at Howard University, at the research center, where most historically black colleges and universities have a treasure trove of artifacts and art and history, that in many cases are in need of preservation, and conservation, so there have been these alliances between institutions to pay for that, to sponsor that, to hire interns, hire staff, to process collections, preserve collections so they would be sustained and available for future use.

My other interest is personal and church and community archives. We are a part of a coalition of individuals, we have gone around to communities of color and we basically

have had community scanning days, helped individuals get materials out of the shoeboxes, I call it, out of the attic, out of the drawer, and inventory, we help them inventory so they can have an assessment of exactly what they have so if it is a church run organization help them with organizing sermons and photographs, and any kind of artifacts they may have in many times these events are celebratory, there is an anniversary coming up, pastors anniversary or church anniversaries and it is important to commemorate these events but how we are commemorating these events. My other interest is in the endangered archives program, there is been a lot of talk about the archives in Timbuktu in Mali, I went to Dakar, Senegal and I got to speak with a number of individuals that were going door to door in Dakar and outskirts of Dakar and Mali, to talk to individuals who were maintaining family archives, so in many instances they were kept in a trunk, stored in conditions that were not favorable, they were decrepit, were decaying, the paper was fragile in these digitization projects have been useful in helping these individuals and families preserve Djembe literature, not just West Africa but all over the world where you have these treasure trove's, artifacts that are being housed and stored in ways and means that are not accessible, not researchable, not sustained, not preserved.

These digitization projects have been very helpful in helping us not only preserve to make these resources accessible for the general public and for scholars and researchers.

We have a lot of universities that are taking the helm: University of Michigan, Maryland Institute of technology, Roy Rosenzweig Center for history and New Media, Stanford, just a few compared to the hordes that are available. Just to think about, this is University initiative, an international, and – excuse me – organic initiative that is about research and outreach and teaching, and it is sponsored by corporations, and private donors, and estate funds into federal funds, so it has been a very engaging way for information to be shared, these groups are working collaboratively, a way to curate and aggregate a lot of resources that are available.

I just read about this folk Art Museum Archibes, there was a private collection that has been funded by the National Recording Preservation Foundation. A husband and wife that were going door-to-door or having artists come to their home to be interviewed into here some of their iconic folk music between 1967 and 1988, they were collecting interviews in southeast Appalachia and New Mexico, so think about materials from places, they are not just far-flung in different continents they are far-flung in our own United States, so in case where none of us are able to get to, we don't know about these resources and so the benefits of having these digitization tools that we can document and preserve this kind of culture before it's lost.

Popular culture and magazines. This is a women's magazine from Dakar, Senegal that was published between 1964 and 1973. When you think of creating spaces for interpretation, when you think of documenting cultures and heritage traditions - These kinds of resources are just priceless, you have magazines being printed during

apartheid so it gives you a purview of what is happening on the ground to these individuals' communities, and again, it's a wealth of information that we can now go back and has been document and preserve for us to do research and to learn and to share information.

Digitization is also controversial, I don't know if anyone is familiar with the situation with Johnson publishing, they have some financial problems, John Johnson even if you don't know was the founder of Jet and Ebony magazine, and an abundance of African-American cultural history that was chronicled during the 1950s and beyond, and photographers Gordon Parks and Moneta Sleet and a host of others, to show African-American life and history during a time when the images were degradation, Jim Crow racism, and African American history and culture was not portrayed in the best light or ignored. And so, Jet magazine and Abbe magazine, if you wanted to anyone's house it was sitting problematically displayed on a coffee table, and splayed out in a fan like fashion where you could see the artists, popular musicians, entertainers, Hollywood celebrities, as well as editorials, and an uplifting depiction of African-American life and history. The Johnson publishing company ran into financial problems and they wanted to auction off this 4 million collection of historic photographs, and it was really a lot of debate because, who's going to own this, and what they didn't want was for the collection to be sold and dispersed to private hands and then it will just be scattered all over the place. What happened was Getty Institute and the Smithsonian and other entities stepped forward with the Ford foundation, they pooled resources and the collections were sold so now the collection is being maintained at the National African-American Museum in Washington DC

The Smithsonian and African-American Museum, again in talking about under-represented communities, I thought it was interesting they had on their website an opportunity for individuals to contact them with items to donate. Almost in the same fashion as Antiques Roadshow, Smithsonian went on the road and went to individual communities and groups and individuals brought their materials to be assessed and evaluated, and donate them. They have just millions and millions of artifacts and if you have the opportunity to go to the museum, it is five levels of everything you ever wanted to know about African-American history. The fact that these items are digitized, if you're not able to get to the museum, you can see, you can see these images that have been scanned because we now have the opportunity to crowd source and because the images are available through open access you can see Harriet Tubman's shawl, you can see slave items from South Carolina, you can see Oprah's studio; you can see sports memorabilia, household items, everything you could ever imagine, is available at this Museum. It is just one institution of many, the Smithsonian has 17 museums in the same fashion, the items are available for visually, if you are not able to go physically, you're able to visit these institutions and you can see exactly the value of cultural history and heritage.

The idea of Google art & culture is fascinating to me, the fact that you have open-source resources where Google has partnered with 2000 institutions, and you can take a tour in your living room or wherever you are, world's greatest museums and galleries. You have themes, from 80 different cultures and countries that you can explore, textiles, artifacts, music, all kinds of material culture. The fact that you can take a selfie with these artifacts, we all know, the dispute about individuals coming to museums and taking selfies and the pushback to that, well this is a remedy for that, the Google art and culture website, is funded and it is open resource and free, if you have the opportunity to look at their website it is a wonderful example of exactly what the power of digitization can do. The fact that you have for example these digital technologies from this high-resolution image that there are 3D virtual galleries, you can have touchscreen, multimedia retrieval, it is shrinking our cultural and social boundaries, so the barriers that used to exist because of access and travel has been done away. You no longer have to pay an entry fee, no longer have to travel and go anywhere to enjoy history and culture.

In thinking about all this, as you think about your own digitization project and ideas, I was thinking about some of the questions to consider, you should think about the uniqueness of your materials, what is it about your collection that makes it so amazing that you have to share it? And do these materials support your research? Are they good for instruction? Are they for scholars and students to learn? Does digitization fit into your organization's mission and strategic plan? Are these materials in need of preservation? Are there any legal issues? Is this project feasible? Do I have the equipment to do it enough storage, what is the format? Do I have adequate funding to I need to write a grant, is there something we can do in-house, do we have infrastructure, space, staffing? You think about that in terms of motives and rationale, and you think about answering those questions, this is doable because it serves and facilitates education research and enhances general public to cultural heritage, it democratizes its culture by decreasing social and cultural and geographic boundaries.

Visitor experiences are revolutionized, collections management policies are reassessed, preservation, if need be, is met. Outreach and engagement is achieved? These programs can be offered in foreign language like right now we have a presentation and we have an ASL interpreter, it can be more ADA compliant and accommodating. These real-time virtual object manipulations group interactivity's can be very insightful in terms of multimedia retrieval and virtual galleries.

Also, lastly it adds value to your collection.

Effective tools for telling your story, technically it is about accessibility. These digital copies, once scanned and preserved and nearly indestructible. Collections can be aggregated and shared and curated. They can be safely stored and in limited space, is collections that normally would be hidden and unavailable can now be showcased and highlighted. If you have limited gallery space, you can expand your virtual presence and make your collection broader by showing the availability in the digital realm.

These richer presentations, it has created a way to offer 3D visualization.

From economic standpoint I think that digitization offers untapped revenue in terms of their many artifacts that can't be photographed because of lighting issues or preservation issues but if they are digitized and rare, then the institution can possibly make an e-book or create a virtual tour and can be ticketed and very personal private retrospective of the collection. It can help with publicity and outreach and tourism. So, for those virtual visitors, if they are now coming to your location, maybe they will become in person visitors as well so increased visitor ship.

Just to think about how these multimedia tools can offer rich linear and nonlinear material so multiple voices can be heard, these collections are open and shareable, they are well thought of, well-designed, well-crafted, their audience centered, sustainable and scalable, evaluated and enhanced and on multiple platforms, so a very rich opportunity to engage and learn in ways that we didn't and couldn't in the past.

Think about project planning and your activities. Management, the expense, taking stock, and what resources do you have. For your pre-digitization process you want to think about your inventory, you want to think about serving and evaluating and prioritizing what exactly is in your collection. You can determine which items are of interest to your patrons, prioritize them according to criteria that will be used, you can prioritize them in terms of how the preservation would benefit the institution. You can think about intellectual property rights and copyright, and ownership in making sure you have proper provenance. You can determine which items can be safely scanned or exposed to light if need be.

You don't want to do any damage to fragile materials.

Staffing and resources you have to think about training, policies, software, recruitment, will you offer in-house staffing scanning, outsourcing, or hybrid approach? if you are going to use a vendor if you think about that in cost and time, and what your timeline is. Sure to establish a separate staffing plan to support digitization that is different from your staffing plan for your regular workflow. You have to think about how staff members will have to assume multiple rolls, that you need a project manager who will deal with goals and expectations and staffing and being a liaison between departments, creating a workplan and managing funds, writing grants if need be.

Curator in charge of caring for collections and displaying objects. Working with your IT department, who will do the database integration, who will write the scripts and programming? How will the objects be scanned and created and turned into usable files? If you're fortunate enough to have a committed preservation/conservation staff, let them help you determining which items can be digitized and photographed.

Lastly who will do the scanning? You need someone knowledgeable about photography, packing and shipping and handling, as well as just pushing the button and scanning these items.

To recap, collection grouping description because you know inventory your collection, do you have the ability to describe your materials? Do you know what they are? This will help you in terms of where are they physically located, preservation and conservation are always an issue, what are the conditions for digitization? What is the size of the collection? Will this collection grow and if so at what rate? What is the format of items and quantity that you are thinking about digitization? What is your timeline? What are the conditions, legal requirements and what funding you have available?

As always who is going to do the work? In addition to our staff, we have volunteers, interns, and students, who with proper training and supervision can be empowered to participate in digitization process. You have to do an assessment, let them tell you what their strengths are and what their capabilities are, what skills do they have, what are they able to do, and what training is needed?

Thinking about your workspace. Do you have at adequate natural lighting, you need supplemental lighting, are there supplies available, each space should be well lit and clean, your environment should be neutral and mat with limited reflectance to minimize glare. Sometimes we don't have the idea you'll place to do this work, but if you can try to find space that meets these conditions.

You don't want to scan items and photograph items and they are fuzzy, and you have to do them over, that just adds to the work.

I'm not going to completely get into the background of digitization project process because Lindsay and Elizabeth will talk more about this in workshops two and three, but in terms of formatting, you have to think about resolution, DPI, or PPI, pixels, dots, general rule of thumb the greater the resolution the better image quality, so average ideal resolution for printed images is between 300 and 600 dpi, protected documents 400 dpi, you have to think about posters and mats, 400 dpi, a lot of institutions have slides and negatives and those can be digitized, with 2000 and 4000 PPI. And have included some charts and capture information about how typically most museums use that scale in terms of formatting.

Metadata is so hotly contested in terms of digitization because it really is about the data of data. How is your collection described so it can be discoverable? There is nothing more challenging than doing this work, and you can't find it. No one knows where your collection is, it is housed in a way that you just can't get to it, so when you think about your standards, there are dozens of fields to use in terms of how you want to describe your collection, but think practically about your naming scheme, and it should be simple and not so complicated that your filename should follow a numerical scheme and it should be dated in a particular year, month, date format. Lots of resources about that available online.

Think also cost and how much does it cost? Cost of digitization projects can be costly, they can be lengthy and laborious, but they are considered an investment. They are an investment that can yield substantial benefits. They don't have to be expensive, a low-

cost midrange digitization project cost between 500 to \$5000, that could be a flatbed scanner and the digital camera and you can achieve the same effect with software, Photoshop and illustrator to highlight and enhance your images so monetary cost associated with digitization depend on equipment, staff, other projects will be outsourced or completed in-house, or whether you can do-it-yourself.

The biggest cost associated with digitization are selection, metadata coloration and general maintenance over time. If you think about, doing her inventory assessing collection, choose project that are meaningful in order to avoid investments beyond effort and expense versus result in profit.

I saw this interesting digitization cost calculator where you can actually put in the number of scans you have, and the staff who will be doing the work, and click save and continue and it will give you around general number per page, and you can give an estimate of how much this will cost you, there's a breakdown of processes to be performed, preparation, quality control, postprocessing and it gives you a general ballpark, not written in stone, costs will change and vary as the project continues but to give you an estimate of how large your collection how many items you have, how much work is required to do the work, and so you have an idea of what to ask for in terms of grants and fundraising and your sponsored institutions.

This is an exercise worksheet that you can identify the number of hours and how much per hour and it kind of gives you a breakdown of how you can gauge for yourself and do a budget before you actually start the project and start the work because, you don't want to start something that is going to be so insurmountable that you can complete or it will take so much of your time. You want to do something manageable, feasible, sustainable, and you will be able to maintain.

Costs, it doesn't have to be expensive, you have a choice of flatbed scanners, high-speed book scanners, slide scanners, 3D scanners, you have to think about storage costs and network tools, thankfully there are so many open source content management systems like all Omeka, reclaim hosting you can house and interface is interoperable with other programs like Omeka and WordPress and Skyler, it is story mapping, so many ways you can tell your story, through digitization using these open-source digital tools.

Lyrasis, they are an interesting organization they do a lot of innovation and learning in terms of content management systems, they are open-source, it's a membership service but they do offer committee programs. I learned of them years ago when there was the loaner program because there were so many institutions and will only one person working there so Lyrasis was really helpful in helping individuals navigate this idea, now we are embarking on this project and I'm all by myself, and I'm not alone. Archive space is one of the resources a lot of institutions use collection space, from what I understand, they are making innovations with it so museums use collection space, but also use the other program is past perfect software, if you use collection

space they are trying to get it so that collection space and archive space will communicate so museums can communicate archives and everyone will know what is in their collection and this is another great way to curate across institutions or across departments and a great way to aggregate collections.

They have been around since 1936 and they have over 1000 member libraries and academic institutions, public laborers, museums, archives in 28 countries. Their focus is committee supported open-source software, they have hosting services, and they also help with creating content and acquisition. They also consult and have training programs, they have courses, it's a really really interesting organization and I believe they are based out of Atlanta.

If you think that this in terms of post-capture process, you have scanned your items, you have these archival Masters in TIFF with raw data, can edit these images, in your files, organize them in a desired system, you can edit your images with illustrator, bridge, Photoshop, you can upload and stitch them into PDF programs like Adobe Acrobat, you can save them in your preferred file format, JPEG, TIF, PNG, ingest them into a repository and you verify the quality recaptures, you have to make sure the images are distinct and crisp so when you are zooming and they are not blurry or interesting washable.

I just include a checklist of items you should think about, as you are thinking about these projects do you know why you wanted to digitize? Do you have a clear understanding of the benefits of what you offer and to whom they will be offered? Do you have a clear understanding of the needs of your users? Do you understand metadata? Have you assessed the conditions of the materials for conversion? Are they copyrighted? Do you have permission, is that going to be an issue? Do you have a plan? Have you evaluated the conditions of your materials? The physical size, do you have resources and skilled guides to help you with your workflow and naming convention? Do you have the required metadata? Do you have a staff to scan these materials? Do you have proper equipment, scanners monitors capturing and editing software? Is it calibrated? Who is going to do the work? Have you had the opportunity to review your images for quality? In the aftereffect of testing and refining, making sure the collection doesn't have inaccuracies and complete that you can test your links and make sure any necessary changes that need to be made before codes live? And you can provide these links on your website so when all this is not wanted done, when all this work is completed, you still have to think about regular maintenance and updating schedules of how this maintenance will be performed? Sort of pros and cons of digitization? It all sounds like a win-win, in terms of inventory, you now know what you have in your collection and the one thing about storage is sometimes distort and you just forget about it, and you forget what you have few forget all these things that you're keeping for safekeeping, is kept so safely that he forgot what he has. The advantages are making these materials accessible in your sharing the content and sharing knowledge and you are engaging with broader audiences. Your created metadata, so it

is well described your creating new users and helping them with accessibility. If preservation is an issue, you have adjusted because you have conserved the items and they are now undergone extensive repair and they are saved and kept for future reference in future use. There are some limitations, sometimes the optical characteristics recognition software is an issue, that requires additional training information, the cost sometimes be prohibitive in terms of equipment and storage and software and hardware, sometimes the training and expertise doesn't exist. You don't have that core of staffers or volunteers that can take on such a hefty project. It's something to keep in mind if you think yes, it is easy and everybody is doing it, you just really want to be thoughtful as you plan to do this type of project.

Post digitization, we think about assessment and evaluation, management and preservation, access to end-users, that is our logical. Inclusivity, creativity, empowerment, reciprocity, trust and collaboration. These are all important, just personal and intellectual concepts that make education and knowledge valuable. What we want to do as institutions in keeping with our mission statements we want to foster a shared authority. We want to amplify our users and peoples' voices by exhibiting history and artifacts that tell stories and resonate at home and abroad. We want to provide a platform for inclusive idea sharing and committee action that inspires sustained civic engagement.

In closing, don't worry, you're not alone. Be flexible, be inspired, be comfortable making mistakes, and no there is a wealth of resources to help you with digitization project.

FADGI, it is the most seminal resource about how to do these projects, National Archives has tons of resources, Library Of Congress has a very engaged and informative digital preservation website, the Canadian Heritage Information or, the Council of Libraries and Information Resources, Digital Library Foundation, and a lot of these resources sustainable heritage network to work with in digital cost cultures and committees, they are available, they offer classes webinars, seminars, anything to help you to engage in digitization and digital practices.

With that being said I think is so much for attending my session and for watching. I again am here to have any closing remarks and questions that you might have and hopefully I can answer for you, and I will stop there. My contact information, my name is Rhonda Jones and my contact information in my email rdjones3@uncg.edu terms of phone number just getting a new phone system so that is a general phone number for Jackson library, but we are all still mostly some of us working remotely as I am, so it is always best to send me an email if you want to talk further.

I thank you for being a captive audience, it has been an amazing opportunity to participate in it look forward to taking any questions and speaking with you. Thank you very much

>> Averie: Thank you Doctor Jones that was a great presentation and a wonderful beginner technical workshop showing us all the skills resources and tools you will need to get this project going.

Who would've known as a digital programs calculator to help you out with your efforts.

We have quite a few questions and we will try to get through as many as we can for those of you missed sure to check out the forum after the presentation concludes, so starting off, you mentioned quite a few platforms out there, such as Content DM, past perfect, what platforms are out there and how do they differ and compare and how do you determine what will be best for your organization?

>> Rhonda Jones: That's a very good question, it is really trial and error, and you really have to test a lot of these programs to see exactly what they can do for you, and we at UNCG, we use Archive Space, for our largest store to use Islandora and we recently migrated from Content DM and we are still working out the kinks, we are all trying to figure it out, the industry doesn't have the resources, Omeka, or Mercato, they are free you don't get the bells and whistles but many of these sites are built on WordPress and archives so they are accessible and if you have someone these students are amazing, with the plug-ins they can help you navigate all the digital technologies you need so it's amazing to think about how far we've come in digitization process. How everything was so flat and linear and now we can see three-dimensional objects and is, give panoramic images that you can assess and look at objects and you can turn, so it is really trial and error, I'm not an expert am only worked with two or three different programs and archive space, and content DM, which is now a dinosaur. Back then content DM was all the rage.

>> It sounds like there's a lot of options to choose from, so in kind of a shift as you work at your digitization project, what are ways that people can make these projects personal, what are ways you can approach storytelling through digitization efforts, and how do you mix that strategy and creativity without losing sight of the artwork

>> Rhonda Jones: That very good question because you have so many individuals that are becoming their own historians, becoming their own personal archivist, that is really what I'm passionate about, I'm trying to help them find me and I'm trying to find them because a lot of institutions, because you have a program like the hidden collections and there are grants available to digitize these resources that have been languishing in the attic or under the bed somewhere, these grants have made these collections digitizing, it's been possible, so if you're not fortunate enough to write a grant like that, you can go as universities we try to outreach as public library's, we try to outreach and have community days, we host visuals and invite them to come and bring materials and

artifacts and we will scan them for you. It's also an issue of trust, I don't want to give my things away, I don't know, do I trust you, so all that is diminished, so you're seeing the process and seeing within a short out of time your images in your correspondence has been scanned and digitized and is available and uploaded for all the words of C and share. And it's really about excess ability.

I'm so passionate about this work, Passionate about helping people document their own selves and finding a place for themselves in history. For so long so many people walked around thinking, I'm not special, I haven't contributed or done anything, and maybe you weren't the first or only, but maybe you were in your neighborhood, maybe you were in your family, don't think about from a large national or international scale, global scale, I'm not a prominent individual, but you are. It is really empowering to see the after fact of how you can use storyline to tell the story of someone who migrated from the rural South to the urban self to the urban North, and you can use maps and you can use oral history and all these interfaces can combine into a website where you have an offering of all these different platforms that you hear audio, see images, it is textual.

I'm really excited there are so many free programs available.

>> Averie: It's a nice way to see how you can involve the community in the process, and be in the process as you do it. It sounds like it involved evolves over time and is continuous.

Question is how can we best use digitization to monetize our collections? How can you make that work?

>> Rhonda Jones: We think about in terms of monetization, is how we keep our doors open, everything we do as a business, and to think you can offer programs through platforms that you have users subscribe to, they can be, have a monthly subscription to digital content, you can produce digital magazines and digital publications, you can produce e-books that are downloadable. A lot of organizations are concerned about the cost of that and how the challenges of open access, they have loss of control over images or they are losing profit from cost management and reproduction, but defined in many cases, the numbers of people not adhering to copyright standards is very low, and the benefits of what you can do in terms of ticketing and having private selected, you can for example sell tickets to van Gogh and curated across 17 different institutions, that is so rare, we are so excited when a collection comes together in full, if you are not able to get to that institution you can still benefit from that event, and you can sell e-tickets, you can sell all kinds of merchandise, you can have an e-commerce store where items, it's a very select part of your collection that can make a great mug or T-shirt, or canvas tote bag, buttons. So amazing, you can walk around and think about the merch produce from all this in the commercialization of it all.

>> This brings about, leading to our next question for little bit which I think is really interesting, and perhaps plays into the monetization part a little bit, how do you think about born digital collections, things that aren't analog to begin with and how do you make those work how to make them accessible in a physical space as well as in the digital space? Essentially working with two spaces, and making that available to all? How do we do that and how do we make that a reality?

>> Rhonda Jones: These are such excellent questions. Such excellent questions, I teach oral history, and the think about oral history going digital. SoundCloud, it was amazing that my students were uploading to SoundCloud and sharing and editing and it was, they were creating a personal archive of all this information so again, every person is able to be his or her and owns historian, the keeper of the story, you have so many resources on iTunes, and a plethora of formats and wave files, there's a time when you couldn't drag and drop, think how far we have come with dragging and dropping, when you had these interfaces that did not communicate, and now androids and iOS systems are compatible. That didn't happen five years ago, three years ago. Now you can get apps, it is revolutionized digital technologies and the way we are able to access information.

>> Averie: Our next question, more about the strategy of this, why does the uniqueness of the collection as you mentioned earlier in your presentation, matter as far as rationalizing what gets digitized first, is it just a way to prioritize or is it something else?

>> Rhonda Jones: It is accommodation. The struggle we have is, do you digitize something that is unique or do you digitize something to just process it? Every time we are making hard choices about what about these materials, for example if there is a research or sometimes just a faculty member comes down and says I heard about this collection, and then that becomes a priority, so who is going to use it

What is who is our user going to be how will they benefit from this material,

And that digitization is subjective to the same type of questions and how useful and how valuable this is going to be our user.

>> I think that is a great point to end and because I know we are close to the end of our time and we still have a couple more questions but I will encourage you to perhaps log into the form and answer those for some of our folks, lots of great questions there.

>> Rhonda Jones: I'm so glad thank you for them and I really appreciate, it's nice to talk people who really are passionate and want to do this type of work because I know so many people who think I am a traditional archivist I don't want to talk about digitization, it's always nice to talk about people who are forward thinking and innovative. I'm amazed at when information is available, and you can look about it in the middle the night, look at it as many times as you like, download it, you can save it, you can share, it is amazing. There is no hoarding,

>> It is truly amazing what content is out there and how much.

>> There is so much.

>> Averie: Any final remarks Dr. Jones? This has been a fabulous presentation

>> Rhonda Jones: This has been a wonderful opportunity for me, I have learned so much as well, I hope it has been educational for all of you because as I was going through preparing my slides, I was saying my goodness, there's so much I didn't talk about so please, I apologize if there's something you think she didn't cover this or cover that, I had less than 40 minutes I tried to get in the main points really what I think it's a good start of a discussion, Lindsay and Elizabeth will have two more workshops and they will go toward detail about the actual processing and work of digitization. To understand, I wanted to convey the why, why, how did I come to work, why is it special to me how do I take it is useful in terms of outreach and engagement and instruction.

>> And thank you so much again Dr. Jones

>> Rhonda Jones: Thank you for inviting me this has been wonderful

>> And thank you all to our viewers for attending the first technical workshop of our managing digitization projects module. After each module this is a reminder, all videos will be available on a website as well as a complete toolkit of resources provided by all of our presenters. If you'd like the toolkit pre-broadcast, we ask you sign up ahead of time on our event right website and you can access those links to our museum hub website itself. Be sure to sign up for next week's webinar and the toolkit will be emailed to you ahead of time. You can also review past webinars on our website as well through our learned tab and click on past webinars.

Final housekeeping notice, please remember to visit the forum on our website to ask more of your questions and get answers as you mentioned student technology fellow or member of our community will answer you. Be sure to follow us in social media to stay aware of future programs and links will be provided in the chat for those and please remember to complete the post event satisfaction survey, your feedback is very important to us and informs the work we do here at the Digital Empowerment Project, and lastly be sure to join us next week for technical workshop number two which will be our intermediate level, how to build a digitization project which will be held on Tuesday, June 22, 2021, 11 AM Pacific and 2 PM Eastern time. Our presenter will be Lindsey Richardson, owner of Museum Person.

thank you all joining us for today's presentation, and we hope you have a wonderful rest of the week and we hope to see you next week. Take care!