Consortium of Digital Resources for Teaching & Research

My Title: Making the Invisible Visible: And Then What?

Shared Shelf to colleges: a digital repository for images, video and audio – born print or born digital – SS is part of Artstor
Collaborative Brainchild of Richard Ekman, president of CIC, who has done so much for liberal arts colleges in heading this organization since 2000

James Shulman, former president of Artstor
Barbara Hetrick, senior advisor at CIC

Mellon Foundation: $2,200,000. Grant Spring 2015

This Mellon Grant offered free subscriptions to Shared Shelf, a media management solution that enables institutions to upload, catalog, and share their digital collections." Resources at these 42 colleges again included documents, images, maps, audio and video recordings.
42 colleges across the country: primarily on the east coast and two in the Pacific NW. I like this map because it shows the distances among and between these colleges.

Wide range of institutions in terms of resources: both fiscal and human. From UPS to St Thomas U in southern Florida

A few already had digital repositories: Linfield, Gettysburg, U of Puget Sound. Most had nothing.

Looking for a solution not just for images but for audio, video, print based and born digital.

Collections are not only art-based: range of disciplines from Biology to Theatre to Wine Studies to History to Street Art to Architecture
This redefinition of information literacy expands the scope of generally understood information competencies and places a particular emphasis on producing and sharing information in participatory digital environments. Students work with these collections; they often build these collections, with the direction of librarians and faculty, in class and outside of class.
Tuskegee University Archives release historic audio recordings of Martin Luther King, Jr. and more on February 10th of 2017

**The Martin Luther King, Jr. Audio:** This audio recording preserves a historic July 2, 1957 mass meeting called by the Tuskegee Civic Association (TCA) in the second month of the Tuskegee Boycott and Crusade for Citizenship.

As I talk, there will be slides representing some of the 42 institutions’ collections. Tuskeegee: one of my favorite collections I’m going to start speaking while images scroll across the background: This one of my favorite collections from Tuskeegee: Its archives housed invisible audio recordings of speeches given at Tuskeegee in the late 1960s that no one had listened to since then.
The Muhammad Ali Audio: On November 23, 1966, the Tuskegee Institute SGA brought the Heavyweight Champion of the World, Muhammad Ali, as part of his college speaking tour.

Shared Shelf is part of Artstor, an image database that features a wide range of images from museums, libraries, archives, scholars and artists in one place, one repository. It is considered the most comprehensive image resource available for use. It has some excellent teaching tools, such as the ability to zoom in on images, turn them around, exploring detail that Shared Shelf does not provide. 28 of our consortium has ArtStor.

The draw: the Mellon Grant allowed these 42 colleges to subscribe to Shared Shelf for free during the first two years.
After that institutions pay 50% of cost (varies per institution depending upon FTE and size of collection(s)) for years 3 & 4.

These schools seized this opportunity to create a digital repository and saw a benefit to work with faculty in revealing these hidden, invisible collections. Some were also motivated by the partnership with the Digital Public Library of America. All colleges were required to propose a team consisting of a librarian and/or an archivist, a faculty member and a dean or associate dean.

We have had several webinars over the past two years and we have met twice F2F in DC for a workshop. Our final workshop F2F will happen in September. The webinars have focused upon how to use SS, how to create an Omeka site, how to think about assessing this project. Our workshop last September focused more upon how faculty are using these collections in the classroom.
UPS images from its theatre collection.

Here’s another collection from the U of Puget Sound: a wide variety of images from the theatre arts department that comprises documents such as set models to learn about design concepts, or photos of the production of angels in America that have been used in a seminar to learn about the 1980s, AIDS and identity.

The librarian at UPS has collaborated for years with the theatre arts faculty to integrate information fluency competencies into the departmental curriculum. This librarian, Lori Ricigliano, works with the department as a dramaturg. This collection documents the process of putting on a play, from conception through production.
Set design

A Tech Class reviewed set models to learn about design concepts.
Costumes for A Streetcar Named Desire  Innovative work by a student:

A summer research grant last summer was awarded to a graduating theatre major who was instrumental in expanding this collection of images by adding metadata, assisting with photo shoots, conducting research, editing images for best quality. More on the opportunity collections like this offer for students, either in class, as interns, or as student workers in the archives or special collections.

The overall objectives of this CIC grant were three:

To improve teaching and leaning at these colleges
To allow faculty members at small institutions to collaborate on both scholarship and teaching through the use of these collections – collaboration within their colleges and with other colleges within this consortium

To make use of digital images in research and instruction more cost effective
The University of Saint Mary in Kansas has been one of our institutions that has plunged into this grant. They have a 10,000 item Lincoln collection. (lock of hair)

At U of Saint Mary, starting in the fall of 2017, First Year Experience Honors students will learn the skills to complete a digital exhibit project in WordPress using SS. This project will include selection and development of a topic, basic research skills, exhibition development (themes and stylistic features), wireframes and copyright. Students will have to think about: the purpose of the exhibit, the story that they want to tell, who their audience might be, what primary and secondary sources are relevant, where these sources are coming from (copyright).
USM Bernard H. Hall Abraham Lincoln Portrait Collection

U of Saint Mary, a small school in Kansas, has a Lincoln collection, including, purportedly, a lock of his hair. Has a DNA analysis been done? I don’t know.

My role within this consortium: communication with all 42 schools, delivering webinars with Shared Shelf on many topics: the first year the webinars focused on the technicalities of getting started. That first year most of our consortial members had an intense learning curve in terms of learning how to digitize, organize, meta tag collection according to basic archival protocols and so forth. Some institutions did not even have the capability of digitizing before this grant. During this past year we had webinars on more sophisticated use of SS, teaching faculty how to create
and manage collections, and assessment of our projects so that we can have an idea if we’re meeting our objectives. We have also had two workshops in DC for the past 2 Septembers and will have a 3rd, final workshop this September. These workshops have been valuable for cementing relationships between and among the teams from each college: faculty and librarians and usually a dean.

Also I communicate constantly with Shared Shelf and with CIC to make sure we’re all on the same page about this project. What’s working; what is not.
Muhlenberg College: Navy V-12 and V-5 World War II Photograph Collection
V-12 student caroling.
Muhlenberg College; photographer unknown
Date Created: 1943-1946

Many schools have taken advantage of this project to digitize institutional archives. These images are interesting and popular among alumni, used for marketing and for special events on campus. These collections made visible and add unanticipated value to the campus/to other departments.

Muhlenberg librarians collaborated with a professor in the religious studies department in a first year seminar on the power of maps. The librarian and faculty member created a worksheet on which students could record information from
their examination of the maps and then input that meta data into Shared Shelf. In the next class, the students will create an exhibit on Omeka.
Muhlenberg College: Navy V-12 and V-5 World War II Photograph Collection
Christening the S.S. "Muhlenberg Victory".
Muhlenberg College; photographer unknown
Date Created: 1945-07-09
Work Type: Family: Naticidae; Phylum: Mollusca; Class: Gastropoda; Order: Neotaenioglossa; Genus: Neverita;

Wheaton College in Massachusetts: this amazing shell collection: 3500 specimens owned by the Biology Department. Many faculty have personal collections; faculty in departments have invisible yet important collections. This faculty member at Wheaton did not use these physical specimens in the classroom as much as he wanted to because of the fragility of these items and because of the labor-intensive process of displaying them. Digitizing this collections adds to its accessibility across campus and with the larger academic community.

Students can touch or study these specimens that are now digitized.
Work Type: Family: Stromidae; Phylum: Mollusca; Class: Gastropoda; Order: Littorinimorpha; Genus: Lambis;
Work Type: Family: Strongylocentrotidae; Phylum: Echinodermata; Class: Echinoidea; Order: Echinoida; Genus: Strongylocentrotus;
Work Type: Family: Trochidae; Phylum: Mollusca; Class: Gastropoda; Order: Archaeogastropoda; Genus: Clanculus;
Caldwell University in New Jersey uses Shared Shelf to document student service engagement with more than 1,000 images. Mission trips to Belize and various service projects. The college is promoting these service opportunities in its marketing and admissions process.
Two Moravian faculty have assigned students to use images in the digital collection: one class used images as inspiration for writing poetry. Another has a psychology class focused upon the psychology of women use these collections.
These photos have spurred an exhibit on campus, promotion of the college outside of the college, some were selected for permanent display in buildings across campus. Alumni are particularly interested. Alumni are often an opportunity for gifts for the college.
St Lawrence University in upstate New York:

An amazing Street Art Graphics collection: students in one class on Global Questions, Local Activism, analyzed stickers and made their own. In another class, students discussed the use of printed and hand-drawn ephemera as a form of protest and propaganda.

Collection includes stickers from Germany and has added to the college’s relationship with a sticker museum in Berlin. And there will be a gallery exhibit about the International Language of Stickers this spring at the gallery on campus. Interesting collaboration at St Lawrence between the library and the gallery. Other schools in the consortium have strengthened working relationships with museums and galleries on campus.
This Street Art Graphics digital archive ranked #1 as the most-used open-access collection in the CIC Consortium.
РАЗВЕ ЭТО ВЕЛИКАН?
(Ха-ха-ха!)

ЭТО ПРОСТО ТАРАКАН!
(Ха-ха-ха!)
The Capitalist's heart is in his pocketbook, and he uses the spade over you so he can wear a red cap. By organizing right we can give him a black club with which to earn an honest living.
Bennington College Student Standing in Flood Water
Carolyn Crossett Rowland (American photographer, 1916-2012)
North Bennington, Vermont
1936

Used by students in a history class (local flood in 1938) to talk about concepts of documentary process and disaster imagery.
Portrait of Ansel Adams
Carolyn Crossett Rowland (American photographer, 1916-2012)
1941
Pink vase sponge

285 images uploaded: Red Sea, Trinidad, and Key Largo

Another faculty-owned collection now available for students at Martin Methodist and through the SS shared collection.

Students in biology courses can view preserved specimens of marine animals. Students are amazed at the vivid colors in SS compared with the actual preserved specimens. Using SS has helped students studying invertebrates to become more familiar with phyla. Students are more easily able to learn the correct protocol for writing the scientific names of species to using the marine collection. Faculty are using this collection. Also used in recruiting on student visit days by Biology faculty. Again this was a faculty’s collection now
made visible.
Two band anenome fish

This is ART
Bearded Fireworm

This is ART
At Albright College, the library was given:

Holocaust collection given by the family of a Holocaust survivor. Many of these items were donated 15 years ago but rarely used. Used in presentations at local schools. The college is working on how to use this collection in the classroom.
Albright College Yashek Holocaust Collection
Identification Card for Ex-Political Prisoners
Committee of Political Prisoners
Unknown
Here is the link to Pat Vail’s letters, etc. in Shared Shelf Commons
The Student Voice 1964-08-12

Wilson College

Pat Vail, alumna class of 1963, spent the summer of 1964 in Mississippi during the Mississippi Freedom Project. This collection has her letters to her family, as well as SNCC newsletters, and photographs. This collection will be used starting fall 2017 in the first Year Seminar class. This class includes a unit on social justice.
Pat Vail in Greenville, Mississippi 1964-1965
Example from our art collection: 7me Exposition du Salon des 100 (Decembre 1894), Cazals, F.-M., 1896, chromolithograph, 31.5 cm x 20 cm, Maitres de l'Affiche (Plate #015), issue 4, March 1896 Originally published Paris, Bourgerie, 1894
Daniella Snyder ’18 - [we are attaching an image of Daniella with her map and her project on the screen behind her]
http://daniellasnyder.sites.gettysburg.edu/maps_as_art/

Students created a digital scholarship project entitled “Atlantic World: Year of Food” that used these maps as the foundation for research and visual discussions on food production, distribution, and consumption in the Atlantic. **This student spent the summer of 2016 as a Mellon Scholar to create a digital scholarship project on rare maps as art works. She was an English and art history major who worked with art history faculty to research the decorative border on the Willem Blaeu map pictured above. She also gave a lecture on campus.**

Incorporating these collections into the classroom has been
slowly growing within this consortium. The workshops in the fall have helped galvanize the faculty, deans and librarians and/or archivists who participate each September as they hear from other faculty and librarians about how to use these digital collections in the classroom. Deep collaboration takes time and intentionality. Students can learn all a lot as they participate in understanding what a particular object is, decipher its meaning, and how to meta tag it within Shared Shelf so that others from around the world can find it and use it.
Presbyterian College, a former mill town in SC
Clips include Audio (set to auto play)

At Presbyterian College, students have participated in interviewing older residents of Clinton, SC, a former mill town. The mill was the town, or, the town was the mill. Students interview residents who are white and African American and thus their personal histories are documented in this formerly segregated town emblematic of the once thriving local industry of making cloth. **There are now 47 narratives accessible and some have been put on Story Corps. The library has also digitized the mill company newspaper, which was published monthly from 1952-1984. A history professor is teaching a course now called Textile Baseball** Oral history which will include consideration of the mill town living conditions and working
environment. These collections have also been used by students in a Theatre for Social Change course this spring in order for students to create a mill-themed original play that will be performed late this month.
Presbyterian College, a former mill town in SC

Clips include Audio (set to auto play)

The library director at Presbyterian reports that it is an uphill battle to get faculty to change their teaching approaches to incorporate this primary material. Sustainable collaboration is tough. It’s even more tough at small schools where faculty and staff in the library/archives are often pulled to other leadership roles. This collaboration takes persistence and belief that this will make a difference for students, faculty and the larger community in the south and the rest of this country.
The Painted Grave Stelai of Demetrias Pagasai collection showcases images of and contextual information on Greek stelai from the Hellenistic period, including works where the colored paintings on the stelai have been unusually well-preserved. The physical stelai are currently housed in the Athanasakeion Archaeological Museum of Volos.

Archidike—
Description: This is probably one of the best stele examples from the collection (we use a detail of the painting on the stele as our collection image). We have 20 views of this particular work, including full-views and details.

Last September, a faculty member from Hollins who teaches in the Classics Department. I tried to bring her here to speak but alas she’s on sabbatical in Greece this semester. She gave
a powerful demonstration of how she uses these images to teach these examples of ancient buildings and art. Because of Artstor she can zoom in and relish details for her students.
From English 102 Sample Essays collection used as a teaching tool in the classroom:
http://sscommons.org/openlibrary/secure/ViewImages?id=4jEkdDEkKTc6S0Y6fz95R3BOMXgjd1t6eil%3D&userId=gDFB&zoomparams=

Limestone College: another way some are using SS. Limestone’s project is to display faculty and student work including presentations, creative works and research papers. The goals: not only to highlight Limestone’s creative and academic talents, but to promote a collaborative exchange of ideas within and across disciplines, and to encourage use of these student/faculty works for teaching and learning. Selected student essays in an English class for 1st year students. Students writing for a larger audience than the professor changes the way many students perceive their
work. Instead of using a textbook, this faculty person is using actual student work from her classes. She thinks that this may inspire her students to think more about their writing.
Susan This is the note from the email for this and the following slide. -Michael

From the Digital Silk Road Project
Note that these are not to be published or shared beyond your presentation for project example as rights below to the student photographer and not the college. Links are below and I also included screen shot of the catalog record. **Students uploaded to Shared Shelf the images they took during their January Term study aboard experience in China. The prior semester they took a course on the Silk Road and gathered publicly available images for their projects. They then used the class curated image database in Shared Shelf to select images (both by others with Creative Commons licensing and their own images) to create their digital projects. Shared Shelf urls served as their stable images**
links. The faculty leading the project presented this as something that could then be repeated so that students in future years can draw from and build upon the Silk Road Shared Shelf image project.
McCorkle, James from 1963 Yearbook found on Guilford College website
(http://library.guilford.edu/c.php?g=536345&p=3671032)

Notes from email for the audio file:
From the Guilford Oral History Collections:
Selected interview from "Guilford's Integration: 1962 Before and After, An Oral History" Project
Note that these links are to the audio. When viewing the full project, PDF transcripts appear as the record adjacent to the appropriate audio file. Audio file thumbnails are images of the individuals from their time as students (taken from yearbook images in most cases). Three classes thus far have made direct use of these interviews by including class assignments requiring them to select an interview to focus on as a central primary source for a paper. Student
employees and undergraduate interns participated in the original interviews, created the abstract descriptions and transcripts and participated in creation of the Shared Shelf project.
I have talked about several of these collections now and how some faculty/librarians are using the images in the classroom.

Linfield College, in the middle of the Willamette Valley, an area prominent in its production of pinot noir, trains its archives students to do a wide variety of work in processing its collections. We have one of two wine archives in the USA. The other is at Cornell University. We make better wine in the Willamette Valley, imho.

This is a relatively recent project (I'll tell more about its inception on Saturday). We only started 6 years ago when one of our “wine pioneers” Susan Sokol Blosser (whose wine is sold all over the USA) approached our president about setting up a wine archive. We have grown wine here only
since the 1960s. Susan was a history major at Stanford and after graduation, worked at an archives in NC for a year. She kept spectacular records.

This photo is of two other wine pioneers out in Oregon: Dick Erath (a photographer who studied with Ansel Adams and who made his money in engineering) and Dick Ponzi, another former engineer.
Phil de Vito, Oregon’s first master sommelier. We have his entire collection.

They learn how to work with old, crumbling, disorganized photos. They learn how to digitize
They learn preservation techniques
They learn how to handle dirty, yucky, moldy documents
More importantly, they learn how to decipher them.

Our work study students have a deep experiential learning job in our archives. I asked them what they learn:

They learn to clean, organize, rehouse collections and how to create finding aids.
They learn to scan and input meta data.
They learn how to prepare for an interview (our archivist
and students have done at least 50 interviews of wine makers and other people in the industry) – they learn to research these wine people so that they can ask good questions.

They learn how to interview and how to edit video.

They learn how to present about this at meetings and conference.

They learn the power of storytelling.
They learn how to research, analyze and write about online content and they learn about related materials in order to place the Oregon Wine History Archives within context.

An older photo of some of the pioneers.

They learn how to prepare exhibits both online and at museums – an exhibit at the Oregon Historical Society two years ago –

They learn how to facilitate and aid researchers in their requests for information. Wine historian from Bordeaux, France; the James Beard Foundation to honor Nick.
They learn how to communicate professionally with college faculty, students, researchers and collection donors. Each year one of our students, at least, goes on to a graduate program in archival studies, just as several of our reference desk students go on to a masters program in library science (again, an unintended consequence).

The collection is intertwined regionally with the Oregon Wine Board, with potential donors (Dick Erath funds one of the student position each year; the student meets and works with Dick several times a year). And now Linfield has started a wine studies minor and is working on a major. Many alumni, including my daughter, work in the industry. Lots of connections, a Difference or rather a Distinction.
Many of the schools participating in this consortium can point to the value of making these invisible collections visible. Some are still debating how wide an audience they want. Many are working hard to integrate these collections into the classroom. We still need to see more collaboration across the consortium as faculty could take advantage of these different collections. Deep collaboration takes time, consistent staffing, and the will to make this work. How to carve out time.

The other aspect of these projects which is fascinating is students now create work for a potentially large audience. Students are creators of knowledge that can be shared, globally perhaps. How does that change our teaching strategies? Incorporating student work in our classes and in our work adds a new lens to both the complexity of teaching
and learning and a “juiceness” as Amy Collier, associate dean of digital learning at Middlebury says. If we have students doing this process kind of work in our classes, what might we have to let go of as we think of knowledge acquisition, aka, learning outcomes?

How do we work more on this new idea of students as knowledge producers? How does this change the concept of expertise, as embodied in our faculty, and the teaching/learning process?