b i s m c s
media production workshop

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digital publication & collaboration:
diy music scenes in the puget sound

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Hello! Welcome to
"Digital Publication and Collaboration:
Do-It-Yourself Music Cultures"

This course is an introduction to collaboratively composing, collecting, and curating digital content using multi-authored, web-based platforms. As a class, we will collectively use the Omeka platform to develop online exhibits of media assets (such as digital video, audio, and images). Rather than writing only individual essays or producing work independently, we will **collaboratively develop our own exhibit**. This collaboration will require students to determine their own roles and responsibilities as the project develops. Such roles involve web design, content and metadata management, outreach, interpretation, and media production. No previous experience in any of these domains will be assumed, and I will encourage students to develop competencies in areas new to them.

Of course, the project necessitates both a context and some content. To that end, we will be in conversation with our partners in the Puget Sound region (and beyond), specifically musicians who are (or were) somehow involved in **"do-it-yourself" (DIY) scenes**. At its core, a term like "DIY" is highly subject to debate. Why does DIY matter today, especially when so many things are composed digitally? What does it mean in the first place? What is "done," how, and for whom? How is "DIY" motivated? And to what effects on people's perceptions of local culture? With the UW's "Crocodile Cafe Collection" as our focus, we'll unpack these questions with our community partners, who will converse with the class and present their differing perspectives and artifacts. Students will be expected to work with our partners to digitize existing materials (e.g., print texts and analog recordings), conduct interviews, and research the region for assets that could be included (with consent) in the exhibit. In so doing, we will learn more about the politics, aesthetics, and histories of DIY music cultures and do our best to represent the complex and often contentious diversity of that spectrum on the web.

There is no textbook for the course, and most of the **course material will be provided by our community partners**. I will supplement this material with some example digital exhibits that may serve as influences, as well as texts that will provide us with some case studies and theories related to DIY.

The Learning Outcomes

By the quarter's end, you should:

- Develop competencies in **online project management and collaboration** using Omeka as the primary platform for collecting and curating media assets (including digital images, video, and audio).
- Demonstrate a project-specific awareness of how to **compose with multiple media** (e.g., video, audio, and text) that engage various modalities (e.g., watching, reading, and listening) and audiences (e.g., academics and enthusiasts).
- Articulate how the **design of web-based content influences people's interpretations** of and access to it and explain why the project should be digital in the first place.
- In groups, create an online exhibit consisting of **at least twenty media assets**, determine whether it should be published on the web, and develop a post-quarter sustainability plan for it.
- Individually and in writing, **document changes** made to the project, reflect on contributions made to it, and identify what was learned, what could be done differently, and what future contributors need to consider.
- Learn more about "do-it-yourself" cultures in the Puget Sound region and elsewhere, not to mention the multiple valences of DIY, and articulate **how (if at all) those cultures should be represented** through an online exhibit.

These six learning outcomes for the course resonate with the four core learning outcomes for undergraduates in Interdisciplinary Arts and Sciences (IAS):

- Critical thinking,
- Collaboration and shared leadership,
- Interdisciplinary research, and
- Writing and presentation.

For more details on the IAS learning objectives, please see http://www.uwb.edu/ias/iasdegreeportfolio/learningobjectives. I am happy to further discuss the objectives with you.

Also note that the IAS learning objectives are developed and documented through the IAS degree portfolio process, a process that begins with the program core course and concludes with the portfolio capstone course. For that reason, it is recommended that you retain all work from this course (with comments from me and your peers) for that final portfolio. No worries: throughout the course I will remind you to document, save, and "version" your work. That way, it should be easy to translate or transfer into your IAS portfolio.

Prerequisites

There are **no prerequisites** for this course. I assume no previous familiarity with digital media or Omeka. I also welcome students from a broad range of backgrounds, with a variety of educational and professional investments. At any point during the course, please feel free to ask about, or make recommendations for, how the course may be best configured with your educational and professional trajectories. The project-based approach of the course should be amenable to such configurations.

That said, to do well in the course, you should be able to **blend the production of digital media with cultural theory** (especially theories of representation). In other words, the course material (not to mention my teaching style) generally resists the notion that technical questions and practices are distinct from intellectual ones. For more, see below.

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A Few Disclaimers

As a media production workshop, this course will:

- Not rely heavily on lecture,
- Require you to collaborate often in small groups,
- Include **frequent presentations** in front of the class, and
- Ask you to be a **self-starter**, tinkering and experimenting with software, platforms, and interfaces that may be unfamiliar to you.

Materials, Software, and Platforms

For this course, you will need:

- Paper, pen, or mobile technology for in-class writing assignments and note-taking,
- An active UWB e-mail account, and
- Access to the Internet and a computer (with sound/speakers).

During class, I will also facilitate workshops on some, if not all, of the following:

- **Audacity**, an editor for recording and mixing digital audio,
- **Final Cut Pro**, for video editing,
- **Omeka**, the collection / exhibit platform,
- **Photoshop**, for graphics editing,
- **Pro Tools**, a digital audio workstation, and
- **WordPress**, a blogging platform.

The use of these will come at no expense to you; however, you will be expected to become competent in them when necessary. If you are already familiar with or competent in them, then I will ask that you help others learn to use them. I may also ask you to co-facilitate workshops (or "modules") with me.

The Digital Media Lab

Each of our meetings will occur in the STF-funded Digital Media Lab 121 (located in UW2-121), which is equipped with 24 iMac stations that contain professional-level, Macintosh-platform digital media software as well as simpler digital media-making applications. The room is intended for both classroom instruction as well as serving as an open lab space where students, faculty, and staff can drop in to work on their digital media-related projects.

Outside of our class meetings, the lab's on-site digital media tutors are available to guide students, faculty and staff on digital media-related projects during all open lab hours. In addition to their digital media tutoring services, staff from our Learning Technologies department can provide workshops, class orientations to the Lab, class orientations to specific tools in the Lab, and tutorial services for faculty or staff who wish to expand their digital media skills. They also work with faculty to develop or refine digital media-related assignments for courses across disciplines.

As a student in this course, you will be granted key card access to the lab during off-hours and weekends (when the lab is typically locked). If you encounter difficulty accessing the lab during those off-hours, then let me know. I will communicate with the lab staff on your behalf.

Class Clusters

Throughout the quarter, you will be a member of two "class clusters" (of five or six students). Ideally, you will be able to select the clusters in which you participate. One cluster will be your primary cluster, which will make executive decisions about some aspect of our class Omeka exhibit. Your secondary cluster will review executive decisions made by a primary cluster, giving you an opportunity to provide feedback. I recommend that you select at least one cluster that seems new to you. The clusters are divided into three categories, with two clusters in each. Your two clusters cannot fall under the same category.

Curation and Interpretation: (1) Asset Selection and Interpretation (2) Metadata and Media Production

Design and Usability: (1) Theme, Code, and Interface (2) Usability, Standards, and Networking

Outreach and Culture: (1) Communicating with Partners (2) History, Credibility, and Representation

Assignments

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

Weekly Presentations: With the exception of Week 1 and Finals Week, each Monday your clusters will be asked to give informal "lightning" presentations on what you need (or wish) to achieve during class that week. You should arrive at class prepared to present. I encourage you to include handouts, slides, websites, video, or the like in your weekly presentations. All presentations will be subject to critique and response from your peers and me. They should be concise and between one and two minutes in duration. Weekly Presentations are included in your participation grade. See more below.

Final Reflection: At the end of the quarter, you will be asked to write a final, approximately 1000-word reflection on what you learned during the quarter. For this assignment, I will provide a detailed prompt. As with the Change Logs, I encourage you to include relevant video, images, links, and audio. To help you document your learning, I will also ask you to write two brief statements (no more than 250 words) about your investments in the course at the beginning and middle of the course. These two statements must be submitted prior to the final reflection, which will be considered incomplete without them.

The Final Exhibit, namely the online Omeka exhibit we are collaboratively composing: While it is not required that the final exhibit is published for public access, it is a goal for the quarter. The exhibit should be accompanied by a post-quarter sustainability plan, for which I will provide a detailed prompt.

Grading and Evaluation

Final grades (on a 4.0 scale) will be determined using the following percentages and criteria:

In-Class Participation (30% of the grade)

Participation in this course is about a network of ideas: sharing thoughts and talking with, supporting, and listening to others. Class time will often be spent in large/small group conversations and workshops. Collaborative learning and collaborative teaching add interest, excitement, and investment to the classroom experience. Each helps students brainstorm for their projects, unpack concepts, learn from

others, and develop proficiency in how to constructively critique other people's work. That said, all of these aspects of in-class participation—not to mention your Weekly Presentations and arriving to class on time and prepared—will be included in your participation grade.

Final Reflection (30% of the grade)

Your two statements (beginning and middle of the quarter) and the final reflection should respond to their prompts, be submitted on time, and situate your work in relation to the course learning outcomes (articulated above).

Change Logs (25% of the grade)

All Change Logs should be submitted on time (by 5 p.m. each Thursday), detailed, self-aware, and reviewed prior to publication on the course blog. Please include example media and links when appropriate.

Final Exhibit (15% of the grade)

The final Omeka exhibit and its post-quarter sustainability plan will be evaluated based on agreed-upon outcomes collaboratively authored by everyone in the class. At the end of the quarter, the exhibit will be presented in class by all clusters. Each cluster will be asked to present the exhibit from their perspectives, including how they contributed to the exhibit. Everyone in the class will receive the same grade for the final exhibit.

To give you a sense of where you are in the course, I will provide you with a mid-quarter interim evaluation. The interim evaluation is just that: an indicator of your grade, but not permanent or inscribed on your record for the quarter.

Schedule

Date	Conversations / Workshops	What's Due?
M 1/3	Welcome and Introductions	Nothing!
W 1/5	Introduction to WordPress (course blog) Discuss Bracero Archive and Crocodile Collection	Review Croc & Bracero Statement (1/6)
M 1/10	Weekly Presentation (Individual Statements) "Communal Archiving" Discussion	Daniel & Vallier Weekly Presentation
W 1/13	Cluster Formation and Discussion of Omeka Discuss *Digital History* and DIY Music	Intro to *Digital History* Change Log #1 (1/14)
M 1/17	**No class**	
W 1/19	Panel on DIY Music Scenes	Change Log #2 (1/20)
M 1/24	Exhibit Brainstorm, Design, and Modeling	Weekly Presentation
W 1/26	Exhibit Brainstorm, Design, and Modeling	Change Log #3 (1/27)
M 1/31	Exhibit Asset Collection, Design, and Modeling	Weekly Presentation
W 2/2	Exhibit Asset Collection, Design, and Modeling	Change Log #4 (2/3)

Date	Conversations / Workshops	What's Due?
M 2/7	Exhibit Asset Collection, Design, and Modeling	Weekly Presentation
W 2/9	Exhibit Asset Collection, Design, and Modeling	Change Log #5 (2/10)
M 2/14	Exhibit Review and Class Discussion on Outcomes	Mid-Quarter Statement
W 2/16	Exhibit Asset Collection and Design	Change Log #6 (2/17)
M 2/21	**No Class**	Nothing!
W 2/23	Exhibit Asset Editing, Design, and Interpretation	Weekly Presentation Change Log #7 (2/24)
M 2/28	Review Final Reflection and Sustainability Prompts Exhibit Asset Editing, Interpretation, and Testing	Weekly Presentation
W 3/2	Exhibit Asset Editing, Interpretation, and Testing	Change Log #8 (3/3)
M 3/7	Exhibit Editing and Testing	Nothing!
W 3/9	Final Presentation of Exhibit	Exhibit and Plan
M 3/14	No Class	Final Reflection
W 3/16	No Class	(End of Quarter)

Attendance

While I do not take attendance, attending class meetings will greatly enhance your chances of submitting a persuasive final project, learning about the material, collaborating with others, and sharing your ideas in an open, face-to-face learning climate. Since this is a workshop course, active participation will be especially crucial to your learning.

Classroom Conduct and Participation

Since conversations are essential to the quality of this class, I expect that we shall work together to create an atmosphere of respect. College level discourse does not shy away from sensitive issues, including questions of race, gender, class, sexuality, politics, and religion, and neither will we. There are going to be differences in opinions, beliefs, and interpretations when we question texts and cultural issues.

Students need not agree with the arguments in the course material or with what their peers or I have to say—in fact, it is important to think critically and question the course material. Still, you must do so intelligently and with respect. Respect for difference is instrumental to creating a classroom in which a variety of ideas can be exchanged and points of view can be explored.

What is crucial to this course is that you are comfortable expressing yourself and your ideas. If, for whatever reason, you are not, then you should notify me immediately in class or visit me in my office hours. I understand that some people are more comfortable speaking in front of the class than others. That said, participation in office hours will also augment your participation grade. If you are not comfortable bringing your concerns directly to me or are not satisfied with my response to your inquiry, then I encourage you to contact IAS.

Late Policy

Although I suggest you follow the schedule, you may submit your work (e.g., Change Logs) at any point before March 9th (the Final Reflection excluded). If you submit your work after the due date, then: (1) I will not provide any feedback, (2) your chances of not receiving peer feedback dramatically increase, and (3) it will negatively influence your grade.

Incompletes

University rules state that "an incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks at the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control." Please also note that IAS strongly discourages incompletes.

Academic Integrity

Please see http://www.uwb.edu/studentservices/academicconduct for crucial information regarding academic integrity. The library also has an extremely useful website, with resources at http://libguides. uwb.edu/ai. You are responsible for knowing what constitutes a violation of the University of Washington Student Code, and you will be held responsible for any such violations whether or not they were intentional.

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In this class, you are encouraged to refer to other people's thoughts and writing—as long as they are cited.

Many students do not have a clear understanding of what constitutes plagiarism. It includes:
- A student failing to cite the source of an idea,
- A student failing to cite sources of paraphrased material,
- A student failing to cite courses of specific language and/or passages, and
- A student submitting someone else's work as her or his own.

If you have doubts about whether to cite or acknowledge another person's writing, then you should just let me know. Better safe than sorry. And think about it—Google, websites galore, and the fact that I was an undergraduate, too, make it really, really easy for me to spot plagiarized work. For more information on plagiarism, visit http://www.uwb.edu/learningtech/plagiarism.

Disability Support Services

Support for students with disabilities is a campus priority. If you believe that you have a disability and would like academic accommodations, please contact Disability Support Services (DSS) at (425) 352-5307, (425) 352-5303 (TDD), (425) 352.5455 (fax), or dss@uwb.edu. The URL of their website is: http://www.uwb.edu/studentservices/dss.

I will work with DSS to provide students with disabilities what they require. I will also take suggestions specific to this class to meet student needs. The course syllabus and policies are available in large print, as are other class materials. The course site should adhere to accessibility standards. When it does not, please contact me and let me know. I will revise it accordingly.

Inclement Weather

Please check if the campus may be closed due to weather. Information on suspension of operations will be made public and available through the media. You can learn of campus operations status from the website or by calling the Campus Information Hotline: (425) 352-3333. You may also sign up with an alert system that will contact you via email or text message if classes are canceled. For more information on the alert process, please see: http://www.uwb.edu/alert. Class activities will be rescheduled as needed.

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Student Support Services

Library: http://library.uwb.edu/ or (425) 352-5340

Writing Center: www.uwb.edu/WritingCenter/ or (425) 352-5253

Quantitative Skills Center: http://www.uwb.edu/qsc or (425) 352-3170

Student Success and Career Services: http://www.uwb.edu/studentservices/success-services or (425) 352-3776

Student Counseling Services: http://www.uwb.edu/studentservices/counseling or (425) 352-3183

Contacting Me

Email: JSayers@uwb.edu (I generally respond within 24 hours.)

Office: UW2 228

Winter Quarter Office Hours: Monday & Wednesday, 10 – 11 a.m.

Phone: (425) 352-3460

Mailbox: 358511 (in the IAS Graduate Office in UW2 340)

Be in touch! I'm looking forward to the quarter!