Sustainable Heritage Network Workshop 2016

Digitization on a budget

Agenda

- 9:00 – 9:30 – Welcome and Introductions
- 9:30 – 10:30 – Why digitize?
  - Digitization purpose and planning
- Short Break
- 10:45 – 11:35 —Digitization project planning

Agenda

- 11:35 – 12:00 – Metadata basics
- 12:00 - 1:00 lunch on your own
- 1:00 - 5:00
  - group 1: image digitization
  - group 2: audio digitization

Sustainable Heritage Network

digitization needs:

- TALM related strategies
- hands on, topic specific, short courses
- online tutorials and resources

SUSTAINING
INDIGENOUS CULTURE:

THE STRUCTURE, ACTIVITIES, AND NEEDS
OF TRIBAL ARCHIVES, LIBRARIES, AND MUSEUMS

2012

This report is based on a national needs assessment survey conducted by the **Association of Tribal Archives, Libraries, and Museums,** with funding from the **Institute of Museum and Library Services** and the **Oklahoma Department of Libraries.**

Report Author: **Miriam Jorgensen,** Research Director for the **Harvard Project on American Indian Economic Development** and its sister program, the **Native Nations Institute at the University of Arizona.**

ATALM
Association of Tribal Archives, Libraries, & Museums

hands-on workshops

Digitizing Photos with a Scanner

online resources

ANLA
Alaska Native Language Archive

Alaska Native Language Archive [Workbench]

digital workbenches

STEWARD

verb stew·ard \ stü-ərd, styü-; st(y)ürd \:

1. The activity or job of protecting and being responsible for something.
2. The conducting, supervising, or managing of something; the careful and responsible management of something entrusted to one's care.

To actively care for, preserve, and make cultural heritage and knowledge accessible in responsible ways.

why digitize?

cultural & social issues | community needs | outreach and education

social and cultural reasons

community needs

why digitize?

digitization: strategic goals

mission, goals, statements and policies

pur·pose

/'pərpəs/

Noun

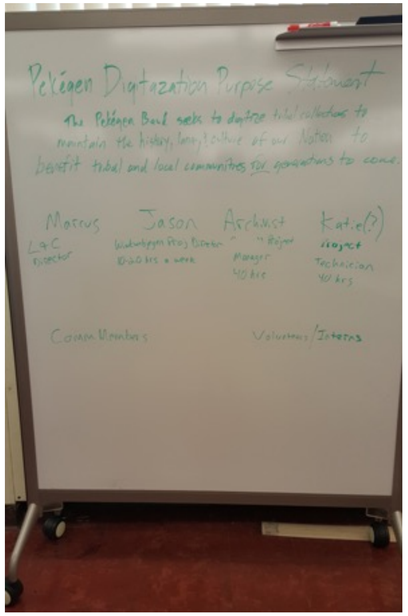
The reason for which something is done or created or for which something exists.

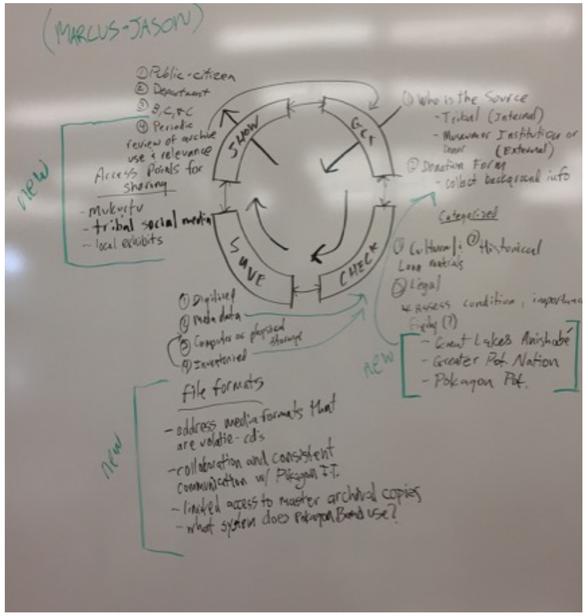
digitization goals, priorities, needs

- First
  - Identify your organization's **missions, directions and objectives**
- Next
  - Define your department's **strategic goals**
- Then
  - Connect these two in **a digitization purpose statement**

Pokagon Band of Potawatomi

drafting a statement





Tribal Mission Statement

- “The Pokégnek Bodéwadmik / Pokagon Band of Potawatomi will respectfully promote and protect the culture, dignity, education, health, welfare and self-sufficiency of our elders, our youth, our families and our future generations, while preserving Mother Earth. We will strive to give Pokagon Citizens a better quality of life. The Band will also strive for successful economic strength thus assuring the sovereignty of the Pokagon Potawatomi.”

Department of Language and Culture Mission:

- “The Department of Language and Culture will serve to actively and holistically promote and sustain community wellness through Potawatomi ways of being.”

Pekéqen Digitization Purpose Statement

- The Pekéqen Band seeks to digitize tribal collections to maintain the history, language and culture of our Nation to benefit tribal and local communities for generations to come.

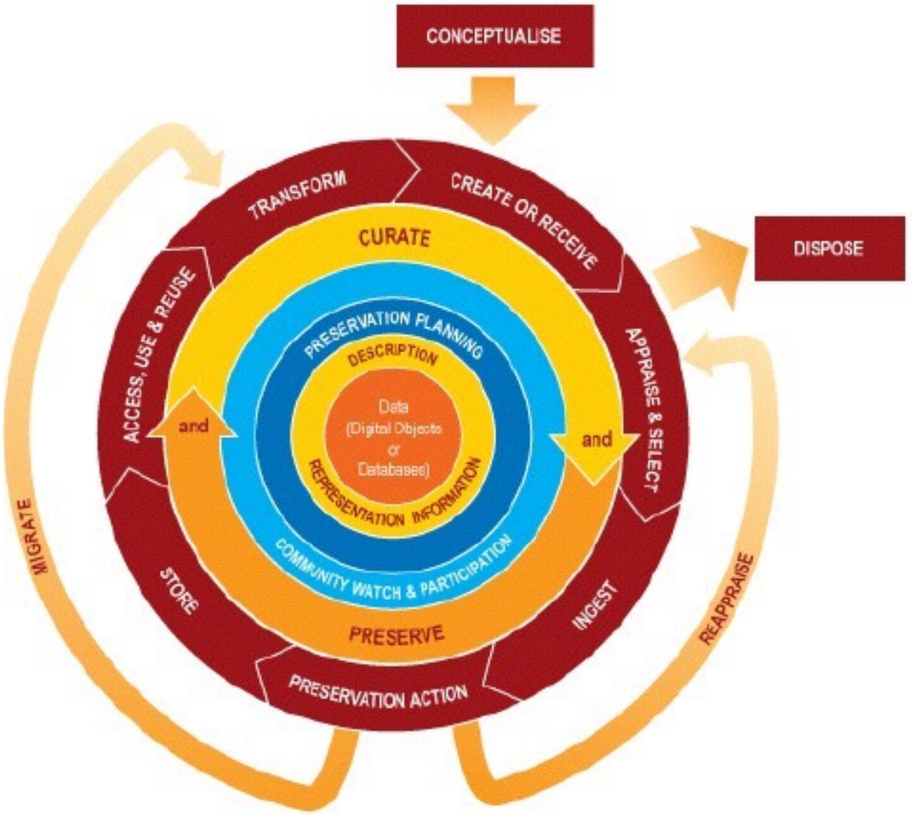
Defining Your Purpose

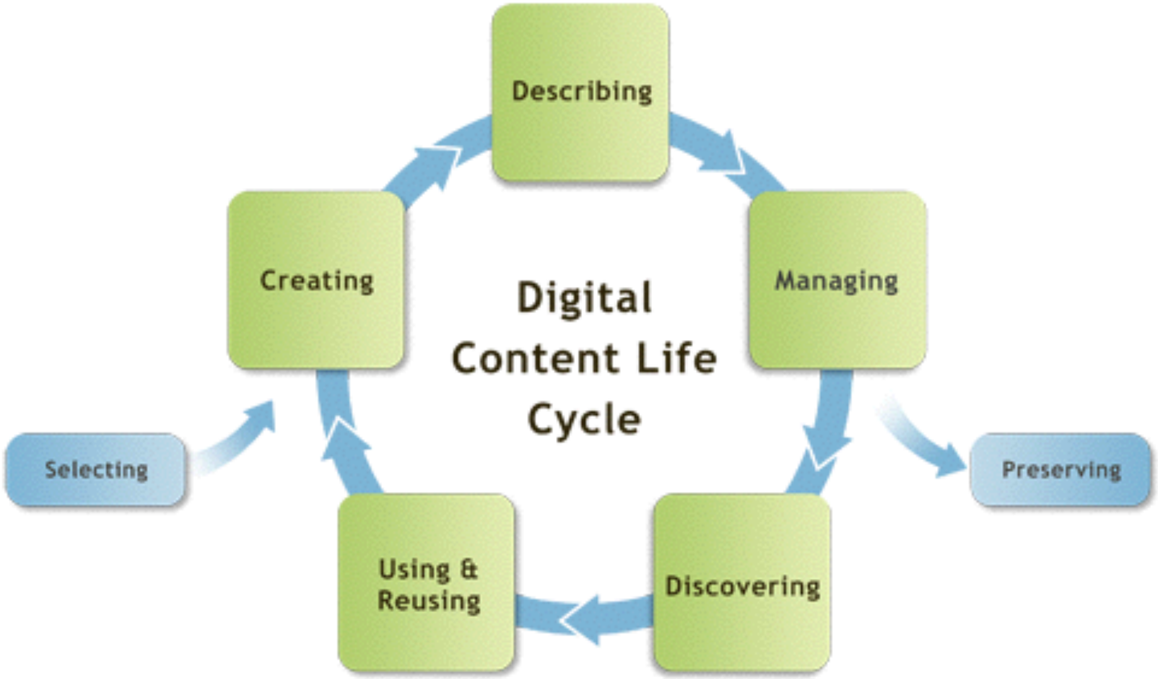
- List main purpose
- Themes
- Choose key words

digitization planning

get it, check it, save it, share it

digitization lifecycle





digitization lifecycle

cultural ‘checks’ added

- Go out into your **community,** provide equipment to digitize, ensure **cultural values are upheld as you collect materials**.
- Assess **community needs** and desires for materials.

- Define **protections** for cultural materials, do they need special storage or handling?
- Define **attribution**: who provided the descriptions? Is there traditional knowledge associated?

Check it

- Define protections for cultural materials, do they need special storage or handling?
- Define attribution: who provided the descriptions?

Cabinet 9
Natural History Specimens
AST304
Expect the Unexpected LVMA

Should we digitize?
Can we digitize?

“shoulds:” decision-making

- defining
  - goals
  - project scope
  - outcomes
  - benefits

“cans:” decision-making

- defining
  - resources (have and need)
  - technology
  - support (IT, HR etc)

Should you? Can you?….Your turn!

Yes We Can

<got metadata?/>

what is metadata and why we care

WHAT?
WHERE?
WHO?
WHEN?
WHY?

metadata

- WHO
  - created it, who it’s about, biographical info
- WHAT
  - events, subjects
- WHEN
  - date (s), context
- WHERE
  - location

types of metadata

- descriptive
- structural
- administrative

METADATA
IS A LOVE NOTE
TO THE FUTURE

Behappy.me

finding, gathering, creating

Mukurtu Essentials * | Mukurtu Core | Rights and Permissions | Additional Metadata | Relations

Title *

Summary

Show row weights

Media Assets

Drop a resource from Scald media library here.

Allowed resource formats: *Audio, File, Image, Video*

Add another item

Communities and Protocols *

Communities and Protocols 1

Community

Select a community

Protocol *

Choose some options

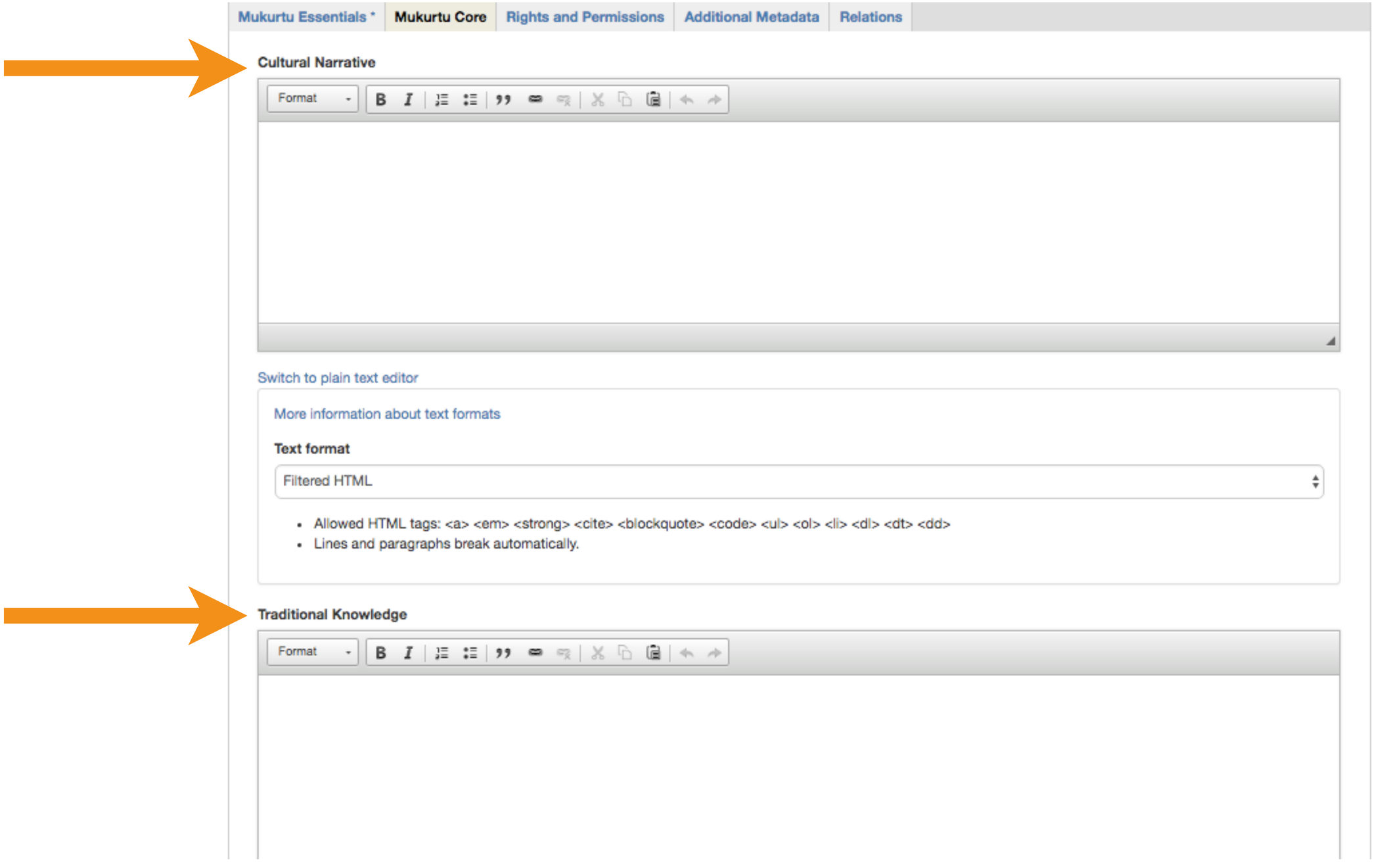
Add another community

Item Sharing Settings *

- This item may be shared with members of ANY protocol listed.
- This item may only be shared with members belonging to ALL the protocols listed.

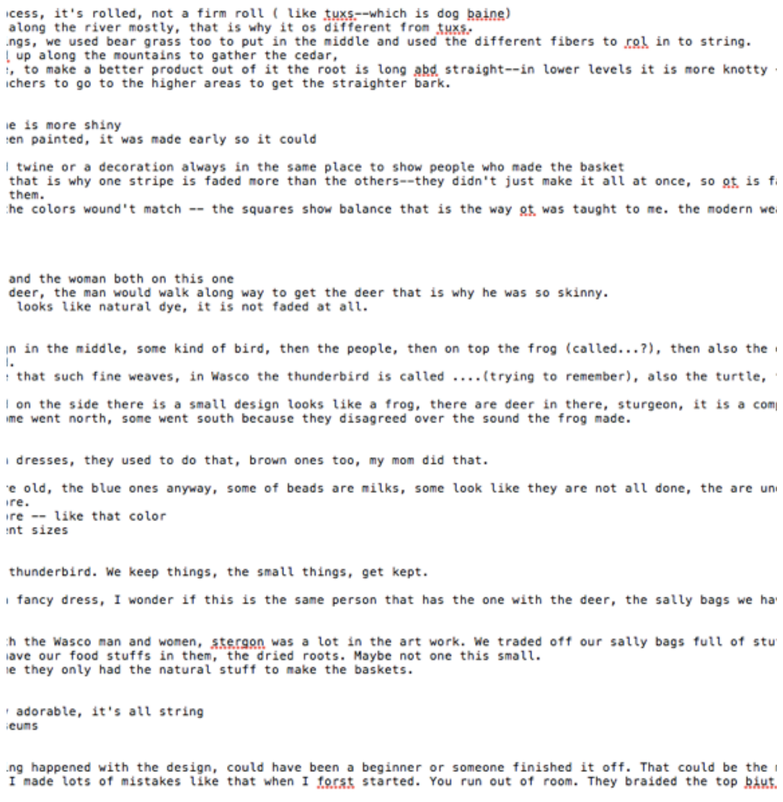
Category *

- Artistry and Artifacts


Mukurtu Essentials *
Mukurtu Core
Rights and Permissions
Additional Metadata
Relations
Cultural Narrative
Format
Switch to plain text editor
More information about text formats
Text format
Filtered HTML
Allowed HTML tags: <a> <em> <strong> <cite> <blockquote> <code>   <dl> <dt> <dd>
Lines and paragraphs break automatically.
Traditional Knowledge
Format

levels of metadata

- collection level
- folder level
- item level
- good, better, best = depends on the project



cess, it's rolled, not a firm roll (like tuxs--which is dog baine)
along the river mostly, that is why it os different from tuxs.
ngs, we used bear grass too to put in the middle and used the different fibers to rol in to string.
up along the mountains to gather the cedar,
, to make a better product out of it the root is long abd straight--in lower levels it is more knotty
chers to go to the higher areas to get the straighter bark.

e is more shiny
en painted, it was made early so it could

twine or a decoration always in the same place to show people who made the basket
that is why one stripe is faded more than the others--they didn't just make it all at once, so ot is f
them.
he colors wound't match -- the squares show balance that is the way ot was taught to me. the modern we

and the woman both on this one
deer, the man would walk along way to get the deer that is why he was so skinny.
looks like natural dye, it is not faded at all.

n in the middle, some kind of bird, then the people, then on top the frog (called...?), then also the
.
that such fine weaves, in Wasco the thunderbird is called ....(trying to remember), also the turtle,

on the side there is a small design looks like a frog, there are deer in there, sturgeon, it is a com
me went north, some went south because they disagreed over the sound the frog made.

dresses, they used to do that, brown ones too, my mom did that.

e old, the blue ones anyway, some of beads are milks, some look like they are not all done, the are un
re.
re -- like that color
nt sizes

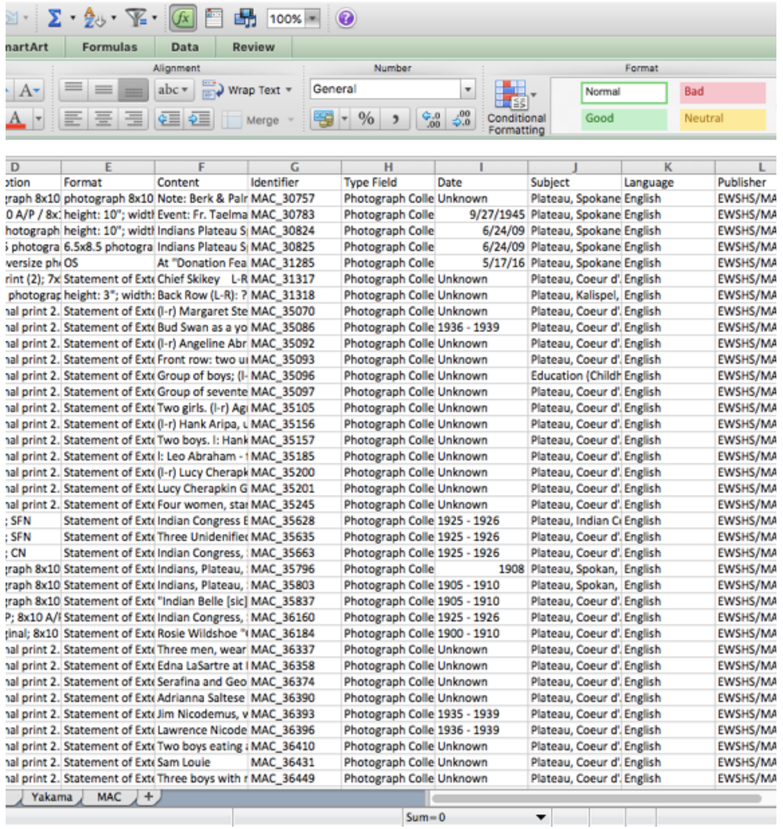
thunderbird. We keep things, the small things, get kept.

fancy dress, I wonder if this is the same person that has the one with the deer, the sally bags we ha

h the Wasco man and women, stergon was a lot in the art work. We traded off our sally bags full of stu
ave our food stuffs in them, the dried roots. Maybe not one this small.
e they only had the natural stuff to make the baskets.

adorable, it's all string
eums

ng happened with the design, could have been a beginner or someone finished it off. That could be the
I made lots of mistakes like that when I forst started. You run out of room. They braided the top biut



Formulas Data Review

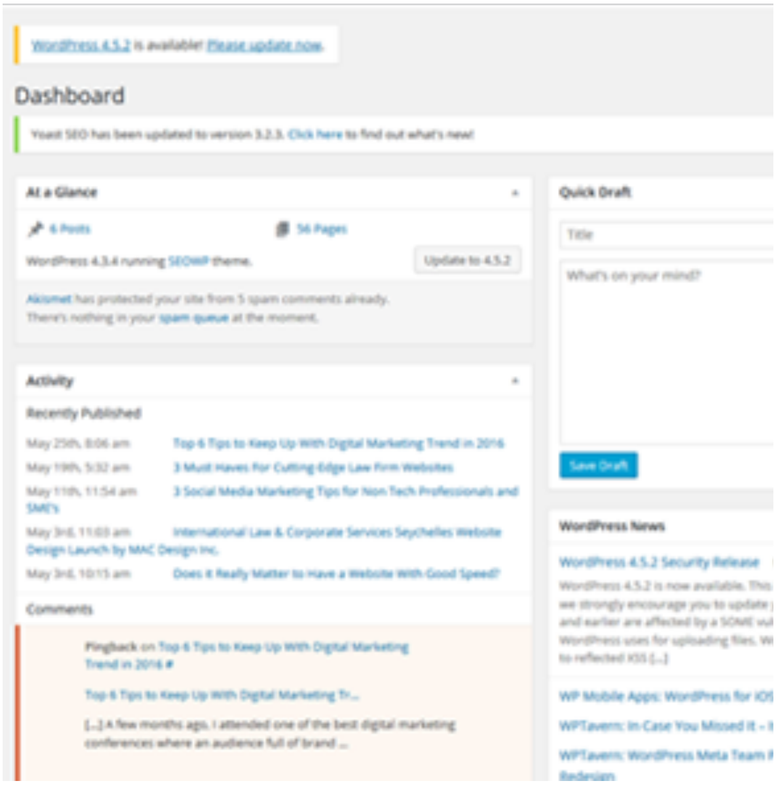
Alignment Number Format

Wrap Text General Merge Conditional Formatting Normal Bad Good Neutral

D	E	F	G	H	I	J	K	L
tion	Format	Content	Identifier	Type Field	Date	Subject	Language	Publisher
graph 8x10	photograph 8x10	Note: Berk & Palr	MAC_30757	Photograph Colle	Unknown	Plateau, Spokane	English	EWSHS/MA
0 A/P / 8x	height: 10"; widtl	Event: Fr. Taelma	MAC_30783	Photograph Colle	9/27/1945	Plateau, Spokane	English	EWSHS/MA
hotograph	height: 10"; widtl	Indians Plateau S	MAC_30824	Photograph Colle	6/24/09	Plateau, Spokane	English	EWSHS/MA
photogra	6.5x8.5 photogra	Indians Plateau S	MAC_30825	Photograph Colle	6/24/09	Plateau, Spokane	English	EWSHS/MA
versize ph	OS	At "Donation Fea	MAC_31285	Photograph Colle	5/17/16	Plateau, Spokane	English	EWSHS/MA
rint (2); 7x	Statement of Exte	Chief Skikey L-R	MAC_31317	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
photograp	height: 3"; width:	Back Row (L-R): ?	MAC_31318	Photograph Colle	Unknown	Plateau, Kalispel,	English	EWSHS/MA
nal print 2.	Statement of Exte	(l-r) Margaret Ste	MAC_35070	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Bud Swan as a yo	MAC_35086	Photograph Colle	1936 - 1939	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	(l-r) Angeline Abr	MAC_35092	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Front row: two ui	MAC_35093	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Group of boys; (l-	MAC_35096	Photograph Colle	Unknown	Education (Childh	English	EWSHS/MA
nal print 2.	Statement of Exte	Group of sevente	MAC_35097	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Two girls. (l-r) Agi	MAC_35105	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	(l-r) Hank Aripa,	MAC_35156	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Two boys. l: Hank	MAC_35157	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	l: Leo Abraham -	MAC_35185	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	(l-r) Lucy Cherapk	MAC_35200	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Lucy Cherapkin G	MAC_35201	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Four women, stai	MAC_35245	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
; SFN	Statement of Exte	Indian Congress E	MAC_35628	Photograph Colle	1925 - 1926	Plateau, Indian Ce	English	EWSHS/MA
; SFN	Statement of Exte	Three Unidentifiec	MAC_35635	Photograph Colle	1925 - 1926	Plateau, Coeur d'	English	EWSHS/MA
; CN	Statement of Exte	Indian Congress,	MAC_35663	Photograph Colle	1925 - 1926	Plateau, Coeur d'	English	EWSHS/MA
graph 8x10	Statement of Exte	Indians, Plateau,	MAC_35796	Photograph Colle	1908	Plateau, Spokan,	English	EWSHS/MA
graph 8x10	Statement of Exte	Indians, Plateau,	MAC_35803	Photograph Colle	1905 - 1910	Plateau, Spokan,	English	EWSHS/MA
graph 8x10	Statement of Exte	"Indian Belle [sic]	MAC_35837	Photograph Colle	1905 - 1910	Plateau, Coeur d'	English	EWSHS/MA
P; 8x10 A/I	Statement of Exte	Indian Congress,	MAC_36160	Photograph Colle	1925 - 1926	Plateau, Coeur d'	English	EWSHS/MA
ginal; 8x10	Statement of Exte	Rosie Wildshoe "(	MAC_36184	Photograph Colle	1900 - 1910	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Three men, wear	MAC_36337	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Edna LaSartre at	MAC_36358	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Serafina and Geo	MAC_36374	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Adrianna Saltese	MAC_36390	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Jim Nicodemus, v	MAC_36393	Photograph Colle	1935 - 1939	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Lawrence Nicode	MAC_36396	Photograph Colle	1936 - 1939	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Two boys eating	MAC_36410	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Sam Louie	MAC_36431	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA
nal print 2.	Statement of Exte	Three boys with r	MAC_36449	Photograph Colle	Unknown	Plateau, Coeur d'	English	EWSHS/MA

Yakama MAC +

Sum=0



WordPress 4.5.2 is available! Please update now.

Dashboard

Yoast SEO has been updated to version 3.2.3. Click here to find out what's new!

At a Glance

6 Posts 56 Pages

WordPress 4.3.4 running SEOWP theme. Update to 4.5.2

Akismet has protected your site from 5 spam comments already.
There's nothing in your spam queue at the moment.

Activity

Recently Published

May 25th, 8:06 am Top 6 Tips to Keep Up With Digital Marketing Trend in 2016
May 19th, 5:32 am 3 Must Haves For Cutting-Edge Law Firm Websites
May 11th, 11:54 am 3 Social Media Marketing Tips for Non Tech Professionals and SME's
May 3rd, 11:03 am International Law & Corporate Services Seychelles Website Design Launch by MAC Design Inc.
May 3rd, 10:15 am Does it Really Matter to Have a Website With Good Speed?

Comments

Pingback on Top 6 Tips to Keep Up With Digital Marketing Trend in 2016 #

Top 6 Tips to Keep Up With Digital Marketing Tr...

[...] A few months ago, I attended one of the best digital marketing conferences where an audience full of brand ...

Quick Draft

Title

What's on your mind?

Save Draft

WordPress News

WordPress 4.5.2 Security Release

WordPress 4.5.2 is now available. This we strongly encourage you to update and earlier are affected by a SOME vu WordPress uses for uploading files. W to reflected XSS [...]

WP Mobile Apps: WordPress for iOS

WPTavern: In Case You Missed It - I

WPTavern: WordPress Meta Team R Redesign

documents

spreadsheets

databases/cms

Manuscripts, Archives, and Special Collections
Pullman, WA 99164-5610 USA
(509) 335-6691
Inquiries

Cage 55
Lucullus Virgil McWhorter
Papers, 1848-1945

Shortly before his death in 1944, Lucullus V. McWhorter requested that his unfinished Nez Perce history manuscripts (called the "Field History") be edited and completed by competent specialists at the State College of Washington. By 1945, Virgil McWhorter had delivered the bulk of his father's archive of personal papers, manuscripts, and printed material to the State College. A completely reliable provenance for the archive cannot be established subsequent to Lucullus McWhorter's death in 1944, chiefly because much of the donated material was not initially placed in an archival repository. Nelson Ault completed the first collection inventory in 1959. Ault's guide is the basis for the present finding aid. Between 1987-1997, José Vargas and other staff in Manuscripts, Archives, and Special Collections rearranged and sorted parts of the collection. They made changes in the descriptive inventory and did some preservation of brittle materials. Final revisions to Ault's guide were done from August 1997 through February 1998 by Lisa Kliger, working under the supervision of Manuscripts Librarian Robert N. Matuozzi. These changes include implementing the present plan of arrangement, establishing chronological sequences within series and subseries, re-numbering folders and boxes, and undertaking a comprehensive revision of the index and the descriptive inventory. In 2003 one item, a revision of Chapter 31 of McWhorter's *The Border Settlers of Northwestern Virginia from 1768 to 1795*, was donated to MASC by Lucy Linn McKie.

Number of containers: 51
Linear feet of shelf space: 26

BIOGRAPHY

Lucullus Virgil McWhorter was born on the upper waters of the Monongahela River in Harrison County Virginia (later West Virginia) on January 29, 1860. He was one of twelve children born to the Reverend John Minion McWhorter and Rosetta Marple McWhorter, both native Virginians. McWhorter's youthful orientation to life on the land mirrored his rejection of formal education. Summarizing his formal schooling in a biographical questionnaire, McWhorter observed that he did "Four months annual winter terms [roughly the 3rd grade] of indifferent instruction, during years of minority only." He was a voracious if highly focused reader then and

governed placement of documents into series. The amount of material on a given subject or the format and/or the subject indicated where files might appropriately fit into the pre
this scheme is the availability of material on Indian names and vocabulary in series 2, 3, and 6 (below). Manuscript and historical research material is also scattered throughout t
completely indexed. The essential documents and subjects are described, but some items are not noted in the finding aid. In folder titles, information in brackets is supplied; capi
regularized. An * following entries indicates the availability of related photographic material in a separate historical photograph collection. To find out more about this collectior
Photographs. This photographic material is not in this manuscript collection. **Only those entries followed by an * indicate related photographic material**. A list of books and
is available through the WSU Libraries' online catalog by doing an "author" search on "McWhorter Collection." Some of these exhibit McWhorter's annotations.

SUMMARY OF SERIES

Series 1, Manuscripts, 1902-1944, consists of fully developed manuscript draft versions of McWhorter's major published works, including *Yellow Wolf, His Own Story*; *Hear M*
Northwestern Virginia; The Continued Crime Against the Yakimas; and *Life of Jesse Hughes*. *Historical and Traditional*.

Series 2, Historical Research Material, 1848-1945, nd, chiefly correspondence, transcriptions, printed items, notes, material excerpted from various sources, MS addenda and
first-hand personal narratives, and other material accumulated by McWhorter in the course of doing research for his published writings, his "field work," and his collateral histor
Series 2 is divided into subseries 2.1, 1877 Nez Perce War & Nez Perces; 2.2, Yakima Indian War (1855-1858) & Yakamas; 2.3, Tribal Wars; and 2.4, West Virginia History & M

Series 3, Personal and Business Correspondence, 1886-1945, nd, consists of miscellaneous documents dealing with publishing and book sales, local and community affairs, f
commemorative events. Some of these letters relate to McWhorter's efforts to obtain data on the 1877 Nez Perce War and miscellaneous Indian subjects. Other material includes
desiderata lists, memorabilia, research questionnaires, and a small amount of biographical material.

Series 4, Indian Affairs, 1891-1944, nd, consists of miscellaneous correspondence and documentation relating to McWhorter's varied efforts on behalf of Indians, particularly i
divided into subseries 4.1, Nez Perces; 4.2, Yakamas; and 4.3, General.

Series 5, Humane Society, 1911-1944, documents McWhorter's involvement with animal welfare, chiefly in Yakima, Washington. Includes correspondence and printed items.

Series 6, Indian Narratives, 1903-1935, nd, chiefly original (English) and transcribed and/or translated oral history accounts of stories, legends, tales, traditions, customs, cultu
and related contextual material, including correspondence. Some literary material is included. Series 6 also includes draft versions of Mourning Dove's legends and tales.

Series 7, Mourning Dove Correspondence, 1914-1935, nd, chiefly consists of correspondence, printed items, and fragments relating to *Cogewea*, publishing issues, and her as

Series 8, Newspaper Articles, 1863-1944, nd, consists of clippings from local and regional newspapers on miscellaneous subjects, chiefly American Indian affairs and historica
contemporary events, and local news and association involvements. A few exhibit McWhorter's annotations. Some newspaper items left in other series.

Series 9, Maps, Documents & Drawings, 1877-1944, nd, chiefly consists of miscellaneous subjects relating to the Nez Perces and the Yakamas, Field History research, West V

Series 2: Historical Research Material
Boxes 2-19
2.1 1877 Nez Perce War & Nez Perces
2.2 Yakima Indian War (1855-1858) & Yakamas
2.3 Tribal Wars
2.4 West Virginia History & Miscellaneous

Series 3: Personal and Business Correspondence
Boxes 19-33

Series 4: Indian Affairs
Boxes 34-41
4.1 Nez Perces
4.2 Yakamas
4.3 General

Series 5: Humane Society
Boxes 41-43

Series 6: Indian Narratives
Boxes 43-46

Series 7: Mourning Dove Correspondence
Box 46

Series 8: Newspaper Articles
Boxes 47-50

Series 9: Maps, Documents & Drawings
Box 51
9.1 Oversize Maps, Documents & Drawings
Folders 544-571(In oversize drawer designated "Cage 55")

Abbreviations used in the inventory:

c	approximately, about
cl, cls	clipping, clippings
cop, copys	copy, copies

ACCESS IMAGE MEDIA

Cultural Narrative:
3 Yakama Women: These three ladies are in a traditional plateau camp during a celebration. The ladies are all wearing buckskin dresses more reserved for dancing and ceremonies. Their dresses are somewhat longer in length so this tells me that they are not Cayuse, Umatilla or Walla Walla. Two of the ladies are not married in this picture, one with the beaded headband the other with the headband and one eagle feather. The lady on the end wearing two feathers in her headband would draw the conclusion she is married in my beliefs and customs. I have a strong feeling that the first lady is Virginia Beavert/Yakama. **Jolena Tillequots, Yakama**

Traditional Knowledge:
Ceremony

Young woman would wear these during the feast time with their hats (patlupah) and serve their traditional foods of roots and berries. If they were participating in a funeral it would be a sign of respect for the individual that had passed. **Jolena Tillequots, Yakama**

Today, in an effort to bring back themore strict ceremonial traditions, many Plateau longhouses are reviving the tradition of women wearing their woven basket hats during Waashat gatherings. Contemporary wing dresses still replace the hide dresses, which are worn only at the most sacred or most important events. **Vivian Adams, Yakama**

Oral Tradition Lessons

The ladies in this picture are all very unique in their style of dress. They may have helped in the creation of their dresses'. With the skinning and tanning of the buckskin, to the beadwork to their dress and accessories. The wampum necklaces were usually passed down to young woman as part of their dowry. As you see the first lady on the left has many strands of wampum while the third has one but has the two eagle feathers. **Jolena Tillequots, Yakama**

Tribal Histories

Historically, hide dresses were worn daily, many undecorated because they were "work" clothes,

TITLE:
3 Yakama Women

COMMUNITY:
Yakama

PROTOCOL:
Yakama Community Public Access

CATEGORY:
Lifeways

TRADITIONAL KNOWLEDGE LABELS:

TK A

AUTHOR:
admin

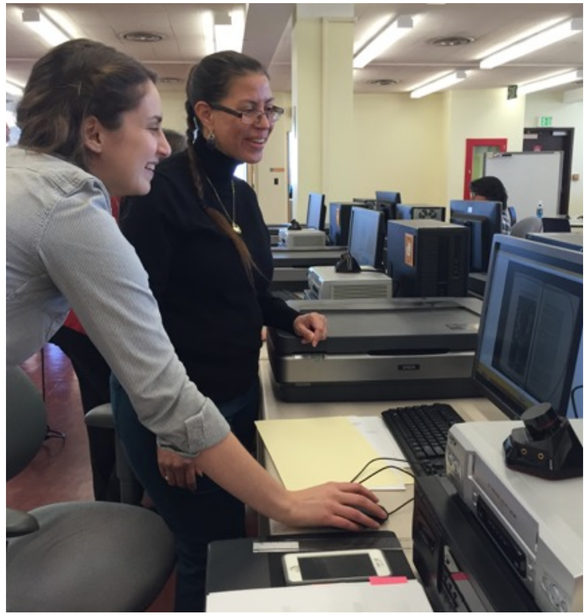
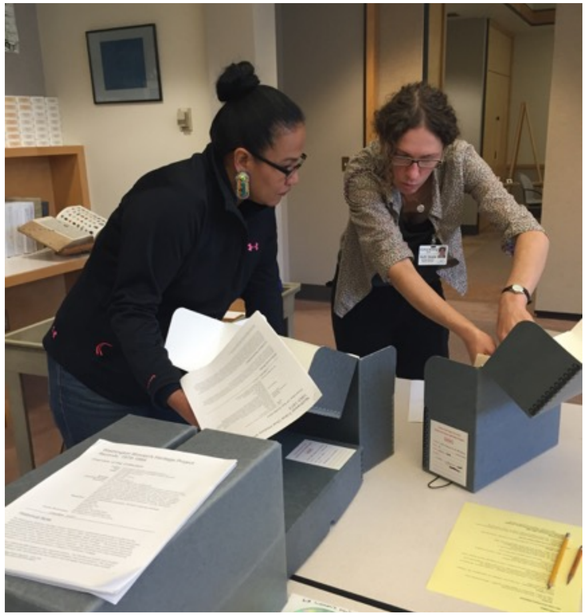



Image and audio digitization