MSL2500H Constructing and curating digital heritage

Mondays, 9am-12pm – see detailed schedule below

BL728

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Course description

The impact of digital technology is increasingly visible in almost all fields of contemporary museum and cultural heritage practice. Digitization of cultural heritage collections, both within and outside museums, as well as the emergence of "born digital" cultural information on the Web, establish digital heritage as a new field of theory and practice, laden with new problems and opportunities, and introducing new issues and agendas related to the digital curation of cultural information. To elucidate these phenomena, this course introduces museum documentation and digital collection theory and practice through a historical examination of museum collections, cataloguing practices, as well as wider traditions on constructing and managing cultural information; it explores how information technologies change the role of museums and cultural heritage institutions as sites for curatorship, as infrastructures for scholarly research, and as memory institutions – guardians of authenticity and intellectual preservation of the past; finally, it examines critically how interactivity and narrative, virtual and augmented reality, social media, user-generated content, linked data and ontologies produce new challenges and opportunities for cultural memory, digital curation and meaning-making.

Students taking this course will be expected to develop a critical understanding of the concepts, issues and methodological approaches relevant to the construction and curation of digital cultural heritage collections, based on a combination of theoretical and applied work.

Objectives

This course aims to help you develop essential knowledge and skills for involvement in work and/or research related to the conceptualization, development, curation or management of digital resources and information systems in the field of museums and heritage. It combines a) familiarization with the purpose, scope, considerations, methods and systems intended for organizing digital heritage collections (made of digitized or born-digital materials related to the cultural, natural and scientific heritage), with b) consideration of theoretical and critical aspects related to the conceptualization, development and use of digital heritage collections and systems. It aims to develop both practical engagement and ability for critical judgment, and thus equip those wishing to work in a variety of

information and digital technology-related functions in museums, heritage organizations, and digital infrastructure initiatives in the field of material, intangible and born-digital heritage.

Topics to be introduced in the course are listed in the class schedule below.

Course assessment

The course will be assessed on the basis of four assignments. The assignments, the dates they are due, and their weight as a percentage of the final grade, are presented below.

Assignment	Due	Weight
• A1 Developing a selection policy for a cultural heritage digital collection. 1000 words. Individual assignment	Jan. 26	15%
• A2 Modeling and creating the schema for a digital collection. Group assignment	Feb. 23	20%
• A3 Constructing and curating an actual digital collection. Group assignment	Mar. 23	20%
• A4 Essay on a selected topic of digital heritage theory. 3000 words. Individual assignment	Apr. 6	45%

Class Schedule

#	Date	Topic	Readings[1]
1	Monday, Jan. 5 9am-12pm	**Introduction: basic concepts.** Overview of the course and assignments. Key topics, objectives and learning outcomes. Museums, curation, and the rise of digital heritage. Organizing systems: resources and collections; arrangement and organizing principles; agents and interaction. Cultural heritage institutions as organizing systems: what, how, why and where?	**Glushko (2013), Ch. 1**
2	Monday, Jan. 12 9am-12pm	**Object knowledge and the 'information turn' in museums and heritage.** The engagement with object knowledge in art history, archaeology and anthropology. Information utopias: from Otlet's *mundeanum* to the movement of New Museology, and the	Boast & Biehl (2011) MacDonald & Alsford (1991) **Parry (2007)** **Prown (1982)**

[1] NB: Readings in bold are essential. You should study them thoroughly. Other readings are supplementary, and provide further context and insights on the topics of each week's class.

		"information turn" in museums. Formal, semiotic and contextual approaches to cultural objects.	Stam (1993)
3	Monday, Jan. 19 9am-12pm	**Working with digital heritage collections.** Activities in organizing systems: selecting resources, organizing resources, designing resource-based interactions and maintaining resources. A review of digital heritage collections: material, intangible and born-digital. How, and why, are collections created? Value and significance of heritage assets. Digitization. Selection criteria for digital collections. **Practicum:** developing digital collections selection criteria.	Dalbello (2009) **Glushko (2013) Ch. 2** HATII & NINCH (2003a) **Hughes (2004)** Knell (2004) **Moss & Currall (2004)** Lloyd (2007) Pearce (1992)
4	Friday, Jan. 23 9am-12pm	**Information, resources, and information systems.** Resources in organizing systems. Information, data and knowledge in the heritage context. Resource domain, format, agency and focus. Physical and digital resources. Data structures, data types and formats. Resource identifiers and names. Different kinds of heritage information systems; users and uses of digital heritage. **Practicum:** Data modeling (I): introduction.	**Bates (2006)** Cameron & Robinson (2007) **Eccles et al. (2003)** Floridi (2002) **Glushko (2013) Ch. 3** Keene et al. (2008) **Orna & Pettit (1998)**
5	Monday, Jan. 26 9am-12pm Assignment A1 due	**Digital heritage documentation and metadata standards.** Metadata for digital heritage objects. Resource description. Identifying properties: intrinsic/extrinsic, static/dynamic. Describing non-text resources: museum objects, images, media. Museum and heritage documentation practices and principles. CDWA and CCO. **Practicum:** Data modeling (II): cultural heritage documentation.	Baca et al. (2008) Baca (2006) **Bearman (2008)** Cameron & Mengler (2009) **Gilliland-Swetland (2008)** **Glushko (2013) Ch 3**
6	Monday, Feb. 2 9am-12pm	**Digitization and management of visual heritage assets.** The process of digitization. Digital surrogates. Digital imaging in museums and heritage: image capture criteria, process and workflow. Requirements for use of visual digital collections; aura, evidence and	**Cohen et al. (1997)** Conway (2009) **Currall & Moss (2011)** **Frey & Reilly (2006)** HATII & NINCH (2003b)

		authenticity of digital surrogates. Digital asset management. **Visit:** TBD	
7	Monday, Feb. 9 9am-12pm	**Categorization and classification of heritage resources.** Categories and categorization. The categorization continuum. Principles for creating categories. Hierarchical categories. Similarity. Classification. Vocabulary control and thesaurus building. Cultural heritage thesauri: AAT, TGN, ULAN. SKOS. **Practicum:** Thesaurus building.	**Aitchison et al. (2000)** Baca (2003) **Glushko (2013) Ch 6** Harping (2010) Jacob (2004)
8	Monday, Feb. 23 9am-12pm Assignment A2 due	**Interoperability, federation and aggregation of heritage resources.** Promises and challenges of networked heritage systems. Metamodels: XML and RDF. Metadata schemas, information aggregation and interoperability: The Dublic Core Element Set; ESE, LIDO, CARARE, EAD and EDM. Digital repositories, harvesting, Linked Open Data, and semantic enrichment. **Focus:** The Europeana portal, API and apps. **Practicum:** XML for heritage assets description and resource discovery (I).	Doerr et al. (2010) **Hyvönen (2012)** McKenna et al. (2011) **Oomen et al. (2013)** Papatheodorou et al. (2011)
9	Thursday, Feb. 26 6:30-9:30pm	**3D modeling, virtual heritage, and historic places.** Capturing three-dimensional heritage assets. 3D modeling and 3D printing. Virtual and augmented reality in heritage applications. Geocoding, historic names and gazeteers for heritage documentation. **Visit:** Semaphore Lab 3D scanning and printing. **Practicum:** XML for heritage assets description and resource discovery (Ii).	Flynn (2007) **Neely & Langer (2013)** **Remondino & Rizzi (2010)** Roussou & Drettakis (2003) **Southall et al. (2011)** Zakrajsek & Vodeb (2013)
10	Monday, March 23 9am-12pm Assignment A3 due	**Knowledge representation and ontologies.** Complexity and multidimensionality of heritage information. Domain modeling and ontology engineering. Ontologies for heritage representation. Indigenous perspectives to heritage ontologies. **Focus:** The CIDOC Conceptual Reference Model.	**Doerr (2009)** Horrocks (2008) **Hyvönen (2009)** Srinivasan & Huang (2005)

		Practicum: Using the Protégé tool to develop a simple ontology in the heritage domain.	
11	Thursday, March 26 6:30-9:30pm	**Digital heritage preservation, curation and scholarly infrastructures.** Long-term digital preservation of heritage information. Digital curation; social media and crowdsourcing; indigenous curation. Digital infrastructures for scholarly curation of heritage information. **Focus:** ARIADNE - Advanced Research Infrastructures for Archaeological Dataset Networking in Europe.	Dallas (2007) Dunn & Hedges (2013) Niccolucci & Richards (2013) **Richards et al. (2013)** **Ross (2000)**
12	Monday, March 30 9am-12pm	**Digital heritage: issues and prospects.** The changing field of museum and heritage practices, and the promises and challenges of digital technology. Ubiquitous computing and the 'Internet of things'; virtual environments; intelligent systems; big data and social computing; indigenous and participatory curation.	Geser & Pereira (2004) **Knell (2010)** Parry (2005) **Silberman (2007)** Trant (2007)
	Friday, April 6 Assignment A4 due		

Readings

The foundation text, which we will use to introduce core concepts and methods for digital information management through the lens of 'organizing', will be:

Glushko, R.J. (Ed.). (2013) *The discipline of organizing.* Cambridge, Mass.: MIT Press.

Additional works in the field of digital heritage relevant to the course include the following, which include (or reproduce) important recent work spanning across several topics:

Cameron, F., & Kenderdine, S. (Eds.). (2007). *Theorizing digital cultural heritage*. Cambridge, MA: MIT Press.

Marty, P. F., & Burton Jones, K. (Eds.). (2007). *Museum informatics: people, information, and technology in museums*. New York & London: Routledge.

Parry, R. (Ed.). (2010). *Museums in a digital age*. London: Routledge.

Students will be expected to study specific readings for particular sessions in the course.

Class 1 – Introduction: basic concepts

Glushko, R.J. (2013) Chapter 1: Foundations for organizing systems. In Glushko, R.J. (Ed.). (2013) *The discipline of organizing* (pp. 1-45). Cambridge, Mass.: MIT Press.

Class 2 – Object knowledge and the 'information turn' in museums and heritage

Boast, R., & Biehl, P. F. (2011). Archaeological knowledge production and dissemination in the digital age. In E. C. Kansa, S. W. Kansa, & E. Watrall (Eds.), *Archaeology 2.0: new approaches to communication and collaboration* (pp. 119–155). Los Angeles, CA: Cotsen Institute of Archaeology Press.

MacDonald, G. F., & Alsford, S. (1991). The museum as information utility. *Museum Management and Curatorship*, *10*(3), 305–311.

Parry, R. (2007). From the "day-book" to the "data bank": the beginnings of museum computing. In *Recoding the museum: digital heritage and the technologies of change* (pp. 15–31). London: Routledge.

Prown, J. (1982). Mind in matter: an introduction to material culture theory and method. *Winterthur Portfolio*, *17*(1), 1–19.

Stam, D. C. (1993). The informed muse: The implications of "the new museology"for museum practice. *Museum Management and Curatorship*, *12*(3), 267–283.

Class 3 – Working with digital heritage collections

Dalbello, M. (2009). Digital cultural heritage: concepts, projects, and emerging constructions of heritage.

Glushko, R.J. et al (2013). Chapter 2: Activities in organizing systems. In Glushko, R.J. (Ed.). (2013) *The discipline of organizing* (pp. 47-93). Cambridge, Mass.: MIT Press.

HATII, & NINCH. (2003). III. Selecting materials: an iterative process. In *The NINCH Guide to good practice in the digital representation and management of cultural heritage materials* (pp. 11–30). Humanities Advanced Technology and Information Institute (HATII), University of Glasgow & National Initiative for a Networked Cultural Heritage (NINCH).

Hughes, L. M. (2004). Why digitize? The costs and benefits of digitization. In *Digitizing collections : strategic issues for the information manager* (pp. 3–30). London: Facet Publishing.

Knell, S. J. (2004). Altered values: searching for a new collecting. In S. J. Knell (Ed.), *Museums and the future of collecting* (Second edition., pp. 1–40). Aldershot: Ashgate.

Lloyd, A. (2007) Guarding against Collective Amnesia? Making Significance Problematic: An Exploration of Issues." *Library Trends* 56(1), 53–65.

Moss, M., & Currall, J. (2004). Digitisation: taking stock. *Journal of the Society of Archivists*, *25*(2), 123–137. Retrieved from http://www.tandfonline.com/doi/abs/10.1080/0037981042000271457

Pearce, S. M. (1992). Objects inside and outside museums. In *Museums, objects and collections: a cultural study* (pp. 15–35). Leicester, England: Leicester University Press.

Class 4 – Information, resources, and information systems.

Bates, M. J. (2006). Fundamental forms of information. *Journal of the American Society for Information Science and Technology*, *57*(8), 1033–1045.

Cameron, F., & Robinson, H. (2007). Digital knowledgescapes: cultural, theoretical, practical, and usage issues facing museum collection databases in a digital epoch. In *Theorizing digital cultural heritage: A critical discourse* (pp. 165–191). Cambridge, MA: MIT Press.

Eccles, M. G., Van Belle, J.-P., & Nash, J. (2003). Transforming data into information; and, Databases. In *Discovering information systems* (pp. 10–18, 77–87). South African Universities Press.

Floridi, L. (2002). The digital domain: infosphere, databases and hypertexts. In *Philosophy and computing: An introduction* (pp. 88–131). London: Routledge.

Glushko, R.J. et al (2013). Chapter 3: Resources in organizing systems. In Glushko, R.J. (Ed.). (2013) *The discipline of organizing.* Cambridge, Mass.: MIT Press.

Keene, S., Stevenson, A., & Monti, F. (2008). *Collections for people: museums' stored collections as a public resource* (Monograph).

Orna, E., & Pettitt, C. (1998). 2. What is information in the museum context; 3. The users of information in museums; and, 4. Managing information to make it accessible. In *Information management in museums* (pp. 19–67). Aldershot, Hampshire; Broomfield, Vermont: Gower.

Class 5 – Digital heritage documentation and metadata

Baca, M. (2006). *Cataloging cultural objects : a guide to describing cultural works and their images*. Chicago: American Library Association.

Baca, M., Coburn, E., & Hubbard, S. (2008). Metadata and museum information. In P. F. Marty & K. Burton Jones (Eds.), *Museum informatics: People, information, and technology in museums* (Vol. 2, pp. 107–127).

Bearman, D. (2008). Representing museum knowledge. In P. F. Marty & K. Burton Jones (Eds.), *Museum informatics: people, information, and technology in museums* (Vol. 2, pp. 35–57). New York: Routledge.

Cameron, F., & Mengler, S. (2009). Complexity, transdisciplinarity and museum collections documentation. *Journal of Material Culture*, *14*(2), 189–218.

Gilliland-Swetland, A. J. (2008). Setting the stage. In M. Baca (Ed.), *Introduction to metadata: Pathways to digital information* (3rd ed., pp. 1–12). Los Angeles, Calif.: Getty Publications.

Glushko, R.J. et al (2013). Chapter 4: Resource description and metadata. In Glushko, R.J. (Ed.). (2013) *The discipline of organizing.* Cambridge, Mass.: MIT Press.

Class 6 – Digitization and management of visual heritage assets

Cohen, K., Elkins, J., Lavin, M. A., Macko, N., Schwartz, G., Siegfried, S. L., & Stafford, B. M. (1997). Digital culture and the practices of art and art history. *The Art Bulletin*, *79*(2), 187–216.

Conway, P. (2009). Building Meaning in Digitized Photographs. In *Proceedings of the Chicago Colloquium on Digital Humanities and Computer Science* (Vol. 1).

Currall, J. E. P., & Moss, M. S. (2011). Digital asset management. In M. J. Bates (Ed.), *Understanding information retrieval systems: management, types, and standards* (pp. 135–148). CRC Press.

Frey, F. S., & Reilly, J. M. (2006). *Digital imaging for photographic collections: foundations for technical standards*. Rochester, N.Y.: Image Permanence Institute, Rochester Institue of Technology.

HATII, & NINCH. (2003). VI. Capture and management of images. In *The NINCH Guide to good practice in the digital representation and management of cultural heritage materials* (pp. 68–79). Humanities Advanced Technology and Information Institute (HATII), University of Glasgow & National Initiative for a Networked Cultural Heritage (NINCH).

Stevenson, J. (2006). Digitisation programmes in the V&A. In *Digital heritage: applying digital imaging to cultural heritage* (pp. 69–92). Oxford: Butterworth-Heinemann.

Class 7 – Categorization and classification of heritage resources

Aitchison, J., Gilchrist, A., & Bawden, D. (2000). Section D: Vocabulary control; Section E: Specificity and compound terms; and, Section F: Structure and relationships. In *Thesaurus construction and use: a practical manual* (pp. 15–80). Psychology Press.

Baca, M. (2003). Practical issues in applying metadata schemas and controlled vocabularies to cultural heritage information. *Cataloging & Classification Quarterly*, *36*(3-4), 47–55.

Glushko, R.J. et al (2013). Chapter 6: Categorization: describing resource classes and types. In Glushko, R.J. (Ed.). (2013) *The discipline of organizing.* Cambridge, Mass.: MIT Press.

Harping, P. (2010). *Controlled vocabularies: terminology for art, architecture, and other cultural works*. Getty Publications.

Jacob, E. K. (2004). Classification and categorization: a difference that makes a difference. *Library Trends*, *52*(3), 515–540.

Class 8 – Interoperability, federation and semantic enrichment of heritage information

Doerr, M., Gradmann, S., Hennicke, S., Isaac, A., Meghini, C., & van de Sompel, H. (2010). The Europeana Data Model (EDM). In *World Library and Information Congress: 76th IFLA General Conference and Assembly* (pp. 10–15).

Hyvönen, E. (2012). Cultural heritage on the Semantic Web. In *Publishing and using cultural heritage linked data on the Semantic Web* (pp. 1–12). Palo Alto,CA: Morgan & Claypool.

McKenna, G., Rohde-Enslin, S., & Stein, R. (2011). *Lightweight Information Describing Objects (LIDO): The international harvesting standard for museums*. ATHENA project.

Oomen, J., Baltussen, L. B., & van Erp, M. (2012). Sharing cultural heritage the Linked Open Data way: Why you should sign up. In *Museums and the Web 2012: Proceedings*. San Diego, CA: Museums and the Web.

Papatheodorou, C., Dallas, C., Ertmann-Christiansen, C., Fernie, K., Gavrilis, D., Masci, M. E., … Angelis, S. (2011). A new architecture and approach to asset representation for Europeana aggregation: the CARARE way. In E. García-Barriocanal, Z. Cebeci, M. C. Okur, & A. Öztürk (Eds.), *Metadata and Semantic Research* (pp. 412–423). Berlin, Heidelberg: Springer.

Class 9 – Knowledge representation and ontologies

Doerr, M. (2009). Ontologies for cultural heritage. In S. Staab & R. Studer (Eds.), *Handbook on ontologies* (pp. 463–486). Springer.

Horrocks, I. (2008). Ontologies and the semantic web. *Communications of the ACM,* 51(12), 58–67.

Hyvönen, E. (2009). Semantic portals for cultural heritage. In S. Staab & R. Studer (Eds.), *Handbook on ontologies* (pp. 757–778). Berlin & Heidelberg: Springer.

Srinivasan, R., & Huang, J. (2005). Fluid ontologies for digital museums. *International Journal on Digital Libraries*, *5*(3), 193–204.

Class 10 – 3D modeling, virtual heritage, and historic places

Flynn, B. (2007). The morphology of space in virtual heritage. In *Theorizing digital cultural heritage: A critical discourse* (pp. 349–368). Cambridge, MA: MIT Press.

Neely, L., & Langer, M. (2013). Please feel the museum: the emergence of 3D printing and scanning. In *Museums and the Web 2013: Proceedings*. Portland, OR: Museums and the Web

Remondino, F., & Rizzi, A. (2010). Reality-based 3D documentation of natural and cultural heritage sites—techniques, problems, and examples. *Applied Geomatics*, *2*(3), 85–100.

Roussou, M., & Drettakis, G. (2003). Photorealism and non-photorealism in virtual heritage representation.

Southall, H., Mostern, R., & Berman, M. L. (2011). On historical gazetteers. *International Journal of Humanities and Arts Computing*, *5*(2), 127–145.

Zakrajsek, F., & Vodeb, V. (2013). *Geocoded digital cultural content*. Linked Heritage project.

Class 11 – Digital heritage preservation, curation and scholarly infrastructures

Dallas, C. (2007). An agency-oriented approach to digital curation theory and practice. In J. Trant & D. Bearman (Eds.), *The International Cultural Heritage Informatics Meeting Proceedings.* Toronto: Archives & Museum Informatics. Retrieved from http://www.archimuse.com/ichim07/papers/dallas/dallas.html

Dunn, S., & Hedges, M. (2013). Crowd-sourcing as a component of humanities research infrastructures. *International Journal of Humanities and Arts Computing,* 7(1-2), 147–169.

Niccolucci, F., & Richards, J. D. (2013). ARIADNE: Advanced Research Infrastructures for Archaeological Dataset Networking in Europe. *International Journal of Humanities and Arts Computing,* 7(1-2), 70–88.

Richards, J. D., Niven, K., & Jeffrey, S. (2013). Preserving our digital heritage: information systems for data management and preservation. In E. Ch'ng, V. Gaffney, & H. Chapman (Eds.), Visual Heritage in the Digital Age (pp. 311–326).

Ross, S. (2000). Changing trains at Wigan: Digital preservation and the future of scholarship. Retrieved from http://eprints.erpanet.org/45/01/seamusross_wigan_paper.pdf

Class 12 – Digital heritage: issues and prospects

Geser, G., & Pereira, J. (2004). *The future digital heritage space: an expedition report* (No. Thematic issue no. 7). Salzburg; Glasgow: Digicult Consortium.

Knell, S. J. (2010). The shape of things to come: Museums in the technological landscape. *Museums in a Digital Age*, *1*(3), 435–453.

Parry, R. (2005). Digital heritage and the rise of theory in museum computing. *Museum Management and Curatorship*, *20*(4), 333–348.

Silberman, N. (2007). Chasing the unicorn? The quest for "essence" in digital heritage. In Y. Kalay, T. Kvan, & J. Affleck (Eds.), *New heritage: new media and cultural heritage* (pp. 81–91). Routledge.

Trant, J. (2007). Curating collections knowledge: museums on the cyberinfrastructure. In *Museum informatics: people, information, and technology in museums* (pp. 275–292). New York & London: Routledge.

Further resources

The course will be supported by a Blackboard site for purposes of regular communication, dissemination of course materials and information, and submission of assignments

In addition, students will need to identify sources on the Web, especially as regards museum and digital heritage projects. These typically provide access to a lot of their work in their websites, in the form of reports, presentations or, in some cases, live systems, or downloadable software. Some general sources, hosting useful resources on digital heritage practices related to the course, are:

Canadian Heritage Information Network: digital content development and heritage resources.
http://www.chin.gc.ca/English/index.html

Digicult Report, Technology Watch reports and Thematic Issues.
http://www.digicult.info/pages/index.php

The Getty – Research Institute home: data standards and guidelines.
http://www.getty.edu/research/conducting_research/standards/

The proceedings of major conferences focussing on digital heritage and museums, such as the Museum Computer Network, ICHIM – International Cultural Heritage Informatics Meeting, and Museums and the Web, are good starting points; the latter has all its proceedings online, and is a most valuable source for information on professional practice and scholarship in the field of cultural heritage informatics in general, although its focus is mostly on digital media for museum communication (http://www.museumsandtheweb.org). Specific online sources will be pointed at in class, related to the topic under consideration.

Course Policies

Attendance

Regular on-time attendance in class is an important part of this course. If you miss a class it is your responsibility to find out what you missed from your fellow students.

Evaluation

All assignments are evaluated in accordance with (1) the University of Toronto Governing Council's Graduate Grading and Evaluation Practices Policy and (2) the Faculty of Information/s Guidelines to Grade Interpretation. The Governing Council policy is available at http://www.governingcouncil.utoronto.ca/policies/grading.htm. The Faculty of Information's Guidelines to Grade Interpretation supplement that policy and are available at http://www.ischool.utoronto.ca/grade-interpretation.

Late assignments

Assignment 1: a penalty of 2% per day will be imposed on every assignment if it is not handed in by the due date. Papers that are still outstanding 5 days after the due date will not be accepted. Extensions without penalty will only be granted in cases of legitimate illness or emergencies. Such extensions will not be granted for requests made on the due date for the assignment. This policy is to ensure fairness to all students.

Extensions beyond the end of term

Extensions beyond the term in which the course is taken are subject to guidelines established by the School of Graduate Studies (SGS). Please see:
http://www.sgs.utoronto.ca/current/policies/coursework.asp. "The authority to grant an extension for the completion of work in a course beyond the original SGS deadline for that course rests with the

graduate unit in which the course was offered, not the instructor of the course." Students must petition the graduate unit for extensions, using the SGS Extension to Complete Coursework form.

Academic integrity

Please consult the University's site on Academic Integrity. The iSchool has a zero- tolerance policy on plagiarism as defined in section B.I. 1. (d) of the University's Code of Behaviour on Academic Matters. You should acquaint yourself with the Code and Appendix "A" Section 2. Please review the material covered in the Cite it Right Inforum workshop and, if necessary, consult the site How Not to Plagiarize.

Citations

Citations in assignments A1 and A5 should be in the American Psychological Association (APA) 6th edition format. Please note: All references, notes, and citations to publications, web sites, e-resources, manuscripts, and records must be full, complete and consistent throughout the assignment. It is the students' responsibility to ensure accuracy and completeness.

Citations are not required in remaining assignments.

Writing support

The SGS Office of English Language and Writing Support provides writing support for graduate students. The services are designed target the needs of both native and non- native speakers of English and include non-credit courses, single-session workshops, individual writing consultations, and website resources. These programs are free. Please avail yourself of these services, if necessary.

Accommodation of students with disabilities

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office as soon as possible. The Accessibility Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. The sooner you let them, and me, know of your needs, the quicker we can assist you in achieving your learning goals in this course.