



Dr. Anthony Cocciolo  
Pratt Institute, School of Information and Library Science  
144 W. 14th St., 604D  
New York, NY 10011-7301  
Phone: 212-647-7702  
Email: [acocciol@pratt.edu](mailto:acocciol@pratt.edu)  
URL: <http://www.thinkingprojects.org>

Subject to change based  
on student interest.  
Please refer to the LMS  
for updates:  
<http://lms.pratt.edu>

---

## LIS 665-01: Projects in Digital Archives

Summer 2011

Class Hours: Mondays and Wednesdays 6:00 – 9:20p  
Office Hours: Mondays and Wednesdays 5:00 – 6:00p, and by appointment  
Credits: 3  
Prerequisites: LIS 654 (Information Technologies), or by permission  
Location: PMC 611

### Bulletin Description:

This class is a combination of theoretical, practical and hands-on approaches to digital library creation. Topics will include metadata creation, image capture, archival storage and Web presentation. Students will learn about the theories behind the practices that they will implement, and will gain an understanding about the administrative issues associated with the successful implementation of a digitization project.

### Detailed Description:

This course provides an opportunity for students to learn how to create a digital archive, and practice the implementation of such a digital archive with a partner institution. Additionally, students have the opportunity to exercise their creativity in the design of a tool, program, or project that makes use of digital archives for educational or social purposes.

### Course Goals:

- Familiarize students with the current discourses in the area of digital archives, including theoretical and practical aspects.
- Introduce students to the digitization of audio and visual materials, and the handling of materials that are born digital.
- Learn about metadata and standards used in digital archive creation, as well as digital infrastructure.
- Anticipate managing digital archives in a time of technical change, including issues related in archiving the web, managing digital rights, and preserving digital content.

### Student Learning Objectives:

- Students will be able to digitize analog material into digital form.
- Students will be able to create metadata for a digital archive.
- Students will be able to identify rights issues (legal, ethical, moral) with digitized materials.
- Students will be able to work with a team to design a digital archive using knowledge of information architecture and usability
- Students will be able to work with a team to implement a digital archive for a small institution using open source software.

## Course Schedule and Readings

### 5/16 – Introduction

- Overview of Syllabus and Projects
- Assign weekly presenters of class readings
- Post a photo of yourself and fill-out your profile on the LMS
- Sign-up for the Society of American Archivists (SAA) Listserv (do not have to be a dues-paying member)  
<http://www2.archivists.org/listservs>

### Doing Digital Archiving: The Practice of and its Challenges

The Society of American Archivists. (2005). *Code of Ethics for Archivists*. Retrieved from  
[http://www.archivists.org/governance/handbook/app\\_ethics.asp](http://www.archivists.org/governance/handbook/app_ethics.asp)

Gilliland-Swetland, A. J. (2000). *Enduring Paradigm, New Opportunities: The Value of the Archival Perspective in the Digital Environment*. Washington D.C.: Council on Library and Information Resources. Retrieved from course e-reserves.

Blouin Jr., F. X. (2010). Symposium: Digital Archives: Navigating the Legal Shoals: Email as Archives: You Have to Have it Before You Worry About It. *Columbia Journal of Law & the Arts*, 34(1), 43-47. Retrieved from course e-reserves.

#### Further Reading:

Theimer, K. (2010). Archives and the Web: Changes and Opportunities. In *Web 2.0 Tools and Strategies for Archives and Local History Collections*. New York: Neal-Schuman. Retrieved from course e-reserves.

Brown, J.S. & Duguid, P. (2000). Learning—in Theory and in Practice. In *The Social Life of Information* (pp. 117-146). Boston: Harvard Business School Press. Retrieved from course e-reserves.

Brown, J.S., Collins, A. & Duiguid, P. (1989). Situated Cognition and the Culture of Learning. *Educational Researcher*, 18(1), 32-42. Retrieved from  
<http://www.exploratorium.edu/ifi/resources/museumeducation/situated.html>

#### Reflection Questions:

Gilliland-Swetland (2000) discusses the use of the “archival perspective” in thinking through the movement of resources to the digital information environment. What is the “archival perspective,” and how is it useful (or not) in thinking about the digital information environment?

### 5/18 - Archiving Audio

[Only read pages 112-118] Alten, S. R. (2004). *Audio in Media*, (7<sup>th</sup> Edition). Belmont, CA: Wadsworth. Retrieved from course e-reserves.

[Read pages 33-37] Casey, M. & Gordon, B. *Sound Directions: Best Practices in Audio Preservation*. Retrieved from [http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd\\_bp\\_07.pdf](http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf)

[Read pages 3-15] Bradley, K. (2006). *Risks Associated with the Use of Recordable CDs and DVDs as Reliable Storage Media in Archival Collections - Strategies and Alternatives*. Paris: UNESCO. Retrieved from <http://www.unesco.org/webworld/risk>

#### Further Reading:

Rohter, L. (2011, January 9). Library of Congress Gets a Mile of Music. *New York Times*, pp. C1.  
Retrieved from <http://www.nytimes.com/2011/01/10/arts/music/10masters.html>

International Association of Sound and Audiovisual Archives: <http://www.iasa-web.org/>  
FACET: <http://www.dlib.indiana.edu/projects/sounddirections/facet/index.shtml>  
Oral History Association: <http://www.oralhistory.org/>  
Step-by-Step Guide to Oral History: [http://dohistory.org/on\\_your\\_own/toolkit/oralHistory.html#DOIT](http://dohistory.org/on_your_own/toolkit/oralHistory.html#DOIT)

Costello, G. R. (2010). Digitization and Access of Louisiana Oral Histories: One Oral History Center's Experience in the Digital Realm. In K. B. Ng & J. Kucsama (Eds.), *Digitization in the Real World: Lessons Learned from Small and Medium-sized Digitization Projects*. New York: Metro New York Library Council. Retrieved from [http://metroblogs.typepad.com/files/ditrw\\_05.pdf](http://metroblogs.typepad.com/files/ditrw_05.pdf)

[Read pages 11-22] Alten, S. R. (2004). *Audio in Media*, (7<sup>th</sup> Edition). Belmont, CA: Wadsworth.  
Retrieved from course e-reserves.

National Recording Preservation Board, LOC. (2006). *Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub137/pub137.pdf>

Besek, J. (2009). *Copyright and Related Issues Relevant to Digital Preservation and Dissemination of Unpublished Pre-1972 Sound Recordings by Libraries and Archives*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub144/pub144.pdf>

#### *Reflection Questions:*

When working with digital archives, it is common to ask the question, “how much space will we need to save all this material?” For the Lesbian Herstory Archive project, approximately how much space will we need just to store the audio (ignoring other data such as meta-data)? We know that we have 23 cassette tapes, and those could run as long as 60 or 90 minutes. However, how long would an interview ideally take? 20 minutes? 30 minutes? How could you find out without listening to every tape? Assume if we used 16-bit/44.1 kHz stereo audio and create uncompressed files, what is the low-end and the high-end of disk space we would need?

#### **5/23 Managing Digital Collections for Preservation**

[Read entire chapter, use “next” button]. Cohen, D. J. & Rosenzweig, R. (2005). *Getting Started In Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Philadelphia, PA: University of Pennsylvania Press. Retrieved from <http://chnm.gmu.edu/digitalhistory/starting/>

Smith, A., Lavoie, B., Dempsey, L., Ferguson, C. (2007). Preservation. In Kresh, D. (Ed.), *The Whole Digital Library Handbook*. Chicago, IL: American Library Association. Retrieved from course e-reserves.

[Read page 1-9, and review bold text points on 10-50]. Center for Research Libraries. (2007). *Trustworthy Repositories Audit & Certification: Criteria and Checklist*. Retrieved from [http://www.crl.edu/sites/default/files/attachments/pages/trac\\_0.pdf](http://www.crl.edu/sites/default/files/attachments/pages/trac_0.pdf)

#### *Further Reading:*

Archivists Toolkit: <http://www.archiviststoolkit.org/>  
Digitization 101: <http://hurstassociates.blogspot.com/>

Digitization in the Real World: <http://metroblogs.typepad.com/ditrw/>

[Read sections 1-3] OCLC. (2002). *Trusted Digital Repositories: Attributes and Responsibilities*. Retrieved from <http://www.oclc.org/programs/ourwork/past/trustedrep/repositories.pdf>

[Read Introduction, Collections—Principles 1-9, and Objects—Principles 1-6]. NISO Framework Advisory Group. (2007). *A Framework of Guidance for Building Good Digital Collections*, 2<sup>nd</sup> Edition. Bethesda, MD: National Information Standards Organization. Retrieved from: <http://framework.niso.org/node/7>  
<http://framework.niso.org/node/8>  
<http://framework.niso.org/node/18>

Spiro, L. (2009). *Archival Management Software*. Washington DC: Council on Library and Information Resources. Retrieved from [http://www.clir.org/pubs/reports/spiro/spiro\\_Jan13.pdf](http://www.clir.org/pubs/reports/spiro/spiro_Jan13.pdf)

Day, M. (2006). The long-term preservation of Web Content. In J. Masanes (Ed.), *Web Archiving*. Berlin: Springer. Retrieved from <http://www.ukoln.ac.uk/preservation/publications/2006/web-archiving/md-final-draft.pdf>

Netz, R. & Noel, W. (2007). Chapter 1: Archimedes in America. In *The Archimedes Codex: How a Medieval Prayer Book is Revealing the True Genius of Antiquity's Greatest Scientist*. Philadelphia, PA: Da Capo Press. Retrieved from course e-reserves.

Cornell University Library. (2007). *Digital Preservation Management: Implementing Short-term Strategies for Long-term Problems*. Retrieved from [http://www.icpsr.umich.edu/dpm/dpm-eng/eng\\_index.html](http://www.icpsr.umich.edu/dpm/dpm-eng/eng_index.html)

Library of Congress: <http://www.digitalpreservation.gov> and <http://www.loc.gov/webcapture>

--. *Sustainability of Digital Formats: Planning for Library of Congress Collections*. Retrieved from <http://www.digitalpreservation.gov/formats/index.shtml>

The Academy of Motion Picture Arts and Sciences: Digital Motion Picture Archive Framework: <http://www.oscars.org/science-technology/council/projects/dmpafp.html> and The Digital Dilemma <http://www.oscars.org/science-technology/council/projects/digitaldilemma/>

Archive.org: <http://www.archive.org/about/about.php>

Marcum, D. & Friedlander, A. (2003). Keepers of the Crumbling Culture: What Digital Preservation Can Learn from Library History. *D-Lib Magazine*, 9(5). Retrieved from <http://www.dlib.org/dlib/may03/friedlander/05friedlander.html>

Rosenthal, D. S. H., Robertson, T., Lipkiss, T., Reich, V. & Morabito, S. (2005). Requirements for Digital Preservation Systems: A Bottom-Up Approach. *D-Lib Magazine*, 11(11). Retrieved from <http://www.dlib.org/dlib/november05/rosenthal/11rosenthal.html>

Hirtle, P. (2001). OAI and OAIS: What's in a Name? *D-Lib Magazine*, 7(4). Retrieved from <http://www.dlib.org/dlib/april01/04editorial.html>.

Center for Research Libraries. (2010). *CRL Report on Portico Audit Findings*. Retrieved from <http://www.crl.edu/archiving-preservation/digital-archives/certification-and-assessment-digital-repositories/portico>

*Reflection Questions:*

This week's reading deal with creating and managing digital archives from two different perspectives: 1) the historian or individual perspective, as captured in the Cohen and Rosenzweig (2005) piece, and 2) the perspective of major libraries, universities and governments, captured in the CRL piece. What are the difference between these two perspectives? Use the readings to illustrate your point. Do you have personal experience of working from within one of these perspectives, and if so, tell us about it?

Have you had any digital preservation challenges in your past experiences (e.g., unable to access digital content) and what were they? How do you imagine that this kind of challenge might be amplified within a library or institutional context?

### **5/25 - Digital Archives in Teaching and Learning**

Robyns, M. C. (2001). The Archivist as Educator: Integrating Critical Thinking Skills into Historical Research Methods Instruction. *American Archivist*, 64 (Fall/Winter), 363-384. Retrieved from course e-reserves.

Krause, M. G. (2010). Undergraduates in the Archives: Using an Assessment Rubric to Measure Learning. *American Archivist*, 73 (Fall/Winter), 507-534. Retrieved from course e-reserves.

#### *Further Reading:*

Malkmus, D. J. (2008). Primary Source Research and the Undergraduate: A Transforming Landscape. *Journal of Archival Organization*, 6(1/2). Retrieved from course e-reserves.

Carini, P. (2009). Archivists as Educators: Integrating Primary Sources into the Curriculum. *Journal of Archival Organization*, 7(1). Retrieved from course e-reserves.

Green, D. (2006). Using Digital Images in Teaching and learning. *Academic Commons*. Retrieved from <http://www.academiccommons.org/files/image-report.pdf> [Read chapters 1-3]

Piro, J. M. (2002). The picture of reading: Deriving meaning in literacy through image. *The Reading Teacher*, 56(2). Retrieved from course e-reserves.

#### *Reflection Questions:*

Teaching and learning is the cornerstone of our K-12 education system, and one of the most important components of our higher education system. Many archives and libraries are beginning to realize that one way to increase their visibility and impact is to better connect themselves with a teaching and learning mission. What are some strategies to do this, as described by Robyns (2001) and Krause (2010)?

Do you have any teaching experience (either K-12 or higher education)? Have you ever used primary sources in your teaching? Do you think archives should be investing more time and energy in teaching or learning, or are they better off doing other tasks, such as archival management, or working on the "move to digital"?

### **5/30 – No Class ~ Memorial Day**

### **6/1 – Metadata and Standards**

Cricco, N. & Stevens, B. (2005). The Archivists Toolkit: NYU Endeavors to Bring Free Automation to Archives. *Connect: Information Technology at NYU* (Spring/Summer 2005). Retrieved from [http://www.nyu.edu/its/pubs/connect/spring05/pdfs/cricco\\_stevens\\_xml.pdf](http://www.nyu.edu/its/pubs/connect/spring05/pdfs/cricco_stevens_xml.pdf)

[Read xi – 5]. Society of American Archivists. (2007). Describing Archives: A Content Standard. Chicago, IL: SAA. Retrieved from course e-reserves.

Pitti, D. V. (1999). Encoded Archival Description: An Introduction and Overview. *D-Lib Magazine*, 5(11). Retrieved from <http://www.dlib.org/dlib/november99/11pitti.html>

[Read pages 199-214]. Gilliland-Swetland, A. J. (2001). Popularizing the Finding Aid: Exploiting EAD to Enhance Online Browsing and Retrieval in Archival Information Systems by Diverse User Groups. In D. V. Pitti & Duff W. M. (Eds.), *Encoded Archival Description on the Internet*. New York: Haworth Information Press. Retrieved from course e-reserves.

*Further Reading:*

Weibel, S. & Miller, E. (2000). An Introduction to Dublin Core. *XML.com*. Retrieved from <http://www.xml.com/pub/a/2000/10/25/dublincore/index.html>

Banerjee, K. (2002). How does XML help Libraries? *Computers in Libraries*, 22(8). Retrieved from <http://www.infotoday.com/cilmag/sep02/Banerjee.htm>

Join EAD Listserv (Library of Congress): <http://listserv.loc.gov/cgi-bin/wa?SUBED1=ead&A=1>

EAD Help Pages from Society of American Archivists: <http://www.archivists.org/saagroups/ead/>

Riley, J. (2009). Indiana University course on EAD. Retrieved from <http://www.dlib.indiana.edu/~jenlrile/teaching/ead2009/>

Riley, J. & Shepherd, K. (2009). A Brave New World: Archivists and Shareable Descriptive Metadata. *The American Archivist*, 72 (Spring/Summer 2009). Retrieved from course e-reserves.

Tennant, R. (2004). Bitter Harvest: Problems & Suggested Solutions for OAI-PMH Data & Service Providers. *California Digital Library*. Retrieved from [http://www.cdlib.org/inside/projects/harvesting/bitter\\_harvest.html](http://www.cdlib.org/inside/projects/harvesting/bitter_harvest.html)

Voss, J. (2007). Tagging, Folksonomy & Co – Renaissance of Manual Indexing? *Proceedings of the International Symposium of Information Science, 1*. Retrieved from <http://arxiv.org/abs/cs/0701072>

[Excerpts from] Matters, M. (1995). *Oral History Cataloging Manual*. Chicago, IL: Society of American Archivists. Retrieved from course reserves.

Crosswalk (Wikipedia): [http://en.wikipedia.org/wiki/Crosswalk\\_\(metadata\)](http://en.wikipedia.org/wiki/Crosswalk_(metadata))

METS (Wikipedia): <http://en.wikipedia.org/wiki/METS>

MODS (Wikipedia): [http://en.wikipedia.org/wiki/Metadata\\_Object\\_Description\\_Schema](http://en.wikipedia.org/wiki/Metadata_Object_Description_Schema)

Dublin Core Metadata Initiative: <http://dublincore.org/documents>

OAIster (search engine for OAI-harvested metadata): <http://www.oaister.org>

Text Encoding Initiative (TEI): <http://www.tei-c.org/index.xml>

*Reflection Questions:*

Many different metadata standards and structuring devices exist for a variety of purposes. Why would you want to adopt a standard metadata schema?

**6/6 - Designing Digital Interfaces: Information Architecture, Usability, and Design Considerations**

[Read entire chapter- use next button] Cohen, D. J. & Rosenzweig, R. (2005). Designing for the History Web. In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Philadelphia, PA: University of Pennsylvania Press. Retrieved from <http://chnm.gmu.edu/digitalhistory/designing/>

Cocciolo, A. (2010). Can Web 2.0 Enhance Community Participation in an Institutional Repository? The case of PocketKnowledge at Teachers College, Columbia University. *Journal of Academic Librarianship*, 36(4), 304-312. Retrieved from course e-reserves.

Theimer, K. (2010). Evaluating Your Current Web Presence and Settings Goals for Web 2.0. In *Web 2.0 Tools and Strategies for Archives and Local History Collections*. New York: Neal-Schuman. Retrieved from course e-reserves.

*Further Reading:*

Anderson, S. P. (2006). Creating Pleasurable Interfaces – Getting from Tasks to Experiences. *Poet Painter*. Retrieved from [http://www.poetpainter.com/thoughts/file\\_download/7](http://www.poetpainter.com/thoughts/file_download/7)

Norman, D. (1988). Affordances. In *The Psychology of Everyday Things*. New York: Basic. Retrieved from course e-reserves.

Ramey, J. (2007). Designing for Flow. *A List Apart*. Retrieved from <http://www.alistapart.com/articles/designingforflow/>

*Reflection Questions:*

This week we will be discussing user interfaces to digital archives. A variety of approaches are discussed in the readings with respect to designing a user interface, from a Web 2.0 approach (Cocciolo, 2010) to one specific to designing a historical website (Cohen & Rosenzweig, 2005). Discuss the readings and a user interface that you love OR hate. Why does it provoke such feelings of love or hate? How did your feelings about it change (or not) after using it for a period of time?

**6/8 - Digital Infrastructure**

**Project Proposal Due.**

*Storage:*

Simply Storage: Platforms - <http://www.youtube.com/watch?v=M-6IBHK4mjM>

Simply Storage: RAID - <http://www.youtube.com/watch?v=a7UXt3MceyI>

Simply Storage: Security - <http://www.youtube.com/watch?v=iHMUHGyq05g>

*Databases:*

Gilfillan, I. (2002). Introduction to Relational Databases. Database Journal. Retrieved from <http://www.databasejournal.com/sqletc/article.php/1469521/Introduction-to-Relational-Databases.htm>

*Networks:*

Abelson, H., Ledeen, K. & Lewis, H. (2008). Appendix: The Internet as System and Spirit. In *Blown to Bits: Your Life, Liberty, and Happiness after the Digital Explosion* (pp. 301-316). Upper Saddle River, NJ: Addison-Wesley. Available from course e-reserves.

*Cloud Computing:*

Carr, N. (2008). Burden's Wheel. In *Big Switch: Rewiring the World, From Edison to Google* (pp. 9-24). New York: W. W. Norton. Retrieved from course e-reserves.

*Content Management Systems:*

Kucsma, J., Reiss, K. & Sidman, A. (2010). Using Omeka to Build Digital Collections: The METRO Case Study. *D-Lib Magazine*, 16(3/4). Retrieved from <http://www.dlib.org/dlib/march10/kucsma/03kucsma.html>

*Further Reading:*

Comparison of Relational Database Management Systems. (2009). *Wikipedia*. Retrieved from [http://en.wikipedia.org/wiki/Comparison\\_of\\_relational\\_database\\_management\\_systems](http://en.wikipedia.org/wiki/Comparison_of_relational_database_management_systems)

Morris, C. M. (2009). Library of Congress and DuraCloud Launch Pilot Program Using Cloud Technologies to Test Perpetual Access to Digital Content: Service is Part of National Digital Information Infrastructure and Preservation Program. Fedora Commons: Hat Check. Retrieved from <http://expertvoices.nsd.gov/hatcheck/2009/07/15/library-of-congress-and-duracloud-launch-pilot-program-using-cloud-technologies-to-test-perpetual-access-to-digital-content-service-is-part-of-national-digital-information-infrastructure-and-preservation/>

Amber, S. W. (2009). Relational Databases 101: Looking at the Whole Picture. Retrieved from <http://www.agiledata.org/essays/relationalDatabases.html>

Barnatt, C. (2008). Explaining Cloud Computing. Retrieved from <http://www.youtube.com/watch?v=hplXnFUIPmg>

Ashenfelder, M. (2009). 21st Century Shipping: Network data Transfer to the Library of Congress. *D-Lib Magazine*, 15(7/8). Retrieved from <http://www.dlib.org/dlib/july09/ashenfelder/07ashenfelder.htm>

Kucsma, J., Reiss, K. & Sidman, A. (2010). Using Omeka to Build Digital Collections: The METRO Case Study. *D-Lib Magazine*, 16(3/4). Retrieved from <http://www.dlib.org/dlib/march10/kucsma/03kucsma.html>

John, N. (2005). Digital Repositories: Not Quite at Your Fingertips. *Libri*, 55 (pp. 181-197). Retrieved from <http://www.librijournal.org/pdf/2005-4pp181-197.pdf>

Duraspace - <http://duraspace.org/>

Omeka - <http://omeka.org/>

CollectiveAccess – <http://collectiveaccess.org>

Greenstone – <http://greenstone.org>

ContentDM – <http://www.contentdm.org/>

(Example Omeka site) Digital Amherst - <http://www.digitalamherst.org/>

(Example Omeka site) digitalMETRO - <http://nycdigital.org/>

Parallel Archive - <http://www.parallelarchive.org/>

Rieger, O. Y. (2007). Select for Success: Key Principles in Assessing Repository Models. *D-Lib Magazine*, 13(7/8). Retrieved from <http://www.dlib.org/dlib/july07/rieger/07rieger.html>

Davis, P. M. & Connolly, M. J. L. (2007). Institutional Repositories: Evaluating the Reasons for Non-use of Cornell University's Installation of DSpace. *D-Lib Magazine*, 13(3/4). Retrieved from <http://www.dlib.org/dlib/march07/davis/03davis.html>

Smith, M., Bass, M., McClellan, G., Tansley, R., Barton, M., Branschovsky, M., Stuve, D & Walkter, J. H. (2003). DSpace: An Open Source Dynamic Digital Repository. *D-Lib Magazine*, 9(1). Retrieved from <http://www.dlib.org/dlib/january03/smith/01smith.html>



Staples, T., Wayland, R. & Payette, S. (2003). The Fedora Project: An Open-source Digital Object Repository Management System. *D-Lib Magazine*, 9(4). Retrieved from <http://www.dlib.org/dlib/april03/staples/04staples.html>

*Reflection Questions:*

This week's readings and videos discuss the core infrastructure of digital archives: storage, databases and networks. Most (if not all) digital archives make extensive use of these components. In addition, this course section discussed cloud computing, which is an emerging method for acquiring these components (e.g., Library of Congress' cloud computing pilot project). Of these four discussion topics, which do you feel the most comfortable with? For example, have you ever created or used a relational database (MySQL, Microsoft Access, Oracle)? If so, describe the project and how you used a relational database. How comfortable are you with your understanding of how the Internet works (or other networks such as Ethernet)? How comfortable are you with your understanding of data storage and some of the related concepts, such as RAID? Which component(s) would you like to discuss more fully in this class section?

CMS are used for storing and publishing digital content, which can be documents, video, audio, etc. Do you have any experience working with any of the CMS mentioned in the two articles. For example, have you used WordPress to create a blog?

**6/13 - Personal Digital Archiving**

Walker, R. (2010, January 5). Cyberspace When You're Dead. *New York Times*, pp. MM30. Retrieved from <http://www.nytimes.com/2011/01/09/magazine/09Immortality-t.html?pagewanted=all>

Marshall, C. C. (2008). Rethinking Personal Digital Archiving, Part 1: Four Challenges from the Field. *D-Lib Magazine*, 14(3/4). Retrieved from <http://www.dlib.org/dlib/march08/marshall/03marshall-pt1.html>

Marshall, C. C. (2008). Rethinking Personal Digital Archiving, Part 2: Implications for Services, Applications, and Institutions, 14(3/4). Retrieved from <http://www.dlib.org/dlib/march08/marshall/03marshall-pt2.html>

*Review:*

Library of Congress: Personal Archiving: <http://www.digitalpreservation.gov/you/>

*Reflection Questions:*

Walker (2011) discusses the growing interest individuals have in their digital afterlife, and discusses some projects and their implications for this emerging area. Marshall (2008) discusses some challenges to personal digital archiving, and offers some strategies for overcoming these challenges.

Given the number of issues presented here (and there are many), what problem do you think is greatest facing personal digital archiving, and what do you think a possible solution to it may be? Does Marshall have it right? Or does one of the solutions that Walker mentions make more sense?

**6/15 - Archiving Visual Media**

Cornell University Library. (2003). *Moving Theory into Practice: Digital Imaging Tutorial*. Retrieved from <http://www.library.cornell.edu/preservation/tutorial/contents.html> [Read Sections 1-4 and 6]

*Further Reading:*

Kenney, A. R. & Sharpe, L. H. with Berger, B, Crowhurst, R., Ott, M.D. & Quirk, A. (1999). Illustrated Book Study: Digital Conversion Requirements of Printed Illustrations. Cornell University Library. Retrieved from <http://www.library.cornell.edu/preservation/illbk/ibs.htm>

Levoy, M. & Garcia-Molina, H. (1999). Creating Digital Archives of 3D Artworks. Retrieved from <http://www.graphics.stanford.edu/projects/dli/white-paper/dli.html> and <http://www.graphics.stanford.edu/projects/mich/>

National Archives. (2004). *Technical Guidelines for Digitizing Archival Materials for Electronic Access: Creation of Production Master Files - Raster Images*. <http://www.archives.gov/preservation/technical/guidelines.html>

#### *Reflection Questions:*

What are some of the choices that a digitization project has to make? What affects the answers if you are scanning:

- a famous manuscript (e.g. the Declaration of Independence)
- large collections of manuscripts (e.g. the papers of some Senator)
- printed 18th or 19th century books
- recent printed material
- flat works of art (paintings, posters, ....).

Technical Question: A collection of 96,000 4 X 5-inch transparencies is scanned at 400 dpi, 24-bit color, and then losslessly compressed at a 1.3:1 ratio. Calculate the cost of hard disk storage (at .75 cents/GB) needed for this collection.

#### **6/20 - Web Archiving**

Masanès, J. (2006). Web Archiving: Issues and Methods. In J. Masanès (Ed.), *Web Archiving*. Berlin: Springer. Retrieved from course e-reserves.

#### *Further Reading:*

Roche, X. (2006). Copying Websites. In J. Masanès (Ed.), *Web Archiving*. Berlin: Springer. Retrieved from course e-reserves.

#### *Reflection Question:*

This week's reading discusses web archiving. Masanès (2006) discusses why the web should be archived and preserved, and the primary methods for capturing the web. Giving the arguments he provides, do you think libraries and archives should be archiving the web?

#### **6/22 - Digital Rights Management**

##### **Design Project Presentations.**

Besek, J. M. (2003). *Copyright Issues Relevant to the Creation of a Digital Archive: A Preliminary Assessment*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub112/pub112.pdf>

Hirtle, P. B. (2007). Copyright term and the public domain in the United States, January 1, 2006. From D. Kresch (Ed.), *The Whole Digital Library Handbook*. Chicago, IL: American Library Association. Retrieved from course e-reserves.

#### *Further Reading:*

Kahle, B., Prelinger, R., Jackson, M. E. (2001). Public Access to Digital Material. *D-Lib Magazine*, 7(10). Retrieved from <http://www.dlib.org/dlib/october01/kahle/10kahle.html>

Cohen, D. J. & Rosenzweig, R. (2005). Owing the Past? In *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Philadelphia, PA: University of Pennsylvania Press. Retrieved from <http://chnm.gmu.edu/digitalhistory/copyright> [Read entire chapter, use next button]

Digital Archives: Navigating the Legal Shoals (April 2010) :  
<http://www.law.columbia.edu/kernochnan/symposia/digital-archives>

Darnton, R. (2009). Google and the New Digital Future. *New York Review of Books*, 56(20). Retrieved from <http://www.nybooks.com/articles/23518>

### *Reflection Questions:*

Besek (2003) outlines the copyright issues relevant to the creation of a digital archive. What are the issues? Given what she says about copyright, what do you think the implications are for an oral history digital archive (like the LHA or Dance project)? Are there other digital rights issues other than copyright that we should be paying attention to?

## **Textbooks, Readings, and Materials**

No textbook is required for this course. All readings are available online via the LMS (<http://lms.pratt.edu>).

## **Course Requirements**

Students' course grades will be determined by performance on the following activities:

1. Class Participation (20%)
2. Weekly Responses (30%) – 9 responses required over the course of the semester
3. Digital Archive Creation Project (25%)
4. Design Project (25%)
  - 4a. Proposal (2-5 pages) (5%) – **due June 8**
  - 4b. Design Document (5-10 pages) (15%) - due June 22, last day of class
  - 4c. Presentation (5%) – present on June 22, last day of class

## **Class Participation**

Students are expected to be prepared and to contribute to class discussions each week with scholarly analyses and insights. In addition, each week one student or a team of two students will present their understanding of the readings to the class. This is an opportunity to consolidate your (or your team's) understanding on a topic, to present your perspective, to make novel connections to other domains, and to relate the readings to real-world experience. Presenters may use the essential questions posed (available on the LMS) to guide their presentations, or may choose their own direction in discussing the readings. Presenters should be prepared to make around a 10-15-minute presentation, and conclude with some questions or issues they would like to discuss more thoroughly.

The schedule of presenters will be decided on the first day of class.

## **Weekly Responses**

Each week, students are expected to write at least two paragraphs that reflect on the readings. Reflections can be in response to the essential questions posted on the LMS. Students responses should be posed on the LMS by 4pm (at the latest) on the day of class (late responses will receive a reduced grade). Please do not bring in a hard-copy or email unless the LMS is unavailable. The purpose of these responses is to allow students the opportunity to reflect on the readings and share their reflections with the other members of the class. Students are encouraged to read the responses by their fellow classmates (this is, however, not a requirement). Based on interests, students may choose 1 week NOT to do a weekly response. This means by the end of the semester, each student should have posted 9 responses.

Please note that the instructor will refer to these responses during class discussion and may ask students to further clarify or expand on their response.

## Digital Archive Creation Project (DACP)

The objective of the Projects in Digital Archives course is to provide students with the theoretical, practical and hands-on experience in digital archive creation. In order to provide the most relevant and realistic learning experience for students, students will digitize an actual archival collection and develop the means of access to that collection through creating a web-presence.

We will be working with the Lesbian Herstory Archives (LHA) [<http://www.lesbianherstoryarchives.org/>], the world's oldest and largest collection of materials by and about lesbians and their communities, to digitize a collection of spoken word archives.

LHA has a large collection of audio materials, including spoken word materials. In the Fall of 2010, LIS 665 (Projects in Digital Archives) created a digital archive for LHA based on the CollectiveAccess content management system, available at <http://herstory.prattsis.org>. We will be completing the work they begun by digitizing and making available a collection of spoken word archives, currently available in cassette tape. Some of the oral materials include public lectures by the New York State poet laureate, Audre Lorde.



## Design Project

### Overview

Each day, the web expands with new web pages, tweets, status updates, videos, files, links, among many other types of contributions. With the deluge of new information, a challenge associated with contributing any primary source materials to the web is making it meaningful to users. Relatedly, what constitutes a “digital archive” is continually evolving (e.g., Twitter is now archived at the Library of Congress). Your challenge is to design your “ideal” project, tool, or program that could be used to accompany the digital archive being created for LHA or other archive. This project is more about designing--not fully implementing--some digital archiving idea you are interested in. You should consider the ways in which your project, tool or program makes the content interesting, relevant or useful to new or existing users.

The class will be divided into design groups with around four members. Time will be provided in class for groups to meet; however, meeting out of class time may be required. Each group will be expected to deliver a project proposal, a project design document, and a presentation on the last day of class. Details on these aspects are below:

### Proposal

The Proposal should be 2-5 pages and outline the idea for your project. The proposal should be considered a less fully-fleshed-out version of the project design document (see below). The instructor will provide feedback on the proposal which you can use in further refining your project.

### **Design Document**

The project design document should be 5-10 pages, and can include figures and diagrams. This document should take the form of a traditional document (hence, it should not be a Powerpoint or in a presentation form). The design document should address:

- a) What is the purpose of your project?
  - 1) Why do we need it?
  - 2) What materials will you use for this project?
  - 3) What educational or learning goals will motivate this effort, if any?
  - 4) What populations of users (if any) will be served?
  - 5) What type of community (if any) will be fostered by this effort?
  - 6) What role (if any) will librarians or archivists play in this project?
  - 7) What will be the size of this effort?
  - 8) What resources will be required?
  - 9) How will the project be assessed?
- b) What are the features and functions of the project? Please be specific.
- c) Implementation: What do you think would be involved to make this design a reality? Provide estimations.
- d) What does the literature and research on digital archives offer in thinking about this project?

### **Presentation**

Each group will get 15 minutes to present, and a 10 minute question and answer period. Each group should:

- a) Make it fun and educational! Be creative! We have all been subject to ill-prepared or low-energy presentations- avoid it!
- b) Discuss the goals, why your project is needed, and what makes your project innovative.
- c) Provide a way of demonstrating your design to the class. These may include electronic illustrations (Powerpoint), an interactive simulation, or large paper/drawing presentations. You may also want to consider handouts for the class.

### **Assessment and Evaluation**

1. All assignments must be completed in order to receive a passing grade in the course
2. Assignments must be turned in during class in hard copy (except for the weekly responses which should be completed on The LMS). Late assignments will receive a reduced grade
4. Late papers will receive a grade but no comments
5. Pratt policy: Students with extensive absences (three or more for any reason) will be required to drop the course.

### **Pratt's grading scale:**

Superior work:                    A 4.0 (96-100)    A- 3.7 (90-95)

Very good work:        B+ 3.3 (87-89)    B 3.0 (83-86)    B-2.7 (80-82)  
Marginally satisfactory: C+ 2.3 (77-79)    C 2.0  
Failed:                F 0.0 (0-69)

## **Policies**

All Institute-wide policies are listed in the Bulletin under “Community Standards,” which include policies on attendance, academic integrity, plagiarism, computer, and network use. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.