

Pratt

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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

Fall 2013

Class Hours: Wednesdays 3:30 – 5:50p

Office Hours: Wednesdays 1:00-3:00p, Thursdays 5:00-6:00pm, 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 practice archival outreach through a partnership with the *American Jewish Historical Society*.

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

8/28 – 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/listserve>

9/4 – Doing Digital Archiving: The Practice of and its Challenges

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.

Further Reading:

Blouin, F. X. Jr. & Rosenberg, W. G. (2011). *Introduction*. In *Processing the Past: Contesting Authority in History and the Archives*. New York: Oxford UP. Retrieved from course e-reserves. Also available from PC Library <http://cat.pratt.edu/record=b1188250~S0>

Liu, A. (2011). Friending the Past: The Sense of History and Social Computing. *New Literary History*, 42(1), pp. 1-30. Retrieved from course e-reserves.

Roe, K. (2005). *Arranging & describing archives & manuscripts*. Chicago, IL: Society of American Archivists. Available from the PMC Library <http://cat.pratt.edu/record=b1156442~S0>

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?

9/11 – Archiving Audio

Field Trip: American Jewish Historical Society – 15 W. 16th St. between 5th and 6th Avenues.

Shulman, S. (2012). Introduction: Making Memory from Memory. In *The Gentrification of the Mind: Witness to a Lost Imagination* (pp. 1-20). Berkeley, CA: University of California Press. Retrieved from course e-reserves.

Alten, S. (2011). Recording. In *Audio in Media, 9th Edition* (pp. 130-150). 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

[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:

JISC Digital Media. Choosing A Digital Audio File Format.

<http://www.jiscdigitalmedia.ac.uk/guide/choosing-a-digital-audio-file-format>

Library of Congress. (2012). *The Library of Congress National Recording Preservation Plan*.

Washington, DC: Council on Library and Information Resources. Retrieved from

<http://www.clir.org/pubs/reports/pub156/pub156.pdf>

Association for Recorded Sound Collections: <http://www.arsc-audio.org/>

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

Bradley, K (Ed.). (2009). *Guidelines on the Production and Preservation of Digital Audio Objects*,

Second ed. IASA Technical Committee. Retrieved from <http://www.iasa-web.org/tc04/audio-preservation>

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>

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

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>

Benchmark Media Systems Inc. (2007). *ADC1 USB Instructional Manual*. Retrieved from course e-reserves.

Reflection Questions:

Schulman discusses her rationale for archiving audio. What is her rationale?

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 Dance 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 31 audiocassette tapes, and those could run as long as 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 24-bit/96 kHz stereo audio and create uncompressed files, what is the low-end and the high-end of disk space we would need? Also, 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?

9/18 – Archival Metadata and Standards

Schafer, S. & Bunde, J. M. (2013). Standards for Archival Description. In Christopher J. Prom & Thomas J. Frusciano (Eds.), *Archival arrangement and description*. Chicago, IL: Society of American Archivists.

Retrieved from course e-reserves.

Review:

Society of American Archivists, *Standards Portal*: <http://www2.archivists.org/standards>

Further Reading:

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 course e-reserves.

Society of American Archivists. (2007). *Describing Archives: A Content Standard*. Chicago, IL: SAA. Retrieved from course e-reserves.

Pitti, D. (2012). Encoded Archival Description (EAD). In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.

[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.

Vanhoutte, D. & Van den Branden, R. (2012). Text Encoding Initiative (TEI). In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from course e-reserves.

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

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?

9/25 - Digital Infrastructure: From Storage to Content Management Systems

Simply Storage: RAID - <http://www.dell.com/us/business/p/d/videos~en/Documents~simply-storage-raid.aspx>

Schwartz, M. & Kitchin Tilman, R. (2012). Embracing Archivists' Toolkit to Implement EAD. *Proceedings of MARAC 2012*, Oct. 27 2012, Richmond, VA. Retrieved from <http://drum.lib.umd.edu/handle/1903/13327>

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.

Further Reading:

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.

Simply Storage: Platforms - <http://www.dell.com/us/p/d/videos~en/Documents~simply-storage-platforms.aspx.aspx>

Simply Storage: Security - <http://www.dell.com/us/business/p/d/videos~en/Documents~simply-storage-security.aspx.aspx>

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

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>

Archivematica - <https://www.archivematica.org>

Archon - <http://www.archon.org/>

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/>

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>

Bogan, K. (2011). Creating a digital archives with WordPress. *Library technology reports*, 47(3), 47-54. Retrieved from course e-reserves.

Schwarz, S. W., Prom, C. Fox, K. & Sorenson, P. (2008). Archon: Facilitating Global Access to Collections in Small Archives. 74th IFLA Conference, 10-14 August 2008, Quebec, Canada. Retrieved from course e-reserves.

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., Branschofsky, 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 we will be discussing digital infrastructure, from storage to content management systems (CMS). 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?

10/2 – Designing Digital Interfaces: Information Architecture, Usability, and Design Considerations

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:

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/>

Yakel, E. (2011). Who Represents the Past? Archives, Records, and the Social Web. In Terry Cook (Ed.), *Controlling the Past: Documenting Society and Institutions*. Chicago: Society of American Archivists. Retrieved from course e-reserves.

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?

10/9 - Managing Born Digital Collections

[read pages 1-62]. AIMS Work Group. (2012). *AIMS Born-Digital Collections: An Inter-Institutional Model for Stewardship*. Retrieved from http://www2.lib.virginia.edu/aims/whitepaper/AIMS_final.pdf

Further Reading:

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/>

[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*, 2nd 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

Archivists Toolkit: <http://www.archiviststoolkit.org/>

Digitization 101: <http://hurstassociates.blogspot.com/>

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

Reflection Questions:

Very quickly, the world has moved from the intellectual production of physical stuff (hand-written manuscripts, typewritten manuscripts, print-outs, etc.) to one of virtual objects (e.g., MS Word document that may never be printed out, a shared Google document, etc.). The challenge for archives is to try to create a primary source record, when all the tools of the trade and ways of doing things are changing and/or need to be changed. How do we create a primary source record in this environment, and how are people in the field responding to this challenge? How would you respond to it?

10/16 – Digital Forensics for Archives

Gengenbach, M. J. (2012). *“The Way We Do it Here”: Mapping Digital Forensics Workflows in Collecting Institutions*. Unpublished Masters Thesis, University of North Carolina, Chapel Hill. Retrieved from <http://digitalcurationexchange.org/system/files/gengenbach-forensic-workflows-2012.pdf>

Further Reading:

Kirschenbaum, M. G., Ovenden, R., Redwine, G. (2010). *Digital Forensics and Born-Digital Content in Cultural Heritage Collections*. Washington, DC: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub149/reports/pub149/pub149.pdf>

Kirschenbaum, M. G. (2008). *Mechanisms : new media and the forensic imagination*. Cambridge, MA: MIT Press. Available from [PMC Library](#).

Bit Curator - <http://www.bitcurator.net/>

Reflection Questions:

This week’s reading discusses how institutions are using forensics tools to preserve provenance for born-digital collections. Are there aspects that you find essential, superfluous, or surprising?

10/23 –Rights Management

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. (2013). Copyright term and the public domain in the United States, January 1, 2013. Retrieved from <http://copyright.cornell.edu/resources/publicdomain.cfm>.

Further Reading:

Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions*. Chicago, IL: ALA. Available from [PMC Library](#).

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/kernochan/symposia/digital-archives>

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 Dance project)? Are there other digital rights issues other than copyright that we should be paying attention to?

10/30 – 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. *D-Lib Magazine*, 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/>

Further Reading:

National Digital Information Infrastructure and Preservation Program (NDIIPP). (2013). *Perspectives on Personal Digital Archiving*. Washington, DC: Library of Congress. Retrieved from http://www.digitalpreservation.gov/documents/ebookpdf_march18.pdf

Lee, C. A. (2011). *I, digital : personal collections in the digital era*. Chicago, IL: Society of American Archivists. Available from [PMC Library](#) .

Personal Digital Archiving 2013, Program: <http://mith.umd.edu/pda2013/schedule/program/>

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?

Have you had any digital preservation challenges in your past experiences (e.g., unable to access digital content) and what were they?

11/6 – 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:

Columbia University Libraries Digital Program Division. (2007). Scanning Lab Imaging Standards & Procedures. Retrieved from <https://library.columbia.edu/content/librarywebsecure/bts/imaging.html>

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.

11/13 – Digital Preservation

[Read pages 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

Further Reading:

NDSA Levels of Digital Preservation - <http://www.digitalpreservation.gov/ndsa/activities/levels.html>

Blue Ribbon Task Force on Sustainable Digital Preservation and Access. (2010). *Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information*. Retrieved from http://brtf.sdsc.edu/biblio/BRTF_Final_Report.pdf

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.

Day, M. (2006). The long-term preservation of Web Content. In J. Masanes (Ed.), *Web Archiving*. Berlin: Springer. Retrieved from course e-reserves.

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

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://archive.org/about/>

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 discusses the idea of a trusted digital repository and the attributes that should make up such a repository. Are there aspects that you find essential, superfluous, or surprising?

11/20- 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?

11/27 – No Class; Thanksgiving Holiday

12/4 – 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.

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

Jimerson, R. C. (2007). Archives for All: Professional Responsibility and Social Justice. *American Archivist*, 70(2), 252-281. 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”?

12/11 – Presentations

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 (20%) – 11 responses required over the course of the semester
3. Digital Archive Creation Project (25%)
 - 3a. Report on work completed (5-10 pages) (15%)
 - 3b. Presentation on work completed (10%)
4. Digital Archive Outreach Project (25%)
 - 4a. Report on work completed (5-10 pages) (15%)
 - 4b. Presentation on work completed (10%)
5. Self-assessment (10%) – due May 6, 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 perspective on the topic of the readings for the week. 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-minute presentation, and conclude with some questions or issues they would like to discuss more thoroughly. Remember that everyone in the class has read the week's readings, so it should not simply be a summarization of what we have already read.

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 posted on the LMS by 2pm (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 two weeks NOT to do a weekly response. This means by the end of the semester, each student should have posted 11 responses.

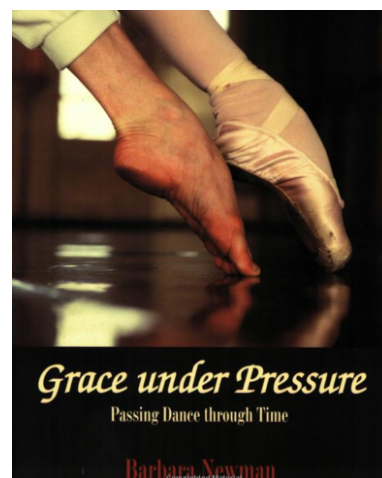
Please note that the instructor will refer to these responses during class discussion and may ask students to further clarify or expand on their response.

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 dance critic Barbara Newman to complete and enhance an oral history archive around dance. Ms. Newman has interviewed dance choreographers, company directors, master teachers, among others, and has published these interviews in her books, such as *Striking a Balance: Dancers Talk About Dancing* (Houghton Mifflin, 1982), *Grace Under Pressure: Passing Dance Through Time* (Limelight, 2004), and in periodicals like *Dancing Times* of the UK [<http://www.dancing-times.co.uk/>]. Many of the interviews have survived on audiocassette and mini disc, and some have been digitized by past semesters of this course. This archive includes interviews from notable members of the dance community such as Peter Martins (Ballet Master in Chief, NYC Ballet), Tanaquil LeClercq (wife of George Balanchine and NYC Ballet), and Moira Shearer (*The Red Shoes*).

The goal of this project is to enhance the current archive (<http://dancedialogues.prattsils.org>), and integrate audio recordings from Newman's Book *Grace Under Pressure*, which is available on audiocassette.



Students will be placed in groups based on interests to carrying-out the project:

- **Research and Documentation:** Research the cutting edge in digital archiving; bring ideas and research to enrich the collection; providing any auxiliary materials (photos, research materials) that could augment the experience.
- **Metadata and Documentation:** Develop a metadata plan; import digital materials into the CMS; provide documentation and rights information for all digital resources.
- **Technology:** Responsible for setting-up and installing the Content Management System, working with the design team to integrate the design.
- **Design:** Responsible for designing the look and feel of the site (graphics, colors, user experience, usability).

More information on this project will be made available as the course progresses.

Each group will submit a 5-10 page report detailing the work completed on the project. This report should highlight a) achievements and work completed in the project, b) challenges that have been overcome, as well as those that did not, and c) future directions for the project as perceived by project team. Be sure to include hyperlinks or evidence of work completed. The group will also present this report to the class on the final class.

Digital Archive Outreach Project (DAOP)

In this project, students will work with existing teams to enhance *Jews In America* – <http://www.jewsinamerica.org> - a digital repository hosted by the American Jewish Historical Society (AJHS).



The archive current has 11,868 objects from three institutions and 1,687 digital images from two institutions. In this project, students will out reach to smaller institutions who may be interested in making their collections accessible via *Jews in America*. Currently, there are 65 local Jewish historical societies on our list to choose from across the United States. One primary goal of the project is to expose researchers to collections they would not normally consider by making visible local collections currently “hidden” in smaller historical society. We need to contact these societies, judge their interest in the project and explore way us to include their records (and images if available) in the project.

Potential tasks include:

- Contacting historical societies
- Explaining the project to them
- Discover their interest level
- Discover the status of their metadata
- Evaluate which societies have metadata that is suitable for the importation to the Portal
- Evaluate the importance and relevance of the repositories surveyed
- Select repositories to work with
- Acquire raw data- standardize it through working with AJHS
- Prepare Excel file for ingest
- Prepare the ingest mapping
- Ingest individual records (Bulk ingest)



Center for Jewish History on 16th St

- can be performed in collaboration with AJHS)
- Additional work as deemed necessary (e.g., Drupal work? Exhibit research? Survey of other historical societies? Survey of Synagogues?)

Each group will submit a 5-10 page report detailing the work completed on the project. This report should highlight a) achievements and work completed in the project, b) challenges that have been overcome, as well as those that did not, and c) future directions for the project as perceived by project team. Be sure to include hyperlinks or evidence of work completed. The group will also present this report to the class on the final class.

Self-Assessment

In one or more pages, reflect on your contribution to the DAOP and DACP. What role did you play in each? What were your specific contributions? How would you rate your performance, and how does it compare to your fellow group members? Please submit by the end of the final class electronically via the LMS.

Assessment and Evaluation

1. All assignments must be completed in order to receive a passing grade in the course
2. SILS is going green: assignments must be turned in electronically via 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.

E-Portfolio

Starting Fall 2012, all students entering the MSLIS degree program are required to complete an e-portfolio that must be approved by their advisor before they will be permitted to graduate. The e-Portfolio provides students with an opportunity to showcase their best work from the courses they have taken at SILS, and an opportunity to demonstrate they have met the learning objectives of a Master of Information and Library Science.

Work completed for this course may be included in the e-portfolio.

Students must demonstrate that their work fulfills at least one of the following learning outcomes:

1. **Research** - Students carry-out and apply research
2. **Communication** - Students demonstrate excellent communication skills and create and convey content
3. **Technology** - Students use information technology and digital tools effectively
4. **User-Centered Focus** - Students apply concepts related to use and users of information and user needs and perspectives
5. **LIS Practice** - Students perform within the framework of professional practice

Detailed information on the learning outcomes, requirements and how to create your e-portfolio is available from: http://www.pratt.edu/academics/information_and_library_sciences/about_sils/sils_eportfolio/

Work completed in this class may satisfy one or more program-level learning objectives. You may discuss this with your instructor and/or advisor.

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.

Notes on Research, Archiving and Photographs

1. Students taking this class may be asked to participate in faculty-sponsored research for advancing knowledge in the field of Information and Library Science. This research will exclude any personally identifiable information. If you object to this practice, please communicate with the instructor at the beginning of the semester.
2. Student work may be retained by Pratt SILS and disseminated, including through electronic networks (e.g., repositories, websites). Students retain intellectual property rights on their work but Pratt has the right to use and display your work (for more information see Pratt’s Intellectual Property Policy available at: http://www.pratt.edu/provost/Final_Approved_by_BOT_Effective_01-01-08.pdf)
3. Students in the class may be photographed during class related activities. Photographs may be archived in institutional archives or websites. Photographs may be name tagged. If you object to being included in such photographs, please communicate with the instructor at the beginning of the semester.