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
Spring 2017

Class Hours: Wednesdays 3:00 – 5:50p
Office Hours: Tuesdays 3:00-6:00pm, and by appointment
Credits: 3
Prerequisites: LIS 654 (Information Technologies) and LIS 653 (Knowledge Organization), 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 an archival collection.

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 an online digital archive
- 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

1/18 – 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

1/25 - Doing Digital Archiving: Bringing the Archival Perspective to the Digital Environment

Gilliland, A. (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 http://www.clir.org/pubs/reports/pub89/pub89.pdf.

Further Reading:

Gilliland, A. (2014). *Conceptualizing 21st Century Archives*. Chicago, IL: Society of American Archivists. Available from the Pratt Manhattan library
http://cat.pratt.edu/record=b1217645~S0

Cohen, D. J. & Rosenzweig, R. (2005). *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/

Reflection Questions:

In 2000, Gilliland discussed the use of the "archival perspective" in thinking through the then movement of resources to the digital information environment. What is the "archival perspective," and to what extent does it get represented in the digital information environment?

2/1 – Digitizing Audio for Preservation & Access

Cocciolo, A. (2017, in press). Audio Collections. In *Moving Image and Sound Collections for Archivists* (Chicago, IL: Society of American Archivists). Retrieved from course e-reserves.

Further Reading:

Brylawski, S., Lerman, M., Pike, R., Kathlin, S. (Eds.) (2015). *ARSC Guide to Audio Preservation*. Washington DC: CLIR. Retrieved from
http://www.clir.org/pubs/reports/pub164/pub164.pdf

Alten, S. (2011). *Audio in Media*, 9th Edition. Belmont, CA: Wadsworth. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1161062~S0

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

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

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/

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

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

Reflection Questions:

When digitizing a collection, it is common to ask the question, "how much storage will the resulting files occupy?" Assume our oral history project is comprised of 30 compact audio cassette that we wanted to digitize. How much disk space will we need just to store the audio (ignoring other data such as meta-data)? Each tape can run as long as 120 minutes. However, how long would an interview ideally take? 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?

2/8 - 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.

Further Reading – DACS:

Society of American Archivists. (2013). *Describing Archives: A Content Standard*. Chicago, IL: SAA. Retrieved from http://files.archivists.org/pubs/DACS2E-2013.pdf.

SAA's DACS website: http://www2.archivists.org/groups/technical-subcommittee-on-describing-archives-a-content-standard-dacs/dacs

EAD:

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

Gilliland, A. (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.

SAA's EAD webpage: http://www2.archivists.org/groups/technical-subcommittee-on-encoded-archival-description-ead/encoded-archival-description-ead

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

EAC-CPF:

Wisser, K. (2011). Describing Entities and Identities: The Development and Structure of Encoded Archival Context-Corporate Bodies, Persons and Families. *Journal of Library Metadata 11*, 166-175. Retrieved from course e-reserves.

SAA's EAC-CPF webpage: http://www2.archivists.org/groups/technical-subcommittee-on-eac-cpf/encoded-archival-context-corporate-bodies-persons-and-families-eac-cpf

Reflection Questions:

Which standards are exclusively for archives, and which are shared with related fields (such as libraries)? What use these specific standards?

2/15 - 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://dcs.library.virginia.edu/files/2013/02/AIMS_final.pdf

Further Reading:

Wilsey, L., Skirvin, R., Chan, P. & Edwards, G. (2013). Capturing and Processing Born-Digital Files in the STOP AIDS Project Records: A Case Study. *Journal of Western Archives, 4*(1), 1-22. Retrieved from http://digitalcommons.usu.edu/cgi/viewcontent.cgi?article=1026&context=westernarchives

Reside, D. File Not Found: Rarity in the Age of Digital Plenty. (2014). *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage, 15*(1), 68-74. Retrieved from course e-reserves.

Goldman, B. (2011). Bridging the Gap: Taking Practical Steps Toward Managing Born-Digital Collections in Manuscript Repositories. *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage 12*(1), 11-24. Retrieved from course e-reserves.

Cocciolo, A. (2014). Challenges to born-digital institutional archiving: the case of a New York art museum. *Records Management Journal 24*(3), 238-250. Retrieved from course e-reserves.

Cocciolo, A. (2016). When Archivists and Digital Asset Managers Collide: Tensions and Ways Forward. American Archivist, 79(1), 121-136. http://www.thinkingprojects.org/cocciolo_archivists_and_dam.pdf

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?

2/22 – Digital Forensics for Archives

Lee, C. A., Woods, K., Kirschenbaum, M. & Chassanoff, A. (2013*). From Bitstreams to Heritage: Putting Digital Forensics into Practice in Collecting Institutions*. Retrieved from http://www.bitcurator.net/docs/bitstreams-to-heritage.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 the Pratt Manhattan library http://cat.pratt.edu/record=b1148692~S0

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

Olsen, P. (2013). Building a Digital Curation Workstation with BitCurator (update). *BitCurator blog*. Retrieved from http://www.bitcurator.net/building-a-digital-curation-workstation-with-bitcurator-update/

Ippolito, J. (2014). Generation Emulation. In Rinehart, J. & Ippolito, J. (Eds), *Re-collection: Art, New Media and Social Memory* (pp. 115-137). Cambridge, MA: MIT Press. Retrieved from course e-reserves.

Dietrich, D. & Adelstein, F. (2015). Archival science, digital forensics, and new media art. *Digital Investigation 14*(supp. 1), S137-S145. Retrieved from http://dx.doi.org/10.1016/j.diin.2015.05.004

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

Reflection Questions:

This week's reading discusses how institutions may forensics tools to preserve information related to born-digital collections. Are there aspects that you find essential, superfluous, or surprising?

3/1 – Digital Preservation: From Storage to Trusted Digital Repositories

Cocciolo, A. (2017, in press). Digital Preservation of Digitized and Born-digital content. In *Moving Image and Sound Collections for Archivists*. Chicago, IL: Society of American Archivists. Retrieved from course e-reserves.

Further Reading:

O'Meara, E. & Stratton, K. (2016*). Digital Preservation Essentials*. Chicago, IL: Society of American Archivists. Retrieved from Pratt Manhattan Library http://cat.pratt.edu/record=b1226136~S0.

Bantin, P. C. (2016). *Building trustworthy digital repositories: theory and implementation*. Lanham, MD: Rowman & Littlefield. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1224297~S0.

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

Lavoie, B. F. (2014). *The Open Archival Information System Reference Model: Introductory Guide, 2nd Edition*. Dublin, OH: OCLC Office of Research. Retrieved from http://dx.doi.org/10.7207/twr14-02

Marks, S. (2015). Becoming a Trusted Digital Repository. Chicago, IL: Society of American Archivists Press. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1220596~S0

OCLC. (2002). *Trusted Digital Repositories: Attributes and Responsibilities*. Retrieved from http://www.oclc.org/programs/ourwork/past/trustedrep/repositories.pdf

NDSA Levels of Digital Preservation – http://ndsa.org/activities/levels-of-digital-preservation/

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

Netz, R. & Noel, W. (2007). *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 Pratt Manhattan library http://cat.pratt.edu/record=b1149019~S0.

Corrado, E. M. (2014). *Digital preservation for libraries, archives and museums*. Lanham, MD: Rowman & Littlefield. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1217531~S0.

Brown, A. (2013). *Practical digital preservation: a how-to guide for organizations of any size*. Chicago, IL: Neal-Schuman. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1190162~S0.

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: The Digital Dilemma
http://www.oscars.org/science-technology/council/projects/digitaldilemma/

Reflection Questions:

This week's reading discusses the some of the basic building blocks of creating a trusted digital repository. What are elements to consider when building out a repository that you can trust?

3/8 – Tools for Managing and Preserving Digital Archival Content

Schumacher, J., Thomas, L. M., VandeCreek, D. (2014). *From Theory to Action: "Good Enough" Digital Preservation Solutions for Under-Resourced Cultural Heritage Institutions*. Retrieved from http://commons.lib.niu.edu/bitstream/handle/10843/13610/FromTheoryToAction_POWRR_WhitePaper.pdf?sequence=1&isAllowed=y.

Further Reading:

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

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

Smith, M., Bass, M., McClellan, G., Tansley, R., Barton, M., Branschofsky, M., Stuve, D & Walkter, J. H. (2003). D-Space: 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

Castagne, M. (2013). Institutional repository software comparison: DSpace, EPrints, Digital Commons, Islandora and Hydra. Unpublished report, University of British Columbia. Retrieved from https://open.library.ubc.ca/cIRcle/collections/42591/items/1.0075768.

Reflection Questions:

Try out one of the tools described in the reading. Thoughts on the experience?

3/15 – No Class; Spring Break!

3/22 –Digital Interfaces for Archives: User-centered Perspectives

Yakle, E. (2011). Balancing Archival Authority with Encouraging Authentic Voices to Engage with Records. In K. Theimer (ed.), .), *A Different kind of Web: new connections between archives and our users* (pp. 75-101). Chicago, IL: Society of American Archivists. Retrieved from course e-reserves.

Further Reading:

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.

Hughes, L. M. (2012). *Evaluating and measuring the value, use and impact of digital collections*. London: Facet. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1184784~S0.

Theimer, K. (2009). *Web 2.0 Tools and Strategies for Archives and Local History Collections*. New York: Neal-Schuman. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1148012~S0.

Theimer, K. (Ed.). (2011). *A different kind of Web: new connections between archives and our users*. Chicago, IL: Society of American Archivists. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1185571~S0.

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

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.

Reflection Questions:

TBD

3/29 – Rights Management

Briston, H. (2015). Module 4: Understanding Copyright Law. In M. L. Behrnd-Klodt & C. J. Prom (Eds.), *Rights in the Digital Era* (pp. 7-68). Chicago, IL: Society of American Archivists. Retrieved from course e-reserves.

Hirtle, P. B. (2017). *Copyright term and the public domain in the United States, January 1, 2017*. Retrieved from http://copyright.cornell.edu/resources/publicdomain.cfm.

Further Reading:

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

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

Behrnd-Klodt, Menzi L. (2008). *Navigating legal issues in archives*. Chicago, IL: Society of American Archivists. Available from the Pratt Manhattan library http://cat.pratt.edu/record=b1185880~S0

Behrnd-Klodt, M. L. & Prom, C. J. (2015). *Rights in the digital era*. Chicago, IL: Society of American Archivists Press. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1219922~S0

Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions*. Chicago, IL: ALA. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1183520~S0

Carson, B. M. (2008). *The Law of Libraries and Archives*. Lanham, MD: Scarecrow Press. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1135487~S0

Reflection Questions:

Briston (2015) 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 a digital archive (like the BPL project)?

4/5 – Digitizing 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:

Federal Agencies Digitization Guidelines: http://www.digitizationguidelines.gov/

Bogus, I., Blood, G., Dale, R. L. & Mathews, D. (2013). *Minimum Digitization Capture Recommendations*. Chicago, IL: ALA Association for Library Collections and Technical Services Preservation and Reformatting Section. Retrieved from http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations

Library of Congress: Prints and Photography Division: Cataloging & Digitizing Toolbox: http://www.loc.gov/rr/print/cataloging.html

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

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

Digitization 101: http://hurstassociates.blogspot.com/
Digitization in the Real World: http://metroblogs.typepad.com/ditrw/
METRO Digitization LibGuide: http://libguides.metro.org/digitization

Bülow, A. E. & Ahmon, J. (2011). *Preparing Collections for Digitization*. London: Facet. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1156125~S0

Biomedical Computation Review (2008). *BCR's CDP Digital Imaging Best Practices Version 2.0*. Retrieved from http://mwdl.org/docs/digital-imaging-bp_2.0.pdf.

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: Imagine that we are scanning a photographic slide collection. How much disk space do we need? Assume that we are scanning 2,000 35mm slides at 2800 ppi, 24-bit color. We maintain an uncompressed TIF file as our master file. We also create a JPG file that is lossy compressed at a 15:1 ratio as our access file. In GB, how much disk space do we need?

4/12 – 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.

Brown, A. (2006). *Archiving websites: a practical guide for information management professionals*. London: Facet. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1186505~S0

Masanes, J. (2006). *Web Archiving*. Berlin: Springer. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1127549~S0

Archive.org: http://archive.org/about/

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? If so, which parts of it?

4/19 – Archival Outreach in the Digital Environment

Palmer, J. & Stevenson, J. (2011). Something Worth Sitting Still For? Some Implications for Web 2.0 for Outreach. In K. Theimer (ed.), *A Different kind of Web: new connections between archives and our users* (pp. 1-21). Chicago, IL: Society of American Archivists. Retrieved from course e-reserves.

Further Reading:

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.

Mitchell, E., Seiden, P. & Taraba, S. (Eds). (2012). *Past or Portal? Enhancing Undergraduate Learning through Special Collections and Archives*. Chicago: Association of College & Research Libraries. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1194504~S0.

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.

Theimer, K. (Ed.) (2015). *Educational programs: innovative practices for archives and special collections*. Lanham, MD: Rowman & Littlefield. Available from Pratt Manhattan library http://cat.pratt.edu/record=b1220310~S0

Cotton, J. (2011). *Engaging students with archival and digital resources*. Oxford: Chandos. Retrieved from Pratt Manhattan library http://cat.pratt.edu/record=b1219924~S0

Reflection Questions:

TBD

4/26 – Personal Digital Archiving

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 form http://www.dlib.org/dlib/march08/marshall/03marshall-pt2.html

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 the Pratt Manhattan library http://cat.pratt.edu/record=b1184787~S0.

Hawkins, D. T. (Ed). (2013). *Personal Archiving: Preserving our Digital Heritage*. Medford, NJ: Information Today. Available from the Pratt Manhattan library http://cat.pratt.edu/record=b1194496~S0

Cocciolo, A. (2014). Youth Deleted: Saving Young People's Histories after Social Media Collapse. *International Internet Preservation Consortium General Assembly*, May 19–23, 2014, Paris, France. Retrieved from http://www.thinkingprojects.org/youth_deleted_iipc.pdf

Walker, R. (2011, 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

Personal Digital Archiving 2014, Program: http://visions.indstate.edu/pda2014/

Personal Digital Archiving 2015, https://blogs.loc.gov/digitalpreservation/2015/08/report-on-the-personal-digital-archiving-2015-conference/

Personal Digital Archiving 2016, https://www.lib.umich.edu/pda2016

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

Reflection Questions:

Marshall (2008) discusses some challenges to personal digital archiving, and offers some strategizes 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?

5/3 – No Class; Studio Week (Project Work Week)

5/10 – 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. Topic Responses (20%) – 11 responses required over the course of the semester
3. Digital Archive Creation Project (50%)
       3a. Report on work completed (10-15 pages) (25%) – due last class
       3b. Presentation on work completed (25%) - due last class
5. Self-assessment (10%) – due 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 reflection 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.

Please note that the course is 2 hours and 50 minutes, and you will be expected to attend the entire time. Also, forms of digital distraction (working on email, social media, etc.) will be interpreted by the instructor as reduced participation in the course.

Topic Reflections

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 posed on the LMS. Students responses should be posed on the LMS by 3pm (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

archival collection and develop the means of access to that collection through creating a web-presence.

The course project will focus on creating an online digital archive and exhibition around an oral history project called "Civil Rights in Brooklyn Oral History Collection," in collaboration with the Brooklyn Public Library Special Collections (archivist Diana Bowers). This project will involve reformatting of compact audiocassette and making available an exhibition online for BPL. The finding aid for the collection is available at:

Photo via the Brooklyn Public Library Civil Rights Collection

http://www.bklynlibrary.org/sites/default/files/files/pdf/bc/CVinBklynOralHistory.pdf

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

- Curatorial: Curate the collection in a way that makes it meaningful to end-users. Create research materials around the collection (research the collection, people, events, etc.) and make it available to end-users online. Find additional materials to augment the collection (e.g., photographs)

- Digitization, File & Media Management: Manage files, create derivatives as needed, and manage the digitization of analog media. Import files into CMS. Control the physical objects. Set standards for digitization.

- Metadata: Develop a metadata schema; import metadata into the CMS; provide documentation and rights information for all objects.

- Technology + Design: Responsible for designing the look and feel of the site (graphics, colors, user experience, usability, user testing); responsible for setting-up, installation and maintenance of the Content Management System.

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

Each group will submit a 10-15 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, c) discussion of decisions that you made (e.g., decisions based on something you read for class or some other resources, and cite as needed), and d) future directions for the project as perceived by project team. Since the project is dynamic (e.g., may be picked-up and moved elsewhere, changed by a future class, etc.), please screenshot in web pages that you created as evidence of the work you completed. The group will also present this report to the class on the final class.

Self-Assessment

In one page, reflect on your contribution to the DACP (BPL project). What role did you play? 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.

Notes on Assessment and Evaluation

1. All assignments must completed in order to receive a passing grade in the course
2. SI 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. Students with extensive absences (three or more for any reason) will be required to drop the course.

MSLIS 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 the School of Information, and an opportunity to demonstrate they have met the learning objectives of a Master of Information and Library Science.

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. **Reflective 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: https://www.pratt.edu/academics/information/current-students/mslis-e-portfolio

Work completed in this class may satisfy one or more program-level learning objectives. Please speak with your instructor for assistance on how your group's work can be used in your e-portfolio.

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 may be retained by Pratt SI 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: https://www.pratt.edu/uploads/96-intellectual_property_policy.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.