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INFO 665-01: Projects in Digital Archives

Fall 2020

Class Hours: Tuesdays 3:00 – 5:50p

Office Hours: Tuesdays 1:00-3:00pm, and by appointment

Credits: 3

Prerequisites: INFO 654 Information Technologies and (INFO 653 Knowledge Organization OR INFO 684 Museum Information Management), or by permission

Location: PMC 609 and Online

Bulletin Description:

This course introduces students to all aspects around the move of archives into the digital world. Topics covered include digitizing materials, managing born-digital collections, digital preservation, archival metadata and standards, legal issues, user access considerations, web archiving, personal digital archiving, and outreach. 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

8/25 – Introduction

- Overview of Syllabus and Projects
- Assign weekly presenters of class readings

9/1 - Doing Digital Archiving: Bringing the Archival Perspective to the Digital Environment

[read pages 1-20]. 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 <https://clir.wordpress.clir.org/wp-content/uploads/sites/6/pub89.pdf>.

Further Reading:

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

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?

9/8 – Digitizing Audio for Preservation & Access

Cocciolo, A. (2017). Audio Collections. In *Moving Image and Sound Collections for Archivists* (Chicago, IL: Society of American Archivists). Retrieved from LMS.

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 PMC 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://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.404.1409&rep=rep1&type=pdf>.

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 we are digitizing an open-reel audio collection that is comprised of 20 reels. How much disk space will we need just to store the audio (ignoring other data such as meta-data)? Assume if we used 24-bit/96 kHz stereo audio and create uncompressed files, what is the high-end of disk space we would need?

9/15 – Digitizing Analog Video for Preservation & Access

Cocciolo, A. (2017). Analog Video Collections. In *Moving Image and Sound Collections for Archivists* (Chicago, IL: Society of American Archivists). Retrieved from LMS.

Further Reading:

Wheeler, J., Brothers, P. & Frost, H. (2007). *AMIA Videotape Preservation Fact Sheets*. Retrieved from <https://amianet.org/wp-content/uploads/Resources-Video-Preservation-Fact-Sheets-2002-1.pdf>.

Gfeller, J., Jarczyk, A. & Phillips, J. (2012). *Kompendium der Bildstörungen beim analogen Video / Compendium of image errors in analogue video*. Zürich : Schweizerisches Institut für Kunstwissenschaft. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1220512~S0>

Lacinak, C. (2012). *A Primer on Codecs for Moving Image and Sound Archives & 10 Recommendations for Codec Selection and Management*. New York: AV Preservation Solutions. Retrieved from http://www.avpreserve.com/wp-content/uploads/2010/04/AVPS_Codec_Primer.pdf

Wright, R. (2012). *Preserving Moving Pictures and Sound*. Digital Preservation Coalition. Retrieved from <http://dx.doi.org/10.7207/twr12-01>

Wheeler, J. (2002). *Videotape Preservation Handbook*. Retrieved from <https://amianet.org/wp-content/uploads/Resources-Guide-Video-Handbook-Wheeler-2002.pdf>.

Edmondson, R. (2004). *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO. Retrieved from <http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>.

Weise, M & Weynard, D. (2007). *How Video Works: From Analog to High Definition*, 2nd Ed. Burlington, MA: Focal Press. Retrieved from PMC Library <http://cat.pratt.edu/record=b1187102~S0>.

Schüller, D. and Häfner, A. (2014). *Handling and storage of audio and video carriers: Technical Committee standards, recommended practices, and strategies*. London: International Association of Sound and Audiovisual Archives. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1220100~S0>

US National Archives: Video: <http://www.archives.gov/preservation/products/definitions/video-def.html>

Bay Area Video Coalition – Quality Control Tools for Video Preservation: <http://www.bavc.org/qctools>

Jimenez, M. & Platt, L. (2004). *Videotape Identification and Assessment Guide*. Texas Commission on the Arts. Retrieved from <http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf>

University of Illinois Urbana-Champaign: Audiovisual Self-Assessment Program (PSAP):
<https://psap.library.illinois.edu/>

Reflection Questions:

Given the chapter on digitizing analog video, what might the implications be for our project with the Gay Center?

9/22 – Digital Preservation: From Files to Storage to Trusted Digital Repositories

[read book pages 26-55]. Owens, T. (2018). [Pre-print of] *The Theory and Craft of Digital Preservation*. Baltimore, MD: Johns Hopkins University Press. Retrieved from <https://osf.io/preprints/lissa/5cpjt>.

[Also available at the PMC library with different pagination <http://cat.pratt.edu/record=b1242313>]

Further Reading:

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

Pendergrass, K. L., Sampson, W., Walsh, T. & Alagna, L. (2019). Toward Environmentally Sustainable Digital Preservation. *American Archivist* 82(Spring/Summer), 165-206. Retrieved from <https://dash.harvard.edu/bitstream/handle/1/40741399/360-9081-82.1.165.pdf>.

Harvey, D. R. & Weatherburn, J. (2018). *Preserving Digital Materials*. Lanham, MD: Rowman & Littlefield. Retrieved from PMC library <http://cat.pratt.edu/record=b1230517>.

Bantin, P. C. (2016). *Building trustworthy digital repositories: theory and implementation*. Lanham, MD: Rowman & Littlefield. Retrieved from PMC 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 PMC library <http://cat.pratt.edu/record=b1220596~S0>

OCLC. (2002). *Trusted Digital Repositories: Attributes and Responsibilities*. Retrieved from <https://www.oclc.org/content/dam/research/activities/trustedrep/repositories.pdf>

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

Corrado, E. M. (2017). *Digital preservation for libraries, archives and museums*, 2nd edition. Lanham, MD: Rowman & Littlefield. Retrieved from PMC library <http://cat.pratt.edu/record=b1227447>.

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

Library of Congress. *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:

What are the challenges to preserving born-digital information?

9/29 – Managing Born-Digital Collections

[read book pages 70-84]. Owens, T. (2018). [Pre-print of] *The Theory and Craft of Digital Preservation*. Baltimore, MD: Johns Hopkins University Press. Retrieved from <https://osf.io/preprints/lissa/5cpjt>.

Further Reading:

[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

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 LMS.

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 LMS.

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 LMS.

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?

10/6 – 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 <https://clir.wordpress.clir.org/wp-content/uploads/sites/6/pub149.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 PMC library <http://cat.pratt.edu/record=b1148692~S0>

Kirschenbaum, M. G. (2008). *Track Changes: A Literary History of Word Processing*. Cambridge, MA: Harvard University Press. Available from the PMC library <http://cat.pratt.edu/record=b1224046>

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 LMS.

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 use forensics tools to preserve information related to born-digital collections. Are there aspects that you find essential, superfluous, or surprising?

10/13 - 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 LMS.

Further Reading:

Kiesling, K. & Prom, C. J. (2017). *Putting Descriptive Standards to Work*. Chicago, IL: Society of American Archivists. Available from PMC library <http://cat.pratt.edu/record=b1228106>.

DACS:

Society of American Archivists. (2013). *Describing Archives: A Content Standard*. Chicago, IL: SAA. Retrieved from http://files.archivists.org/pubs/DACS2E-2013_v0315.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 Description (EAD). In M. Bates (Ed.), *Understanding Information Retrieval Systems: Management, Types, and Standards*. Boca Raton, FL: Taylor & Francis. Retrieved from LMS.

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 LMS.

SAA's EAD webpage: <https://www2.archivists.org/groups/technical-subcommittee-on-encoded-archival-standards-ts-eas/encoded-archival-description-ead>

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 LMS.

SAA's EAC-CPF webpage: <https://www2.archivists.org/node/23669>

Reflection Questions:

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

10/20 – 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 LMS.

Hirtle, P. B. (2020). *Copyright term and the public domain in the United States*. 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 https://clir.wordpress.clir.org/wp-content/uploads/sites/6/pub112_57d70f702af8b.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 <https://www.clir.org/wp-content/uploads/sites/9/pub135.pdf>

Behrnd-Klodt, Menzi L. (2008). *Navigating legal issues in archives*. Chicago, IL: Society of American Archivists. Available from the PMC 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 PMC 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 PMC library <http://cat.pratt.edu/record=b1183520~S0>

Carson, B. M. (2008). *The Law of Libraries and Archives*. Lanham, MD: Scarecrow Press. Available from PMC 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?

10/27 – Digital Interfaces for Archives: User-centered Perspectives

Pitol, S. P. (2019). Evaluating How Well an Archival Website Allows a Researcher to Prepare for an On-Site Visit. *American Archivist*, 82(1), 137-154. Retrieved from LMS.

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 LMS.

Yakel, 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 LMS.

Hughes, L. M. (2012). *Evaluating and measuring the value, use and impact of digital collections*. London: Facet. Retrieved from PMC 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 PMC 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 PMC 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>

Reflection Questions:

This week we will be discussing user interfaces to digital archives. With respect to the readings, discuss a user interface that you love OR hate (preferably one in an archival setting). Why does it provoke such feelings of love or hate?

11/3 – No Class; Election Day

11/10 - Web Archiving

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

Further Reading:

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

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

Masanès, J. (2006). *Web Archiving*. Berlin: Springer. Available from PMC library <http://cat.pratt.edu/record=b1127549~S0>

Brügger, N. (2018). *The archived web: doing history in the digital age*. Cambridge, MA: MIT Press. Available from PMC library <http://cat.pratt.edu/record=b1233280>.

Brügger, N. & Milligan, I., Eds. (2019). *The SAGE handbook of Web History*. Los Angeles, CA: SAGE. Available from PMC library <http://cat.pratt.edu/record=b1242687>.

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?

11/17 - Digitizing Visual Media

Monson, J. D. (2017). Image Conversion. In *Getting Started with Digital Collections: Scanning to Fit your Organization* (pp. 67-86). Chicago, IL: ALA Editions. Retrieved from LMS.

Further Reading:

Monson, J. D. (2017). *Getting Started with Digital Collections: Scanning to Fit your Organization*. Chicago, IL: ALA Editions. Retrieved from PMC Library <http://cat.pratt.edu/record=b1226459>.

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

Cornell University Library. (2003). *Moving Theory into Practice: Digital Imaging Tutorial*. Retrieved from <http://preservationtutorial.library.cornell.edu/contents.html>

Cowick, C. (2018). *Digital Curation Projects Made Easy: A Step-by-Step Guide for Libraries, Archives and Museums*. Lanham, MD: Rowman & Littlefield. Retrieved from PMC Library <http://cat.pratt.edu/record=b1231142>.

Perrin, J. (2016). *Digitizing flat media: principles and practices*. Lanham, MD: Rowman & Littlefield. Available at PMC library <http://cat.pratt.edu/record=b1228127>.

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/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/>

Bülow, A. E. & Ahmon, J. (2011). *Preparing Collections for Digitization*. London: Facet. Retrieved from PMC 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:

Technical Question: Assume that we are scanning a photographic slide collection. How much disk space do we need? Assume that we are scanning 600 medium format negatives (supposing they are 56mm X 42mm in size) at 2800 ppi, 16-bit grayscale. 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?

11/24 - Personal Digital Archiving

Gunn, C. (2018). Introduction: Putting Personal Digital Archives in Context. In B. H. Marshall (Ed.), *The Complete Guide to Personal Digital Archiving* (pp. xi-xxii). Chicago, IL: ALA Editions. Retrieved from LMS.

Further Reading:

Marshall, B. H. (Ed.) (2018). *The Complete Guide to Personal Digital Archiving*. Chicago, IL: ALA Editions. Retrieved from PMC Library <http://cat.pratt.edu/record=b1229259>.

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>

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 PMC 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 PMC 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 2017, <https://library.stanford.edu/projects/personal-digital-archiving-2017>

Personal Digital Archiving 2018, <https://sites.lib.uh.edu/pda18/>

Personal Digital Archiving 2019, <https://library.pitt.edu/PDA19>

Reflection Questions:

Have you had any digital preservation challenges in your past experiences (e.g., unable to access digital content) and what were they? How was or might this issue have been resolved?

[All Classes After Thanksgiving Are Online-Only]

12/1 – Digital Archives and Diversity, Equity and Inclusion

Punzalan, R.L. & Caswell, M. (2016). Critical Directions for Archival Approaches to Social Justice. *The Library Quarterly*, 86(1). Available at <https://escholarship.org/content/qt1xq5k4kg/qt1xq5k4kg.pdf?t=obdpxf>.

Further Reading:

Caswell, M. (2017). Teaching to Dismantle White Supremacy in Archives. *The Library Quarterly*, 87(3), 222-235. Available from LMS.

Ramirez, M. H. (2015). Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative. *American Archivist* 78(2), 339-356. Retrieved from LMS.

Drake, J. (2016, June 27). "Expanding #ArchivesForBlackLives to Traditional Archival Repositories." *On Archivy*. Retrieved from <https://medium.com/on-archivy/expanding-archivesforblacklives-to-traditional-archival-repositories-b88641e2daf6>.

Cocciolo, A. (2016). Community Archives in the Digital Era: A Case from the LGBT Community. *Preservation, Digital Technology & Culture*, 45(4), 157-165. Retrieved from LMS.

Caswell, M. (2014). *Archiving the unspeakable: silence, memory, and the photographic record in Cambodia*. Madison, WI: University of Wisconsin Press. Retrieved from PMC Library <http://cat.pratt.edu/record=b1221198>.

Reflection Questions:

Punzalan and Caswell (2016) discuss social justice and archives (including digital manifestations) and how it intersects and impacts diversity, equity and inclusion (DEI). For you, what is the most salient take-away?

12/8 – 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 a paragraph or two 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 2:30pm (at the latest) on the day of class. 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.

This semester, we will be working on two projects both around the history of LGBT communities. The first project is a collaboration with the Archives of the NYC Gay Center to digitize a program a public access television program “Gay Morning America” from 1984-1985. This project builds on the work of students in INFO 668 Projects in Moving Image and Sound Archives from Fall 2019, who created this website to showcase the program: <http://gaycenter.prattsi.org>.



The second project is an open-reel audio collection about lesbian musicians from the Lesbian Herstory Archives. This project will be incorporated in a digital archive created by Pratt students: <http://herstories.prattinfoschool.nyc/>.

In order to digitize the materials, each student will be responsible for migrating or digitizing a few items. In addition to students migrating/digitizing, 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.
- Collection Control and 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 (Gay Center/LHA 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.

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 (73-76)	
Failed:	F 0.0 (0-72)		

Portfolio

Work completed for this course may be included in your portfolio. For more information on each program's portfolio requirements, please visit the program's respective webpage:

MS Library & Information Science: Portfolio - <http://bit.ly/prattmslisportfolio>

MS Information Experience Design: Portfolio - <http://bit.ly/prattmsixdportfolio>

MS Data Analytics and Visualization: Portfolio - <http://bit.ly/prattmsdavportfolio2>

MS Museums and Digital Culture: Portfolio - <http://bit.ly/prattmsmdcportfolio2>

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 portfolio/e-portfolio.

Pratt Institute-Wide Policies

This Course's Attendance Policy

Students with extensive absences (three or more for any reason) may be required to drop the course or may receive a failing grade at the discretion of the instructor.

For more information on Pratt Institute's Attendance Policy, please visit <http://bit.ly/prattattendance>.

Academic Integrity Code

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them. For more information on Pratt's Academic Integrity Standards, please visit <http://bit.ly/prattacademicintegrity>.

Students with Disabilities and Accessibility

Pratt Institute is committed to the full inclusion of all students. If you are a student with a disability and require accommodations, please contact the Learning/Access Center (L/AC) at LAC@pratt.edu to schedule an appointment to discuss these accommodations. Students with disabilities who have already registered with the L/AC are encouraged to speak to the professor about accommodations they may need to produce an accessible learning environment.

Requests for accommodation should be made as far in advance as reasonably possible to allow sufficient time to make any necessary modifications to ensure the relevant classes, programs, or activities are readily accessible. The Learning/Access Center is available to Pratt students, confidentially, with additional resources and information to facilitate full access to all campus programs and activities and provide support related to any other disability-related matters.

For more information, please visit <http://www.pratt.edu/accessibility/>

Human Rights, Equity, BERT, and Title IX

Pratt Institute seeks to provide an environment that is free of bias, discrimination, and harassment. If you have been the victim of harassment, discrimination, bias, or sexual misconduct, we encourage you to report this.

If you inform me (your professor) of an issue of harassment, discrimination or bias, or sexual misconduct I will keep the information as private as I can, but I am required to bring it to the attention of the institution's Title IX Coordinator. You can access Title IX services by emailing titleix@pratt.edu. You can also speak to someone confidentially by contacting our non-mandatory reporters: Health Services at 718-399-4542, Counseling Services 718-687-5356 or Campus Ministries 718-596-4840.

In cases of Bias, this information may go to our Bias Education & Response Taskforce (BERT). You can contact BERT by reaching out directly via bert@pratt.edu.

For more information, please refer to the Community Standards webpage: <http://bit.ly/prattcommunitystandards>.