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 | http://www.ischool.utexas.edu/images/spacer.gif | Instructor: [Dr. Patricia K. Galloway](http://sentra.ischool.utexas.edu/people/fac_search.php3?ID=13)**Course Meeting Times**Thursday 12:00-3:00 PM, UTA 1-210A **Course Description**The course will focus upon what happens to electronic records from all sources, including preservation reformatting and digital library creation, once they have crossed the "archival threshold" (whether actually or figuratively) for permanent retention. The course will cover media refreshment, conversion to neutral formats vs. emulation and/or virtualization to retain original format, migration on demand; significant properties of digital objects, what they are and their importance for access; format and metadata repositories and the use of metadata in digital archives; digital signatures, message digests, authenticity, and reauthentication in the long-term preservation of electronic records; and electronic records archival repository construction, use, and administration. Projects based on the iSchool institutional repository and/or other repositories will be undertaken by students as case studies during the latter half of the course. Students will also be introduced to how some existing standard practices in the information technology field are being adapted to archival requirements: code versioning, vaulting, and escrow; data warehousing, and IT auditing. Issues of access, including privacy and open records in the context of World Wide Web standards and digital library initiatives, will also be addressed.**Professor: Dr. Patricia K. Galloway**

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| Email: | galloway@ischool.utexas.edu |
| Phone: | (512) 232-9220 |
| Office: | UTA 5.436 |
| Office Hours: | By appointment or after class |
| Contact | Please use email in preference to telephone |
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 | http://www.ischool.utexas.edu/images/spacer.gif | The overall objective of this course is simple: if you as an archives or digital library professional are confronted with the need to construct an effective digital records repository for the purpose of reliable and permanent or potentially permanent preservation of records or other digital objects, you should know what the major difficulties are, what you need to do to meet them, the nitty gritty of the broad range of technologies that are potentially at issue, and where you can go for help. You also need to have **done** significant parts of these tasks. More specifically, students will learn: 1) What digital archiving is, anyway: its history and its relation to the history of technology (that's why I assign old readings)2) How to use a digital records repository 3) Problems of structuring a logical digital records repository 4) Requirements for preserving digital objects with credible authenticity 5) How to capture, describe, structure, and maintain a digital fonds6) How to provide access to permanent digital records while keeping them secure You will learn, through consideration of the well-regarded and now widely accepted standard of the Open Archival Information System (OAIS) model and use of the DSpace instantiation of that model, what is required to construct and implement credible standards for your repository. Through group work on specific projects you will gain practical experience in working out all of these requirements for a real-world collection or creation environment.This course is framed by several methods and activities. The first half of the course is focused on introducing you to the literature on digital archiving (and preservation and curation) so that you can see how thinking has changed since 1989/90, when a serious call to arms began high-level efforts to deal with the problems involved. The point of this is that it will help you understand how the practice is likely to evolve in the future, when you are actually doing it, and what to do when unpredictable changes in hardware and software kick in. I also want to acquaint you briefly with the history of computer technology as it has been involved in the creation of the actual digital objects that are now of interest to archives and institutions of cultural memory. Cultural value doesn't start with FaceBook.Assigned readings are designed to expose you to these literatures and to accustom you in some cases to reading technical specifications, the point of which is to accustom you to taking control yourself of the technologies you need; I cannot stress enough how important this is. Class participation is crucial for me to understand whether you are taking in the readings effectively. So plan to ask at least one good question in each class and to join in any discussion that emerges. This is especially important in that student projects will require that each student serve as a resource for his/her project partners in a designated area of expertise, which few students will fully possess at the beginning of the course. In the course of the semester students will be introduced to specific tools and resources for use in digital archiving.Central to this course is the group project, which will be assigned early in the course so that group members can use their project needs to drive their careful reading and critique of assigned readings. The model for group project work is driven by work in two communities of practice: software engineering and design. As in a design studio, project groups will regularly confer and check the progress of their work with the instructor; as in software engineering education, project groups will regularly share with the class any specific problems they are encountering, so that groups can assist each other and avoid reinventing the wheel. To encourage the development of reflective practice in digital archiving, students will keep a **reflective journal** of their project work, to be shared with the instructor so as to assist students with making the most of this aid to problem-solving and educational development--and to be evaluated at the end of the course.Writing assignments that include individual and group writing tasks are intended to improve and focus your reading and writing skills. Because many of the problems associated with permanent preservation of digital objects are social rather than technical, each student project, as well as requiring all students to work with others having varied skills, will entail working with a collection creator or curator and with advice from other experts, for example on copyright, privacy, and intellectual property as well as on unfamiliar technologies."Perilous to us all," said Gandalf, "are the devices of an art deeper than we possess ourselves." (*The Two Towers*) This is a particularly scary observation in the context of digital archives. The practices of archivy as a discipline, particularly in the areas of ethics and the structure of bodies of documentation, are, I believe, crucially important to cultural preservation, but most are also deeply intertwined in the digital world with the technology that is part and parcel of the objects being archived. For that reason it is also important to resist the temptation to "hand it over to IT," whose expertise is often cognate but not fully coincident with emerging archival digital practice. |

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 | http://www.ischool.utexas.edu/images/spacer.gif | If you are not familiar with some aspect of digital preservation (or even if you are) there is a **tutorial** from Cornell University Library, now supported by ICPSR, which articulates the history and outline of the problem reasonably well, with links to most of the important sources up to the time it was created (2003-2006): "Digital Preservation Management: Implementing Short-Term Strategies for Long-Term Problems," available at: <http://dpworkshop.org/dpm-eng/eng_index.html>Ross Harvey produced some years ago a meaty book called *Preserving Digital Materials* (Saur, 2011) that is available as an **e-book** from the library and that I would advise reading to get up to speed as of eight years ago. (But consider that you may be working with digital objects that are eight years old...)**You will need to get** Matthew Kirschenbaum's *Mechanisms: New Media and the Forensic Imagination* from MIT Press, which has come out in paperback for $24 and is available for $21 as an e-book from MIT, at the Coop for probably more than that, and from Amazon in all kinds of forms including used. We'll use this book for its excellent explanations and for a few of the experiments that we will replicate.Another book we will use significantly is Dan Farmer and Wietse Venema, *Forensic Discovery* (Addison-Wesley), which is surprisingly entertaining for a technical book on digital forensics. You can find reasonably-priced used copies of this book but can also access it **free** online at <http://www.porcupine.org/forensics/forensic-discovery/>Finally, you will also need to have Heather Ryan and Walker Sampson, *The No-Nonsense Guide to Born-Digital Content* (Facet Publishing, 2018). This book is available online from the library (and you can copy the chapters: get the 2018 version, then click on Cambridge Core and you will see a list of chapters which you can print out—get the Glossary first!).There is an excellent book entitled *Preserving Complex Digital Objects* (edited by Janet Delve and David Anderson), that was the outcome of a set of meetings that focused on especially art as well as videogames. I will assign a few readings (on Canvas) but in spite of the horrid price (**£69.95**) it has some very interesting things to say, and you'll have to fight people at PCL to get it. If you are especially interested in digital art it is worth it.You will see a number of other books referred to on the syllabus that you may want to purchase, but the assignments will be made available through online links or Canvas. This field continues to move so fast and change so often that most of the literature remains online. See the "Resources" page for easy access to additional useful materials that I will add to from time to time.   |
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Also for this period you need to play your part on your project team and assist other teams with advice if common problems should manifest themselves--during the active building phase of the class your input of constructive questions or substantive advice to other teams will be welcomed.**Teaching the class what your project knows** (10% of grade): Students will as part of their project teamwork undertake to teach the rest of the class something they have had to master in order to complete their project: for example, how to handle a particular media format or extract intrinsic metadata from a particular file format. We will discuss possibilities for this further in class as the projects get started.**Semester project** (40% of grade): The project for this spring, as for the past seventeen years, will be to gain experience of digital archiving by working on real projects using (mostly) the School of Information's digital repository (<https://ford.ischool.utexas.edu>). This means that we will be working with several groups of actual materials to deposit in the repositories and figuring out not only how to capture them in the first place, how to structure their new home, how to get them in, and how to preserve them over time. For each project there will be at least one "client" with whom you will work. This person will serve you as a guide and may expect you to meet the needs of his/her repository, but you will be expected to devise and suggest solutions to archiving problems as they are encountered, and to share your own thoughts with us in the class as you reflect on what you are being asked to do. Where will we get these materials? This year some of them are in possession of the iSchool, but some will come from the UT Libraries and the Texas Archaeological Research Laboratory. In many cases we will be doing things for which there is no standard practice and may be working with file types with which there is not much experience of archiving. There will be four or five projects.Each project will be carried out by a team of four or five students, and each project will have different problems to solve. You will be assigned to a project on February 6, at the third meeting of this class. From then on, each team will be expected to be prepared to report briefly on progress at each class meeting, bringing up at least one problem (solved or unsolved) for class discussion (team members should share out this responsibility, having formal assignments for each member). Also along the way, there will be several specific deliverables that will eventually be archived:1. An aspirational schedule of work and proposed workflow, due by February 13.2. A formal report on management policy for the materials, due March 5 as part of your work on modeling stakeholders and workflow in DSpace.3. A formal report on workflow steps being achieved and how the workflow may have been modified when confronted with reality, due April 23.At the end of the project, student teams will turn in three sets of documents: A) documentation of the collection that has been created in the repository and the preservation tasks that should be attached to that collection going forward, including all work papers used in the process of collection processing; B) a formal report on the team project as a whole, **an identifiable segment of which will be written by each student**--note that the report should include **final** versions of items 1-3 above as well as careful description of everything you did;C) Your final presentation slides from the last day of class. All of this material will be deposited in the repository to preserve documentation of the work.At the end of the semester each team will be expected to give a formal presentation on their project in class (note that formal means formal: your presentation should be drawn from the formal report to the creator or custodian of the collection you are working with, who will hopefully be able to attend the final presentation). The teams will also be responsible for being sure that the client is fully aware of where to find everything. There is an additional opportunity for displaying your work. In May the iSchool will once more be hosting a showcase of student work, and this year I am asking each project team to create a poster for it. **Individual task journal** (35% of grade): Each project team member will have a specific role to play ("domain expert") decided by the team itself. Project teams will be expected to meet early on and decide how to share out the tasks to be done in completing the project. Each student will be expected to keep a reflective journal of reflections on readings and project tasks as performed by him/her, on the model of the reflective process as discussed in class, and thinking about readings and other research pertinent to the project (notes on which should be included in the journal). The journaling system in Canvas will be set up by the second meeting of the class so that you can begin to use it after class. Students will keep individual journals only visible to the instructor, and each student will be expected to make at least one journal entry per week. Materials developed in the journal may where appropriate certainly find their way into the final documents.Grading of individual students' work for the project will be on the basis of the documentation of the project deposited in DSpace (A above), the student's portion of the team report and the quality of the team report overall (B above), the instructor's observations of students' efforts, the overall success of the project (note that if the project goes badly through no fault of the students, team members will be expected to analyze the problem in depth and craft a serious "lessons learned" document for a successor student team), and students' evaluations of their own and each others' contributions to the project. |

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 | http://www.ischool.utexas.edu/images/spacer.gif | NOTE: This syllabus is a work in progress until the first class meets and may change slightly through the semester if new issues come up. Please do not print it once and then keep referring to that version.**January 23: Course overview: overall discussion of course, assignments, student skillsets, and the history of computer technology (!)**Discuss student backgrounds and skills; at rollcall students will introduce themselves. Direct students who need them toward resources to bring skills up to speed. **Lecture Topic:** Discuss the history of corporate and individual production of digital objects: what are the technologies we should be concerned with? What are digital archivists likely to encounter? A history of hardware, software, systems, networks, and media will be sketched. I will outline the history of the iSchool repository and its present contents, some of which, especially the final reports of projects from earlier iterations of this course, you will be using. I will also list some of the kinds of projects we will have for this semester, which will be assigned week after next (NB this is still a work in progress), and discuss the overall schedule of work to accomplish semester projects. Be warned: the readings in this course are heavy, but you should not skip any of them, since you will need all the readings and more to carry out your project.***Readings***: These are brief things that may be interesting for you to follow up with after class; not required, as I will refer to them, but you can learn more by looking at them.Allen Renear, David Dubin, Karen M. Wickett, "When Digital Objects Change--Exactly *What* changes?" *Proceedings of the American Society for Information Science and Technology*, 45(1), 1-3, 2008. Available at <https://onlinelibrary.wiley.com/doi/10.1002/meet.2008.14504503143/pdf>Chris Rusbridge, "Excuse Me... Some Digital Preservation Fallacies?" *Ariadne* 46, February 2006. Available at <http://www.ariadne.ac.uk/issue46/rusbridge/>**January 30: Preservation action: Overview of the digital preservation problem and field and the approach taken in this course.****Topic:** Basic digital preservation management, including the (all too brief) history of digital archiving and preservation research and practice, will be discussed in the light of the relatively popular presentations of them that are easily available. We will discuss what we are trying to accomplish in the course in terms of both what you will learn and what you will learn how to learn.**Questions to prepare for discussion**:1) What are we trying to do in digital preservation? Is it possible? Why or why not? (skip back and look at Beck and Rusbridge too)2) From the perspective of the readings for today, how would you summarize the efforts made so far toward digital preservation?3) After having read the assignments for today, what form of digital cultural object worries you most in terms of survival and why?***Readings***:Heather Ryan and Walker Sampson, *The No-Nonsense Guide to Born-Digital Content* (Facet Publishing, 2018). Get this from the library, where you can choose different chapters online and printable. Choose the Introduction for this assignment, but this will be your guide for the duration until we get to April 2.Matthew Kirschenbaum, *Mechanisms: New Media and the Forensic Imagination* (MIT Press, 2008). Read “Introduction: ‘Awareness of the Mechanism’,” pp. 1-23.Cal Lee and Helen Tibbo, "Where’s the Archivist in Digital Curation? Exploring the Possibilities through a Matrix of Knowledge and Skills"(*Archivaria* 72, 2011, 123-168). Skim this and come to class with questions about the needed skills for digital preservation and curation.Patricia Galloway, "Educating for Digital Archiving through Studio Pedagogy, Sequential Case Studies, and Reflective Practice" (*Archivaria* 72, 2011, 169-196). This essay outlines what we are trying to do in this course.Peter Chan, "What Does it Take to Be a Well-rounded Digital Archivist," Library of Congress *The Signal* blog, October 7, 2014: https://blogs.loc.gov/digitalpreservation/2014/10/what-does-it-take-to-be-a-well-rounded-digital-archivist/ Peter Chan was one of the programmers on ePADD, an email archiver. **February 6: Context of Creation: Reliability, authenticity, custodianship; file format conversion, migration, emulation, reauthentication; digital genres and their "significant properties**"**Project Assignments:** Students will be assigned to project teams and an outline protocol for project work will be discussed, including the steps that will be undertaken through the project and how they will coincide with class lectures. We will discuss the inventory instrument(s) you will be using, the basic SIP agreement, and the methods you will use to review your digital materials safely so as to preserve authenticity.**Topic:** Discussion of major issues related to the nature of digital objects and the nature of archives. Different "genres" of electronic records (email, webpages, databases, etc.) represent different bundles of affordances, necessitating different strategies for preservation and different "significant properties" to be considered in devising those strategies. Should all properties be preserved? Should only "significant properties" be provided for access? Discuss strategies: bitstreams as authenticity guarantors and starting place for serious study; use copies as digital library fodder; making readers and other tools available. Think in terms of your project's digital objects and the significant properties issues that they raise.Once you receive your assignment, you should begin thinking of the specific problems raised by the materials you believe you are dealing with, and we will discuss these issues in subsequent classes. Today we will begin to discuss the kinds of replications that are parts of the digital preservation task: disk images, forensic copies, non-forensic copies, use copies, etc. etc. Emphasis is on bitstream preservation and contextualization/documentation of the capture process. We'll discuss a range of options for overcoming hardware/software obsolescence and when each is appropriate. We will also discuss the associated practices supporting these concepts, including a general protocol for capture and preprocessing of archival materials and a range of tools available for use. Finally, ground rules for group work will be discussed.**Questions to prepare for discussion**:1) What do "reliability" and "authenticity" mean in the digital environment?2) What do you lose if you migrate a file?3) Should we separate out "significant properties"? As opposed to what? What might be an "insignificant property"?4) How important is it to distinguish the form or genre of a digital object? What aspects distinguish a genre?5) How do significant properties and genres map onto file formats--if they do? ***Readings:***Luciana Duranti, "Reliability and Authenticity: The Concepts and their Implications," *Archivaria* 39:1-10 (1995). This is the canonical definition of the two concepts as used by archivists of the diplomatic persuasion, and you need to be clear on the two concepts and the difference between them as terms of art. Even if you have read this before (in one of my classes, even), read it again. Jean-Francois Blanchette, "A Material History of Bits," *JASIST* 62(6) 2011, 1042-1057. Download from Canvas. Especially useful for thinking through the thicket of things it is necessary to be concerned about, articulated through the idea of **stacks**, a fundamental concept.Matthew Kirschenbaum, *Mechanisms: new Media and the Forensic Imagination*, Chapter 1, “Every Contact Leaves a Trace: Storage, Inscription, and Computer Forensics,” 25-71. Here you will find more and different detail than in the reading above.Kam Woods and Geoffrey Brown, "Migration Performance for Legacy Data Access," *International Journal of Digital Curation* 3(2), 2008 (this paper discusses how you can actually make migration on demand work in a dynamic environment): <http://www.ijdc.net/index.php/ijdc/article/viewFile/88/59>Margaret Hedstrom, Christopher Lee, "Significant properties of digital objects: definitions, applications, implications," (in Proceedings of 2002 DLM-Forum): <http://www.ils.unc.edu/callee/sigprops_dlm2002.pdf> This is the canonical paper on significant properties.Geoffrey Yeo, "'Nothing is the same as something else': Significant properties and notions of identity and originality," *Archival Science* 10(2), 2010: 85-116. **February 13: Transition from Context of Creation to Context of Preservation: Digital archaeology and preprocessing steps; levels of service and digital forensics** **Topic:** What are the details of preprocessing steps beginning with capture and ending with ingest? What does "digital archaeology" mean and what are the techniques used for identifying and recovering digital objects that can no longer be accessed using current technology? Finally, can/should we distinguish degrees of care/effort that we expend with reference to digital records? What is the relation between cost-benefit and levels of service?**Questions to prepare for discussion**:1) How have expectations and realities of levels of service from digital repositories changed over time?2) Has NARA been wise or foolish to have been so slow in its development of the Electronic Records Archive (it still isn't completely ready)?3) How is digital forensics useful to digital preservation?4) Do you consider that free software will make it possible for archives to do a better job with digital materials?***Readings:***William LeFurgy, "Levels of Service for Digital Repositories," *D-LIb Magazine* (May 2002); this is a central concept that needs to be addressed in order to define what preservation steps will be taken: <http://www.dlib.org/dlib/may02/lefurgy/05lefurgy.html>Matthew Kirschenbaum, *Mechanisms*, Chapters 2 and 3, pp. 73-158..Jeremy Leighton-John, Digital Forensics and Preservation, a Digital Preservation Coalition Technology Watch Report, 2012. Available at <http://www.dpconline.org/component/docman/doc_download/810-dpctw12-03pdf>Dan Farmer and Wietse Venema, *Forensic Discovery* (Addison-Wesley, 2005); read chapter 1 (and also chapter 2 if you are feeling more curious). Available online in an html version at <http://www.porcupine.org/forensics/forensic-discovery/>Cal Lee, Kam Woods, Matt Kirschenbaum, Alexandra Chassanoff, From Bitstreams to Heritage: Putting Digital Forensics into Practice in Collecting Institutions, Report of the Bitcurator Project, September 20, 2013: <https://drum.lib.umd.edu/handle/1903/14736> **February 20: Visit "origin sites" of your project materials: CDL (GCM project), TARL (TARL projects), visiting IT lab (our old website), and the Digital Archaeology lab (bringing back an IBM PC/AT).** **February 27: Context of Preservation: Archival institutional repositories and the OAIS model; distinctive characteristics of the digital archive** **Topic:** Fortunately for the digital archiving community, there is now a widely-accepted model for the functions that a digital archives should provide: the Open Archives Information System (OAIS) model, and it is important that you be familiar with it. Readings include the original OAIS specifications, MIT/HP's open-source DSpace as an implementation of that model and the version of the model that we will use in this class, and a recent book on institutional repositories considered as archival. **Questions to prepare for discussion**:1) Why do you think the OAIS model has been so successful in taking digital preservation forward?2) Have you used a digital repository? If so which one(s) and for what?3) What features make a digital repository "archival"? 4) What is the difference between an archival repository and a digital library?***Readings (NOTE that for this class you are expected to review these documents and especially to read in detail the "Functional Overview" section of the DSpace system documentation; we will return to these documents for discussion as the course progresses):***Brian Lavoie, *The Open Archival Information System (OAIS) Reference Model: Introductory Guide* (2nd ed.). DPC Technology Watch Report 14-02 (October 2, 2014). Find this at <http://www.dpconline.org/publications/technology-watch-reports> Please use the following complete document for reference; the examples in Annex A are useful to browse: OAIS model: <http://public.ccsds.org/pubs/650x0m2.pdf> --this is the most recent 2012 "Magenta Book" version of the OAIS specification.Anne Marie Donovan, Maria Esteva, Addy Sonder, and Sue Trombley, "Proposal for Establishment of a DSpace Digital Repository at the School of Information, University of Texas at Austin," final report for 2003 INF 392K class. Available on ford at: <https://ford.ischool.utexas.edu:8443/xmlui/handle/2081/1273>DSpace system documentation for version 5.x: available on Canvas under Files > Manuals--read especially the section "Functional Overview." It is especially important that you become familiar with the DSpace documentation so that we can discuss how DSpace instantiates the OAIS model (or doesn't). DSpace roadmap document: <https://wiki.duraspace.org/display/DSPACE/RoadMap>. When applied to code, a "roadmap" refers to planned upgrades.*Trustworthy Repositories Audit and Certification* document (this is the original--free--document from 2007 that became the ISO 16363--not free--document). Skim this to see how repositories are now being audited (and to see what "audit" means in this context): <http://www.crl.edu/sites/default/files/attachments/pages/trac_0.pdf>Galloway, "Institutionalizing a University Department-Level Institutional Repository," a review of the state of our DSpace server in 2006, available on ford at:<https://ford.ischool.utexas.edu:8443/xmlui/handle/2081/29101> **March 5: Simulating the Context of Creation: Metadata for preservation and description** Students will report on the progress of their projects, including the first meeting with collection creators (or custodians) if that has happened. **Topic:** Without descriptive metadata digital objects are literally lost, and without preservation metadata they might as well be. There has been an enormous amount of attention devoted to the metadata requirements for archival digital objects: what metadata are needed, when they are generated, how they are generated. Metadata is the crucial "wrapper" that facilitates all digital archival activities and is crucial to the structure of DSpace. We will discuss the DSpace Dublin Core registry and the addition of METS as well as the PREMIS standard for preservation metadata. We will also discuss the inclusion of additional metadata sets to DSpace as well as the inclusion of controlled vocabularies. Finally, we will look at available metadata harvesting tools and how to use them and discuss a handout on metadata standards for the course, including biog/hist, scope/content, controlled vocabularies, and special format subsets. **Questions to prepare for discussion**:1) What kinds of metadata are most important for digital preservation?2) What kinds of metadata are most needed for management of digital collections?3) What kinds of metadata do digital objects contain as part of their structure?***Metadata readings for background:****Introduction to Metadata: Pathways to Digital Information*, third edition, 2016; including Anne Gilliland-Swetland, “Setting the Stage,” Tony Gill, “Metadata and the World Wide Web,” and Mary Woodley, “Crosswalks: the Path to Universal Access?”: <http://www.getty.edu/publications/intrometadata/>Qualified Dublin Core is what DSpace supports out of the box. There is now a repository of all the papers from Dublin Core international conferences, 2001-present: <http://dcpapers.dublincore.org/pubs>. If you want to browse, try By Issue in the upper left. You don't have to register to get access and the site is a treasure-trove of work on a standardization effort that has been astoundingly successful because it has been open and free. DC-2018 is here: <http://dcpapers.dublincore.org/pubs/issue/view/177> Try to find an article from the most recent years that is similar to your project.***Readings: Be sure to download the first three of these and get to know them by reading the sections mentioned but also just familiarizing yourself with these important documents.***OAIS model, sections 4-6 and annexes (<http://public.ccsds.org/pubs/650x0m2.pdf>).DSpace system documentation, version 5.x, section 1.2, Functional Overview. Available on Canvas in the Files section under Manuals. This version of the manual has a less useful Functional Overview than the previous manuals have had, but it covers more ground and tallies better with many parts of OAIS.PREMIS preservation metadata document:PREMIS Data Dictionary for Preservation Metadata v. 3.0 (2015): <http://www.loc.gov/standards/premis/v3/premis-3-0-final.pdf> (also on Canvas under Manuals) Note that PREMIS now has the ability to describe the context of creation (the technical environment in which the files were created).Brian Lavoie and Richard Gartner, Preservation Metadata, 2nd ed. DPC Technology Watch Report 13-03, May 2013. Linked from <http://www.dpconline.org/publications/technology-watch-reports> This report bundles together an overall view of preservation metadata.There are several metadata extractors that we have used; look at the ones mentioned below and get a general idea of what they do before class: New Zealand Metadata Extraction Tool: see its SourceForge pages and user manual etc. here: <http://meta-extractor.sourceforge.net/> User guides are found under Documentation.Unfortunately it's no longer possible to investigate the GDFR file format registry because it has been replaced by the UDFR here:( <http://udfr.org/project/UDFR-final-report.pdf> ) The Brits have also made a registry, called the PRONOM (<http://www.nationalarchives.gov.uk/PRONOM/Default.aspx>) file format registry (which talks to DROID below). Investigate the file-profilers JHOVE2 (<https://bitbucket.org/jhove2/main/wiki/Home>) and DROID (<http://www.nationalarchives.gov.uk/information-management/our-services/dc-file-profiling-tool.htm>) as well as the omnibus File Information Tool Set (FITS) tool wrapper, which puts it all into one package: <https://projects.iq.harvard.edu/fits> **March 12: Structuring the Context of Preservation: Logical models for digital collections** **("arrangement")****Topic:** Discuss the OAIS and other logical models for the sake of features that they might add to OAIS/DSpace. Discuss the structure of collections in DSpace and how the DSpace object model can be used to advantage in creating virtual collections. Discuss student progress with research on areas of expertise. Discuss order as received (creator order) vs virtual orderings (interpreted order[s]). We will work through possible structures for several of the projects in order to discuss these issues. Students should identify the operating system environment that runs on the machine they will be working with or from which digital products in their project come, and learn something about it: what does the interface look like? How are commands delivered? How many commands are there (tens? hundreds?).**Questions to prepare for discussion**:1) How can a logical model force the way we think about archival materials? Examples?2) How are orderings represented in the digital environment? What is "original order" in that environment?3) How might you represent original order in an OAIS-compliant repository? How does DSpace do it?4) What happens to the concept of original order when disk images are captured? What kind of orders may one have for disk images?***Readings:******DSpace as real and virtual model***Review the DSpace **data model** in the DSpace 5.x documentation that I placed on Canvas in the Files section under Manuals. Focus on the 1.2 section as for last time. Think about how you might structure the project data you expect to retrieve.Patricia Galloway, "Representing Archival Descriptive Metadata in a DSpace Environment," linked [here](file:///C%3A%5CUsers%5Cgallowpk%5CDocuments%5Cclasses%5CDigital%20Archiving%20and%20Preservation%5C2019%5CINF392K2019%5CGalloway2009paper.pdf); also "Order as Received: Constructing an Initial Virtual Order for Digital Objects," linked [here](file:///C%3A%5CUsers%5Cgallowpk%5CDocuments%5Cclasses%5CDigital%20Archiving%20and%20Preservation%5C2019%5CINF392K2019%5COrderAsReceivedAERI-1.pdf) --both of these unpublished papers address issues in the "real" (i.e. visible to users--first paper) and the "virtual" (what DSpace can do--second paper) DSpace models of data arrangement.***Preserving digital materials as capable of being performed***Jeff Rothenberg, Avoiding Technological Quicksand (his classic tirade on emulation from 1999): <http://www.clir.org/pubs/reports/rothenberg/contents.html>David S.H. Rosenthal, *Emulation & Virtualization as Preservation Strategies*, a report commissioned by The Andrew W. Mellon Foundation, New York, October 2015,<https://mellon.org/Rosenthal-Emulation-2015> Dianne Dietrich, Julia Kim, Morgan McKeehan, Alison Rhonemus, How to Party Like it.s 1999: Emulation for Everyone. <https://journal.code4lib.org/articles/11386> **SPRING BREAK March 16-20** **March 26: Actors in the Context of Preservation: Authentication structure (Producer-Archive interface): communities, groups, e-people, collections (lab)**For this week's project meeting reports please provide a list in class of what you see as your remaining tasks and how you plan to tackle them.**Topic:** Presentation of DSpace management interface and elements of the DSpace authentication system. Setting up groups and levels of access. We will set up and discuss appropriate collection structures in DSpace for your materials and review the details of "ingest," both as envisioned in OAIS and as implemented in DSpace as a manual process. Deconstructing DSpace and using it to instantiate/represent archival materials. Discussion of issues of closed vs open collections and how to assure the desired outcome. **Questions to prepare for discussion**:1) Envision your project repository structure considering: a) how it relates to the materials as received/found/harvested, and b) how it will fit into the existing ford structure, using (roughly) a subcommunity as the fonds and collections as series.2) Think about how you will allocate the roles that DSpace defines: (sub)community administrator, collection administrator, submitter.3) Review the manual ingest process and the metadata needed to carry out such an ingest.4) Finalize your narrative aggregate metadata and choose a logo for the subcommunity page and collection pages. **Management policy**: Each team will describe briefly and present schematically its proposed management policy for its designated community as a part of the topic discussion this week. Teams will have consulted the initial proposed policy document on ford(<https://ford.ischool.utexas.edu:8443/xmlui/handle/2081/718>) on overall policy for the iSchool repository as a context for their policy development. Use the document as a list of things that your handling of your particular materials might need to consider, as (for example) any privacy considerations or renegotiation if necessary of terms for materials for a project that continues a previous one. Especially, work out how you see the structure around communities, subcommunities, collections, items, and bitstreams; as well as what materials you plan to ingest and how you propose to ingest them--if you will be doing manual ingest, how you propose to set up any workflow you wish to use. The purpose here is to prepare for setting up the structure to receive your archival collections in DSpace and to have a plan for their maintenance.***Readings:***See DSpace system documentation (available on Canvas under Files/Manuals) under "Functional Overview: Ingest Process and Workflow" if you have not already done so (and even if you have). Also review Chapter 4 in *The Institutional Repository*. Available on Canvas.Finally, there is a (slightly old--2003) policy-outline document from MIT that is worth review (you can find it by plugging the following URL into the Wayback Machine: go to October 2003): <http://dspace.org/implement/policy-issues.html>ERPANET, ERPA Guidance: Ingest Strategies (ERPANET, September 2004). Available at <http://www.erpanet.org/guidance/docs/ERPANETIngestTool.pdf> This document will provide guidance to each team in deciding on the overall strategies/templates for their collection creation. Producer-Archive Interface Methodology Abstract Standard, CCSDS 651.0-R-1 (this is the OAIS Ingest document from the CCSDS, in the final "Blue Book" format from May 2004). Available at: <http://public.ccsds.org/pubs/651x0m1.pdf> You need to read this document carefully for a broader picture of the process than is represented in the ERPANET document, to be sure you can contextualize the DSpace version of the process adequately. Read 1) the ingest worksheet for manual ingest and 2-4) the batch import/ingest documents, all from the Resources page. **April 2: Ingest test set of documents (lab)****Topic:** Students should have a test set of files and appropriate metadata ready to ingest into DSpace (if you do not have access to the files you are working with, use similar files to which you do have access and construct a mockup that mirrors what you intend to do. Describe to the class how you chose the files and what specific problems the files raise. Step through the manual ingest process using the ford sandbox.***Readings:***DSpace system documentation: Ingest workflow (this is part of the document mentioned for last week). **April 9: Preparation of batch ingest (lab)** **Topic: Perfecting understanding of the batch ingest process.****April 16: Preparation of batch ingest (lab)****Topic: students will get on with the tasks of preparing and ingesting collections.****April 23: Ingest collections, test (lab)** **Topic: Students will get on with the tasks of preparing and ingesting collections.** **April 30: Ingest collections, test (lab)****Topic: Students will get on with the tasks of preparing and ingesting collections.****May 7: Summative discussion****Class evaluation to be done after this class (online).** **Project team formal presentations, 12:00-1:30 (i.e., 15 minutes allotted to each project; all team members should participate).** **Note: We will invite all the collection custodians to attend your presentations; treat the presentation as you would a professional presentation.****May 7: Final project report due (ingested to the ford repository) and task journal complete.** **May: Spring Open House: display of project posters in DAL** |

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 | http://www.ischool.utexas.edu/images/spacer.gif | **General overviews:***Digital Curation and Preservation Bibliography*, maintained by Charles W. Bailey, Jr.--most materials date to 2000 or later; this is the current (2012) version.<http://digital-scholarship.org/dcpb/dcpb.htm>**Materials pertaining to process in the class: Reflective practice**The links below point to materials on **reflective/critical journaling** as an assistance in helping you learn through surfacing what you are thinking, what is going on, etc., so you can come to grips with it. Each was prepared for a specific context, but they provide ideas for how to get started. In general, think narrative rather than checklist, though checklists can help you consider things to write about.<http://www.audiencedialogue.net/journal.html>David Boud, "Using Journal Writing to enhance reflective practice: <http://onlinelibrary.wiley.com/doi/10.1002/ace.16/pdf>**Project-oriented resources for 2018 and past years (note: if you find project-specific useful resources, please let me know so they can be included here):****Videogame Preservation**Note that videogames as composite objects will also draw on many other preservation processes.Jerome McDonough et al., *Preserving Virtual Worlds Final Report* (2010). Find the PDF at: <http://hdl.handle.net/2142/17097>**Email***The Future of Email Archives*, CLIR: <https://www.clir.org/wp-content/uploads/sites/6/2018/08/CLIR-pub175.pdf>Christopher Prom, *Preserving Email*, DPC Technology Report 11-01 (2011), Find the PDF at: <http://dx.doi.org/10.7207/twr11-01> This document also contains a generous bibliography.This is the 2003 document from the Dutch national archives about preserving email: *From Digital Volatility to Digital Permanence: Preserving Email*: [volatility-permanence-email-en](file:///C%3A%5CUsers%5Cgallowpk%5CDocuments%5Cclasses%5CDigital%20Archiving%20and%20Preservation%5C2020%5CINF392K2020%5Cvolatility-permanence-email-en.pdf)**Websites**The Digital Curation Center's latest report on the state of the art in Web Archiving is here: <http://dcc.ac.uk/sites/default/files/documents/reports/sarwa-v1.1.pdf>The International Internet Preservation Consortium includes all the major players in this space and is beginning to move forward with interesting models for Internet preservation: <http://www.netpreserve.org/>The latest version of the Web Curator tool, which incorporates parts of Heretrix and Wayback but adds a more user-friendly GUI and the ability to set harvesting limits, is available here: <http://webcurator.sourceforge.net/> and additional information (history, experience, etc) can be found by searching by its name.Jinfang Niu, "An Overview of Web Archiving," D-Lib Magazine 18, 3/4 (March/April 2012). This is a useful and relatively recent lit review: <http://www.dlib.org/dlib/march12/niu/03niu1.html>.**SAA Archiving**Here is the LoC Twitter white paper on Twitter (which says access is an unsolved problem--interesting to see why, though): <https://blogs.loc.gov/loc/files/2017/12/2017dec_twitter_white-paper.pdf>**Digital Archaeology Lab history and ideas***Frankenstein II Project Report* on pacer at: <https://ford.ischool.utexas.edu:8443/xmlui/handle/2081/23117>Ricky Erway, "Swatting the Long Tail of Digital Media: A Call for Collaboration," OCLC (2012): <http://www.oclc.org/content/dam/research/publications/library/2012/2012-08.pdf>Porter Olsen, "Digital Curation Workstation" (2012): <http://mith.umd.edu/digital-curation-workstation/>Doug Reside, "Digital Archaeology: Recovering your Digital History" (2012): <http://www.nypl.org/blog/2012/07/23/digital-archaeology-recovering-your-digital-history>Most recent DSpace database schema (1.7.0): <http://courses.ischool.utexas.edu/galloway/2012/spring/INF392K/db-schema1.7.0.png>Collaborative Electronic Records Project: Evaluation of Tools: <http://siarchives.si.edu/cerp/RAC_SIA_CERP_tools_V2.pdf>Staff Papers, National Library of Australia. <https://www.nla.gov.au/our-publications/staff-papers>***Batch processes***National Library of New Zealand, *Metadata Extraction Tool User Guide 3.5*: <http://meta-extractor.sourceforge.net/meta-extractor-user-guide-v3.pdf>"Document Metadata Extraction," a list of resources: <http://www.forensicswiki.org/wiki/Document_Metadata_Extraction>**General Resources:** Many significant resources for digital preservation exist online and should be actively used.NDIIPP Partner Tools and Services contained descriptions of available products of NDIIPP-funded projects; alas many of them have, after the money ran out, been abandoned, but you can see them thanks to the Wayback Machine: [https://web.archive.org/web/20120316234719/http://www.digitalpreservation.gov/tools/index.html](https://web.archive.org/web/20120316234719/http%3A/www.digitalpreservation.gov/tools/index.html)The Preserving Access to Digital Information (PADI) site (<http://www.nla.gov.au/padi/>), maintained by the National Library of Australia (although discontinued in summer 2010, the site is still maintained and is rich in resources), is indispensable and its cooperative notion of "Safekeeping" is worth study in itself. The British National Archives PRONOM file-format registry site is available at <http://www.nationalarchives.gov.uk/pronom/> It includes a collection of useful tools from all over the planet for extracting metadata, detecting file formats, etc. Chris Lacinak, "A Primer on Codecs for Moving Image and Sound Archives," <https://www.avpreserve.com/wp-content/uploads/2010/04/AVPS_Codec_Primer.pdf>You may also want to check the contents of several online publications regularly, as they tend to carry useful articles on developments in digital preservation (and they also should be venues in which you aspire to publish)--many of these have been discontinued but have been archived.D-Lib: <http://www.dlib.org> [Stopped July 2017, but preserved from 1995-2017]Journal of Digital Information (JoDI): <http://journals.tdl.org/jodi> [Stopped 2012]RLG DigiNews: moved in the OCLC merger, but if you have a citation to track down or want to browse, see: <http://www.oclc.org/programs/publications/newsletters/diginews.htm> [Stopped 2007 but maintained by OCLC]First Monday: <http://www.firstmonday.org/ojs/index.php/fm/issue/view/613>Richard Pearce-Moses, *A Glossary of Archival and Records Terminology*, is on the SAA website: <http://www.archivists.org/glossary/index.asp>**Resources for specific problems or formats:****Digital Video**Dave Rice, Sustaining Consistent Video Presentation (Tate UK, 18 March 2015): <http://www.tate.org.uk/research/publications/sustaining-consistent-video-presentation>**Digital Audio**Library of Congress information formats includes digital audio: <http://www.digitalpreservation.gov/formats/intro/intro.shtml>National Archives information on audio file formats (such as it is): <http://www.archives.gov/records-mgmt/initiatives/dav-faq.html> And a pretty encyclopedic entry from Wikipedia: <http://en.wikipedia.org/wiki/Audio_file_format>David Rosenthal, Thomas Lipkis, Thomas Robertson, Seth Morabito, "Transparent Format Migration of Preserved Web Content," *D-Lib Magazine*, January 2005. This article focuses on a method used in the LOCKSS system. Available at <http://www.dlib.org/dlib/january05/rosenthal/01rosenthal.html>**Faculty Papers**SHERPA site listing the self-archiving policies of many journal publishers: <http://www.sherpa.ac.uk/romeo.php> Nancy Foster and Susan Gibbons, "Understanding Faculty to Improve Content Recruitment for Institutional Repositories," *D-Lib Magazine*, January 2005. Available at <http://www.dlib.org/dlib/january05/foster/01foster.html> **Important Digital Preservation Projects**Reagan Moore et al., "Collection-Based Persistent Digital Archives--Part 1," *D-Lib Magazine* ( March 2000): <http://www.dlib.org/dlib/march00/moore/03moore-pt1.html> and "--Part 2," *D-Lib Magazine*, (April 2000): <http://www.dlib.org/dlib/april00/moore/04moore-pt2.html>William E. Underwood, "Analysis of Presidential Electronic Records: Final Report," available at: <http://perpos.gtri.gatech.edu/perpos/Final_Report.pdf> This is a notable example of a very visible digital archaeology project (carried out for NARA).    |