

Personal Digital Archiving Workshop

Instructors: Marie Lascu & Yvonne Ng
SEAPAVAA Conference, Manila, 3-4 April 2017



Licensed under Creative Commons
Attribution-NonCommercial-ShareAlike
CC BY-NC-SA

General Information

Wifi: Casino-Rizal. Pw: cedm0164

Hashtag: #seapavaa21

Breaks: 10:30, 12:30 (Lunch), 3:00.

Please refrain from using devices during the workshop (unless it's part of an exercise!)

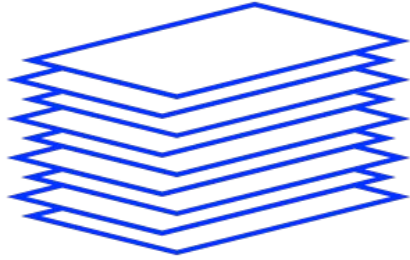
You are free to use information shared, but please be careful about identifying or attributing other participants.

This workshop will be photographed. Please let us know if you do not want to be photographed.

Parking Lot for questions / topics that need more time.

Are you a....

Piler?



Filer?



Spring Cleaner?



Agenda Overview

Day 1:

- What is PDA?
- Identify
- Interview with Partner
- Decide
- Store
- Digitization and Migration
- Online / Third Party Hosted Content
- Organize and Describe
- Preserve
- Share, Re-use, Access

Day 2:

- Planning
- Assessing Collections
- Being Your Partner's Consultant
- Extended Hands-On Activity

What Is

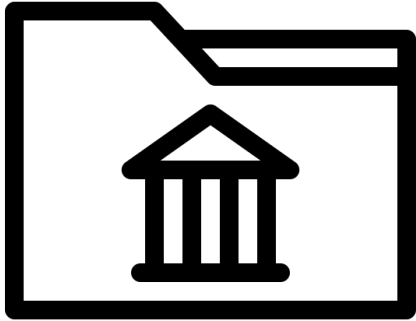
Archiving?

Personal Digital Archiving?

What is an *Archive*? What is *Archiving*?

An **archive** or **archives** is the accumulation of relevant historical records and the physical place these records are located in.

To **archive** or **archiving** encapsulates a number of practices and decisions geared toward supporting the long term *preservation*, use, and accessibility of content with enduring value.



Clarifying Terms...

Preservation is the process of ensuring the long-term accessibility of authenticated content.

Digital preservation involves preventing loss or damage to digital objects, and extending their existence beyond the lifespan of their storage media or technology.



Clarifying Terms...

Often the term **archive** is used interchangeably with:

collection which is a group of materials with some unifying characteristic from a single source, or materials assembled by a person, organization, or repository from a variety of sources.

Often the term **archiving** is used interchangeably with:

storing which generally means to keep or accumulate for future use.

OR

digitizing which is the process of converting a physical medium into a digital form that can be processed by a computer.



The process of *Archiving* is NOT...

- a one-time action.
- leaving anything on a shelf unattended.
- putting your digital content on a hard drive and leaving it on a shelf.
- Creating a back-up somewhere at some point.
- Hoarding.



What do we want to archive?

- Family photos
- Creative or scholarly work
- Records of ownership, achievement, etc.
- Personal-interest collections
- Correspondence
- Diaries / journals
- Home movies
- Web content / social media
- Oral histories
- Etc, etc, etc.....



Why Archive?

- Do you want your content to be available to future generations?
- Do you want your content to be referenced or used in new work?
- Do you have emotional attachment to the content/materials?
- Do you feel your content has significant historical and/or cultural value?
- Are there legal or financial reasons to maintain your content?
- Are there other benefits that would result from applying archival practices to your content?
- Are any of these questions significant when applied to a family member or friend's content?

If you do not take steps to archive:

- Your content may accidentally or deliberately be deleted/destroyed and lost forever.
- Your content may exist somewhere, but no one can find anything.
- Someone may find your content, but no one can understand what anything is about.
- Your content cannot be sufficiently authenticated or corroborated as evidence.
- Your content's quality may become so degraded that no one can use it.
- Your content may be in a format that eventually no one can access.

What is Personal Digital Archiving?



- Emerged as area of concern in archives world in the last 10-15 years.
- Fragility of digital content -- unlike physical documents / objects, can't survive benign neglect.
- Everyone is a content creator.
- People are interested in sharing content.

PDA Conference 2015

#PDA2015

[Home](#)[Program](#)[DAY 1](#)[DAY 2](#)[DAY 3](#)[Registration](#)[Travel and Accommodations](#)[Past PDA Conferences](#)[Committee](#)

PERSONAL

DIGITAL ARCHIVING

We are pleased to announce that the **Personal Digital Archiving Conference 2015** will take place in New York City for the first time! The conference will be hosted by **New York University's Moving Image Archiving and Preservation program** April 24-26, 2015.

This year's conference will differ slightly from the Personal Digital Archiving (PDA) Conferences of previous years. We will have two full days of presentations focused on a set of themes and we will set aside a third day for workshops covering useful digital tools.

The conference program committee seeks proposals for:

- 10-20 minute presentations
- 5 minute lightning talks
- posters (including demos)
- workshops, particularly emphasizing software tools (taking place on the third day).

Personal Digital Archiving Conference - all volunteer run, new hosts each year, since 2010.

DIGITAL PRESERVATION



Search this site

- [Home](#)
- [About](#)
- [Meetings & Events](#)
- [Education & Training](#)
- [Contact Us](#)

Resources

- › [Digital Formats Sustainability](#)
- › [Federal Agencies Digitization Guidelines Initiative](#)
- › [Library of Congress Recommended Format Specifications](#)

Personal Archiving

Preserving Your Digital Memories

Print Subscribe Share/Save Give Feedback



[Personal Archiving](#) | [Digital Photographs](#) | [Digital Audio](#) | [Digital Video](#) | [Electronic Mail](#) | [Personal Digital Records](#) | [Websites](#)

Overview

- › "Introduction to Scanning"
- › [The Library of Congress and Personal Digital Archiving](#) (PDF, 751 Kb)
- › [How to Scan Your Personal Collections](#) (PDF, 78 Kb)
- › [How Long Will Digital Storage Media Last?](#) (PDF, 83 Kb)
- › "Why Digital Preservation Is Important for You"
- › [Personal Archiving Brochure](#) (PDF, 1.7MB)
- › [Low-Cost Ways to Preserve Family Archives](#)

How to Preserve Your Own Digital Materials

- › [Digital Photographs](#)
- › [Digital Audio](#)
- › [Digital Video](#)
- › [Electronic Mail](#)
- › [Personal Digital Records](#)
- › [Websites](#)

NDIIPP publication: "Perspectives on Personal Digital Archiving" (2013)

This publication contains a series of blog posts, compiled from [The Signal](#), on the subject of personal digital archiving. Specifically, the topics include guidance for such things as choosing file formats and adding descriptions to digital photos; first hand accounts of working with and preserving personal collections; descriptions of outreach activities and interviews with library professionals on the subject of personal digital archiving, and many others.

Why Did You Choose To Attend This Workshop?



Identify



What do you have?
Where is it?



How much do you have?

Can you access it?

What condition is it in?

Is it confidential / sensitive?

Is it active or non-active?

What do you have?

- Type or function



- E.g. Film projects, family photos, social media, official documents, personal email, research data, Czech music from 1900-1950, etc., etc.

- Who made it / who did it come from



- E.g. Me, my business, inherited from my grandparents, downloaded from the Britney Spears on the Internet, etc., etc.

- Format



- Physical formats: E.g. Blu-ray, miniDV tape, SD card, floppy disk, hard drive, etc.
- Digital file formats: E.g. PDF, Quicktime (.mov), JPG, MP3, FCP, etc., etc.

How to identify formats - physical media

Digital storage media:

- UTSA Libraries [Know Your Digital Storage Media](https://www.utsa.edu/libraries/specialcollections/knownyourdigitalstoragemedia/) website.
- [Museum of Obsolete Media](https://www.museumofobsoletemedialibrary.org/).

Audiovisual formats:

- California Audiovisual Preservation Project [Guide to Identification](https://www.californiaaudiovisualpreservationproject.org/).
- Texas Commission on the Arts [Videotape Identification and Assessment Guide](https://www.texascommissiononthearts.org/videotape-identification-and-assessment-guide).



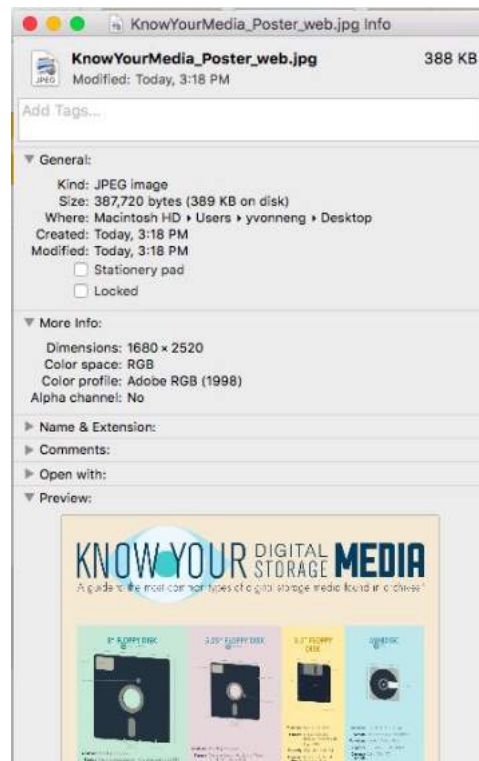
How to identify formats - digital file formats

Find the file format:

- Turn on “Show filename extensions” in Folder Options (PC) or Finder Preferences (Mac).
- Right-click File Properties (PC) or Get Info (Mac).
- Open in an application, then Command-I.

Look it up:

- UK National Archives [PRONOM](#) registry.
- ArchiveTeam [Just Solve the File Format Problem](#).





Identification Game!

Identifying Your Collections

- What do you have? (Defined by type or function, from who, or format)
- Where is it?
- How much do you have?
- Can you access it?
- What condition is it in?
- Is it confidential / sensitive?
- Is it active or non-active?

My Collections

Type of Collection	Creator / Source of Collection	Format(s)	Location	Quantity / Size	Able to Access?	Condition	Confidential / Sensitive?	Active or Non-Active
MY WEEKLY PODCAST, 2010-2017	ME <input type="checkbox"/> Don't know	.AIF, .MP3 <input type="checkbox"/> Don't know	HARD DRIVE "A" & DROPBOX <input type="checkbox"/> Don't know	 <input checked="" type="checkbox"/> Don't know	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No If no, why? <input type="checkbox"/> Don't know	<input checked="" type="checkbox"/> Good <input type="checkbox"/> Poor If poor, how? <input type="checkbox"/> Don't know	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Don't know	<input type="checkbox"/> Active <input checked="" type="checkbox"/> Non-Active
	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	<input type="checkbox"/> Yes <input type="checkbox"/> No If no, why? <input type="checkbox"/> Don't know	<input type="checkbox"/> Good <input type="checkbox"/> Poor If poor, how? <input type="checkbox"/> Don't know	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Don't know	<input type="checkbox"/> Active <input type="checkbox"/> Non-Active
	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	 <input type="checkbox"/> Don't know	<input type="checkbox"/> Yes <input type="checkbox"/> No If no, why? <input type="checkbox"/> Don't know	<input type="checkbox"/> Good <input type="checkbox"/> Poor If poor, how? <input type="checkbox"/> Don't know	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Don't know	<input type="checkbox"/> Active <input type="checkbox"/> Non-Active

Interview with Partner

Everyone will have the opportunity to both interview someone about their collection, and be interviewed about their own collection.

Time to pair up!



Interview Instructions

The purpose of this exercise is to get us thinking about personal collections with an archivist's eye, to start seeing the challenges of personal digital archiving first-hand, and to become familiar with some of the questions you might ask when assessing a collection.

Each individual will choose a small personal collection (i.e. any group of materials with some unifying characteristic that belongs to you, your family, your organization). Partners will take turns reviewing and analyzing the contents of their collections by answering questions.

Each of you will have 15 min to record your partner's questions. We will let you know when it is time to switch.

When you (as the interviewer) have completed your interview, give the responses you've recorded to the interviewee. Everyone needs to keep their interview for work during Day 2.

Report Back on Interviews

One or two groups reflect on their interviews.



Decide

4.4
ZB

The Digital
Universe is Huge
—And Growing
Exponentially

44
ZB

2013

2020

digital universe. In 2013, the available storage capacity could hold just 33% of the digital universe. By 2020, it will be able to store less than 15%.

If the Digital Universe were represented by the memory in a stack of tablets, in **2013** it would have stretched two-thirds the way to the Moon*

By **2020**, there would be 6.6 stacks from the Earth to the Moon*

From: EMC Digital Universe with Research & Analysis by IDC, "The Digital Universe of Opportunities: Rich Data and the Increasing Value of the Internet of Things," April 2014.

1 ZB = 1000 EB = 1 million PB
= 1 billion TB = 1 trillion GB



“Appraisal”



n. ~ 1. The process of identifying materials offered to an archives that have sufficient value to be accessioned. - 2. The process of determining the length of time records should be retained, based on legal requirements and on their current and potential usefulness. - 3. The process of determining the market value of an item; monetary appraisal.

Notes:

In an archival context, appraisal¹ is the process of determining whether records and other materials have permanent (archival) value. Appraisal may be done at the collection, creator, series, file, or item level. Appraisal can take place prior to donation and prior to physical transfer, at or after accessioning.

The basis of appraisal decisions may include a number of factors, including the records' provenance and content, their authenticity and reliability, their order and completeness, their condition and costs to preserve them, and their intrinsic value.



Do I keep it?



How long do I want to keep it?



How much effort do I want to put
into preserving it?

What makes something important or valuable to us?

- Memento of person, place, or event?
- Uniqueness or difficulty to replace?
- Amount of effort to create?
- Who created it / where it comes from?
- Age or artifactual value?
- Research or historical value?
- Monetary value?
- Quality of the content / work?
- Legal / financial requirements?
- Usefulness?
- What else...?



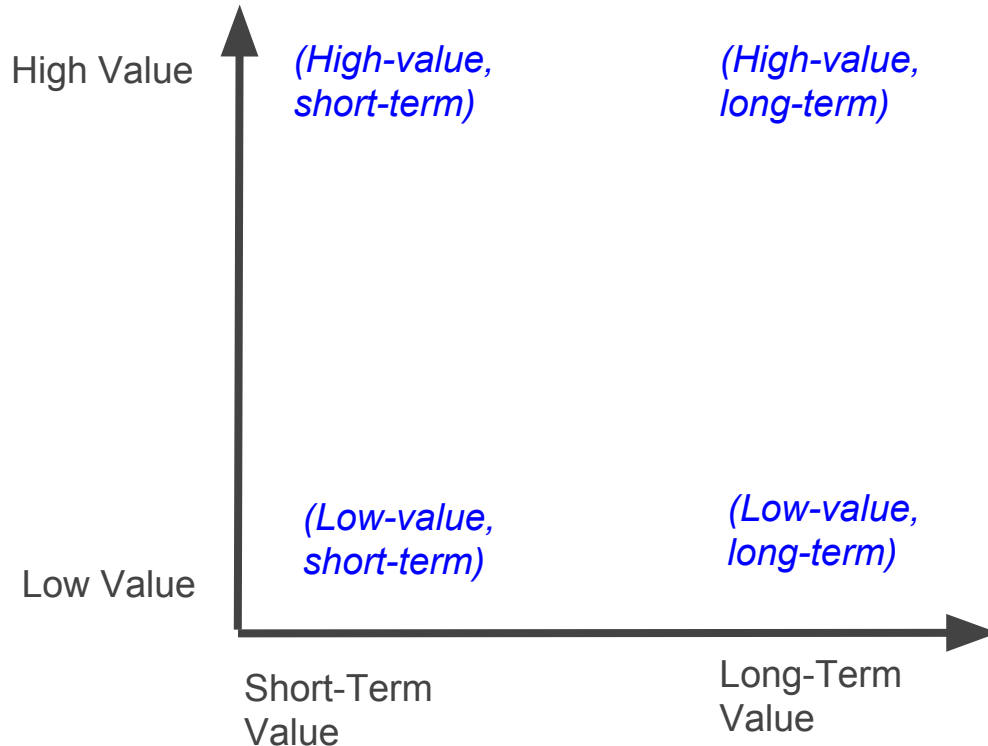
Behaviors that can indicate what we value

- We access it a lot.
- We save it in multiple places (e.g. download it, email copy to ourselves, etc.).
- We share it with others.
- We make efforts to make it identifiable and findable (e.g. filenames, filing away).
- We've held onto it for a long time.



From: Catherine Marshall "Rethinking Personal Digital Archiving," D-Lib Magazine, March/April 2008.

Activity: What is Valuable to Me?

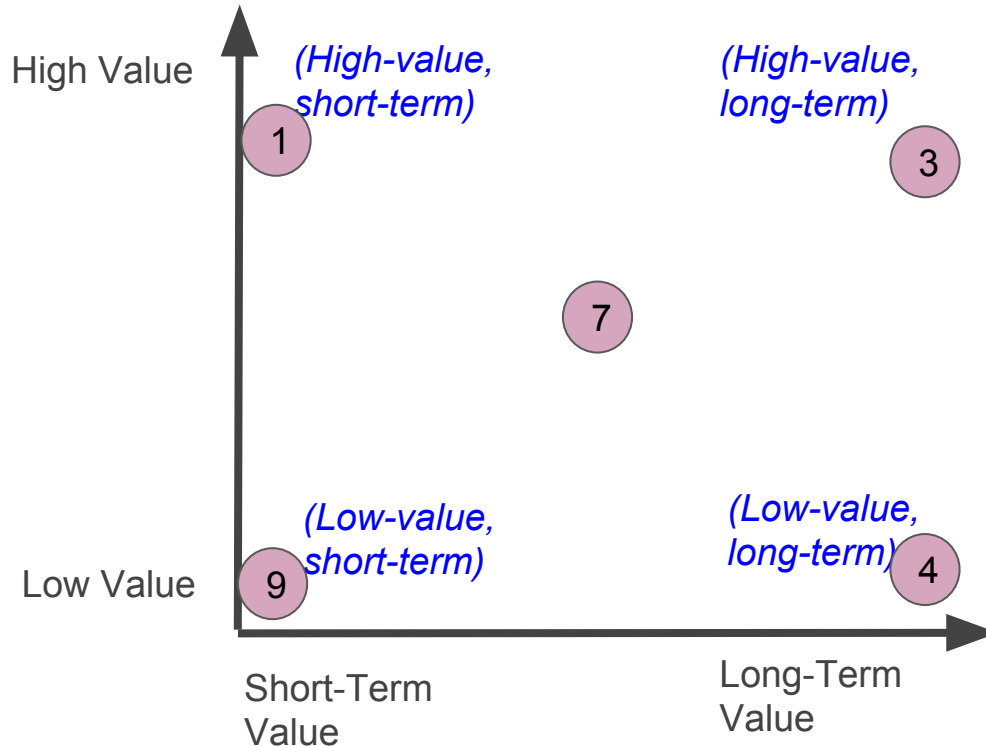


Choose 5 types of content that you have at home from the list .

Plot each on the graph based on whether you think it has low or high value, and short- or long- term value.

(There are no right / wrong answers.)

Activity: What is Valuable to Me?

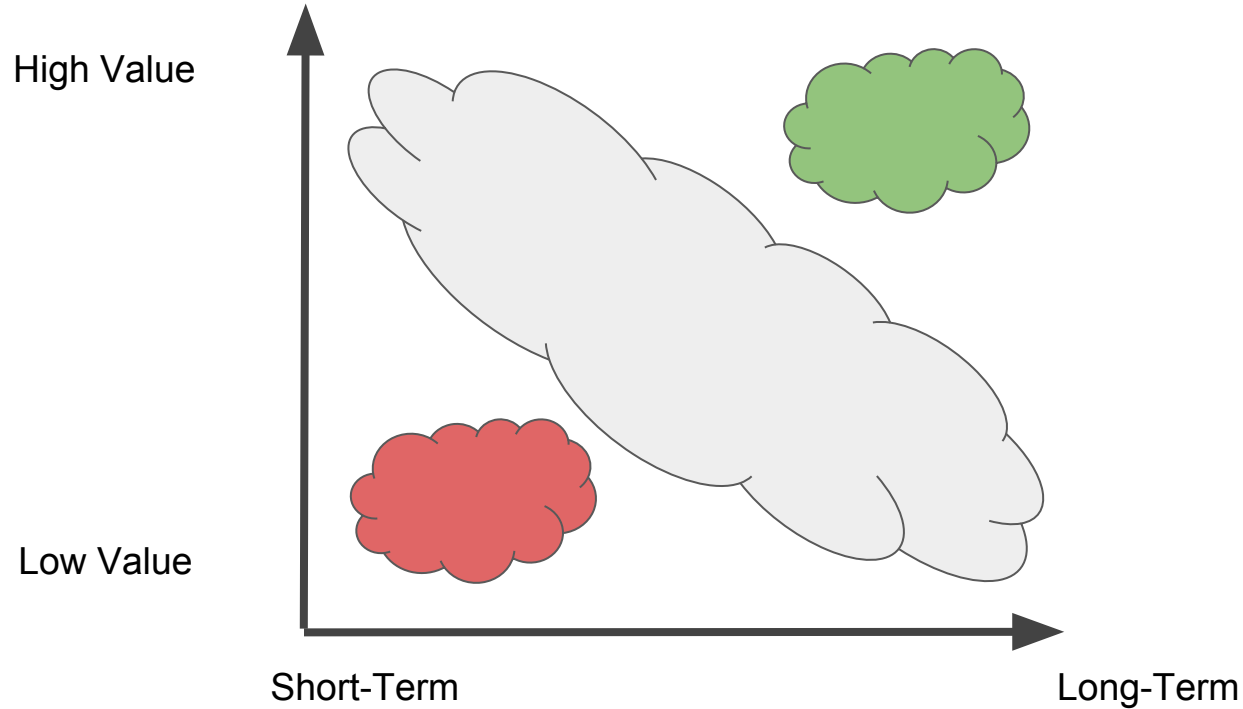


Choose 5 types of content that you have at home from the list .

Plot each on the graph based on whether you think it has low or high value, and short- or long- term value.

(There are no right / wrong answers.)

What is Valuable to Me?



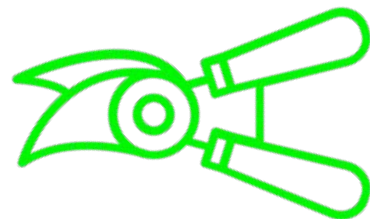
The “grey area”



All the stuff Yvonne didn't value enough to take with her when she moved, but didn't want to get rid of...

Ideas for dealing with “grey area”

- Ask yourself:
 - Did I collect or create this intentionally in the first place?
 - Have I actually accessed it or used it very much?
 - Why am I keeping it now?
 - Is there someone better placed to preserve this?
- Options for “grey areas” include: deleting, benign neglect, give to someone who values it more, keep for now but re-examine later.
- Can be done on individual file basis or by “series,” i.e. by category.



Dealing with the “grey area” example

Yvonne's zine collection:

- My own zines and original art work had high long-term personal value.
- But the rest of collection (dozens of zines by others) had “grey area” value. They had long-term cultural and historical value, but I didn't actually access or use them very often anymore.



Dealing with the “grey area” example

Solution:

- Donated to an institution that specializes in (i.e. highly values) this kind of material, and can make better use of it.



Gift of **Yvonne Ng**

Boys by Fish on Fridays, 2002

Break Down and Let It All Out by Sarah, 2012

Freedom a Go Go by Shana McDonald, 2003

Things Better Left Undead: a Zine About Losing a Friend by Carly, 2013

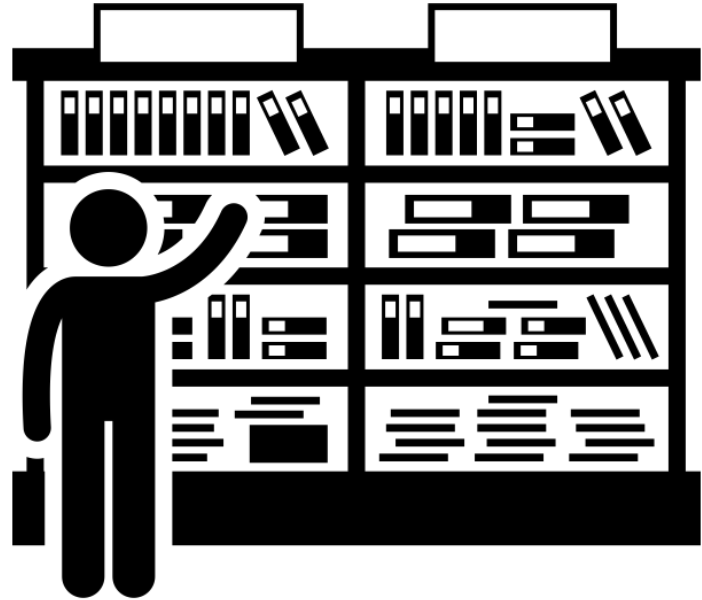
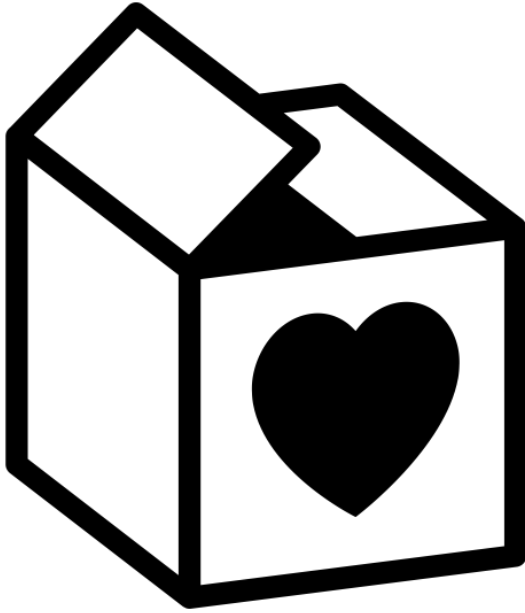
With Love, From Me to You! A Zine About Mail Art by Melanie Coles, 2005?



Cover from ZineWiki.com

Store / Storage

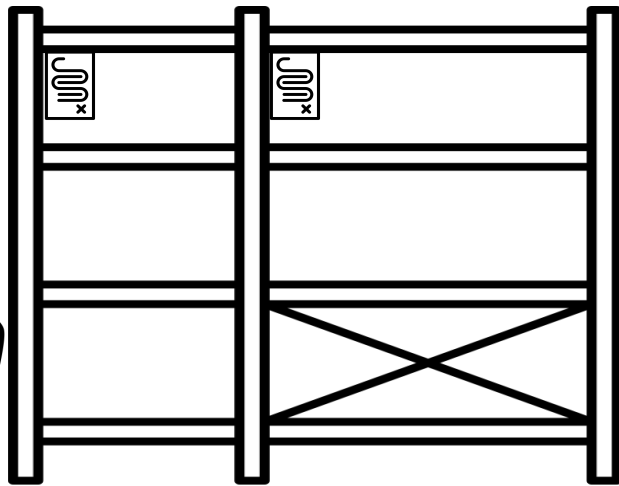
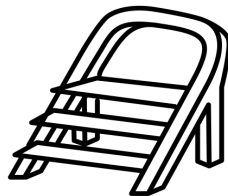
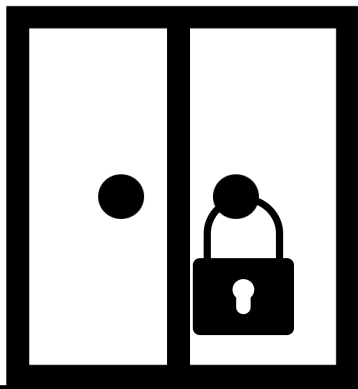
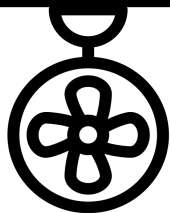
Quick Share - How Do You Store Stuff Now?



Planning for Storage



Storage

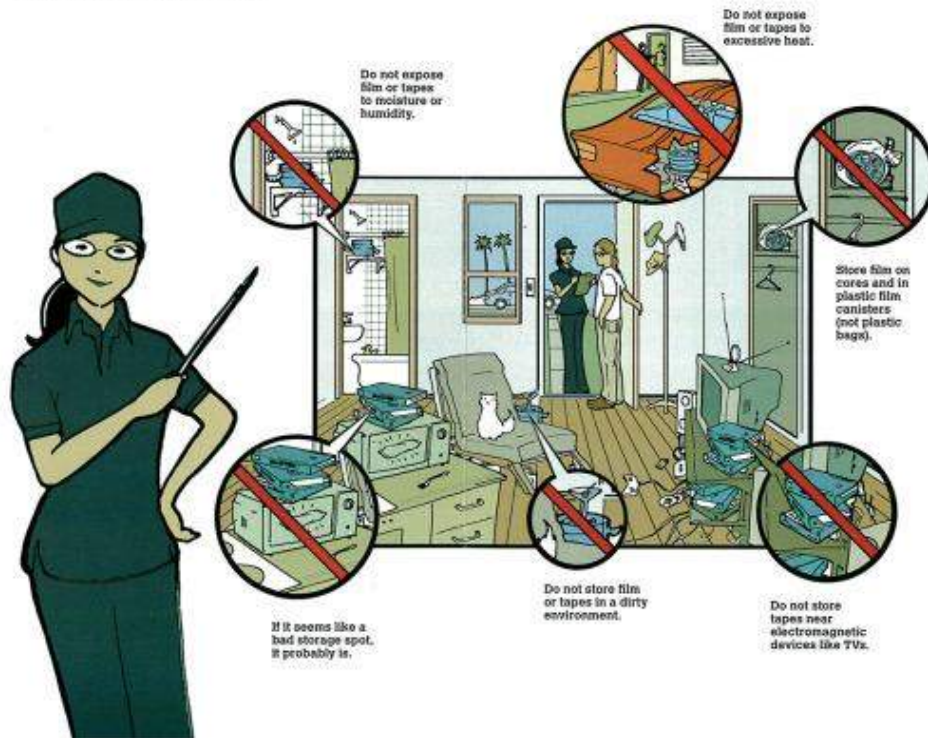


Digital Storage Considerations

Even when working in field, we need some degree of:

- Good choice of storage media and location.
- Security / access control.
- Monitoring of storage environment.
- Monitoring of stored objects.
- Someone responsible for maintenance / recovery / replacement.
- Organization system to manage storage media and stored objects.
- Planning / resources.

Store Work in a Cool,
Dry, Clean, Safe Place



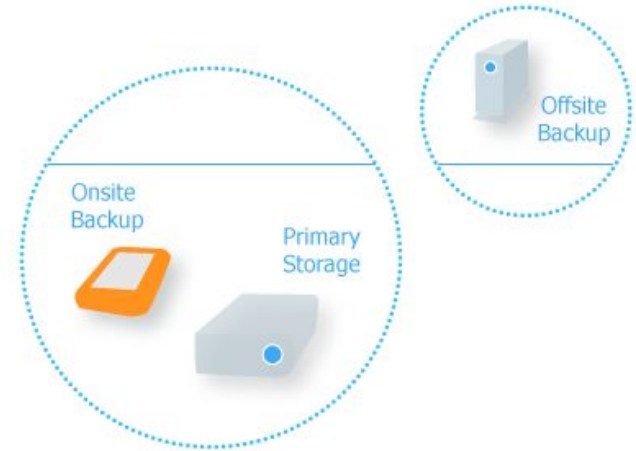
Digital Storage Best Practices

Choosing storage medium & location:

- Choose based on what you can afford (and afford to upkeep/replace) and know how to manage.
- Choose based on what you need in terms of capacity and access (e.g. availability, throughput).

Backup:

- At least one backup on a separate device.
- Ideally 2 backups, on different media, one copy offsite.



Digital Storage Best Practices

Access control:

- Keep archival content separate from work space.
- Limit access / permissions to archival content to select individuals.



Monitoring:

- Check on hardware periodically, preferably actively/regularly.
- Check on stored files periodically, preferably actively/regularly.



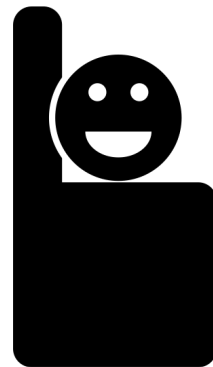
Digital Storage Best Practices

Responsibility:

- Designate someone responsible for monitoring, running backups, providing copies. (it's going to be you!)

Organization system within storage:

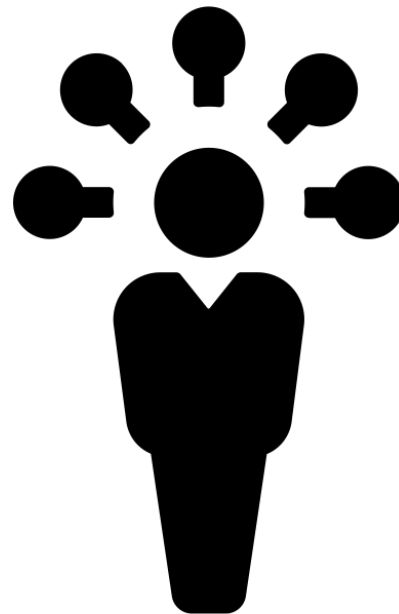
- Agree on where different types of things should go, label/name things consistently.



Digital Storage Best Practices

Planning / resources:

- Anticipate storage capacity needs (including backup). Don't wait until you run out!
- Research and test workflows for moving content in and out of storage.
- Plan to replace storage devices every 3-5 years, immediately if there is problem.
- Research storage media types and brands before purchasing.



A cautionary
tale...

What did they get
right?

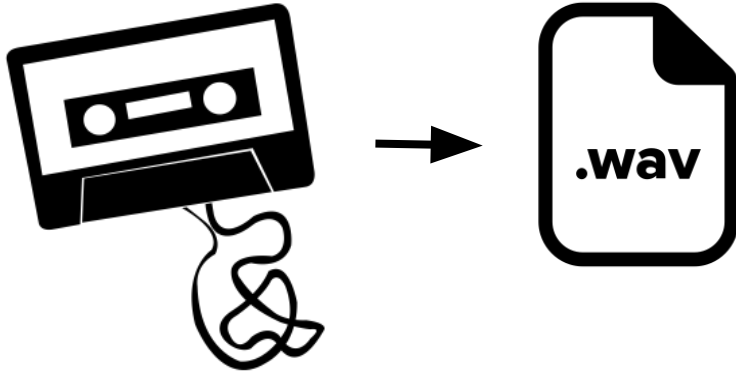
What could be
done better going
forward?



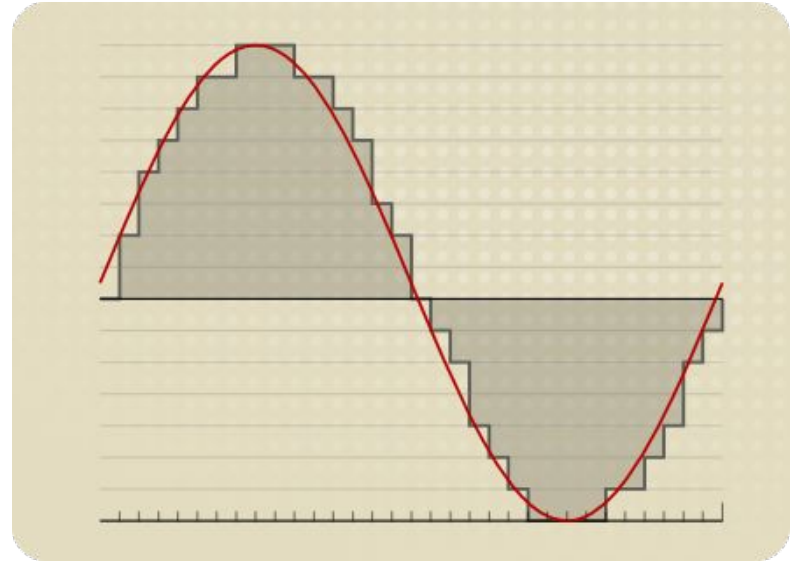
Digitization and Migration

What is Digitization?

- Analog signal (e.g. light, sound) → Digitally encoded format.



- Analog waveform is approximated digitally.



Why Digitize?

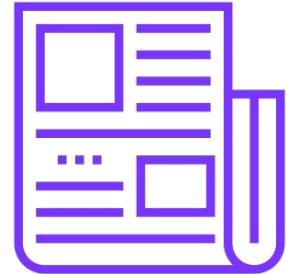
For preservation:

- Many analog formats are obsolete, and need to be reformatted to non-obsolete formats to be usable.
- Many analog formats are unstable and degrade over time.
- Digital content can be copied exactly over and over again without “generation loss.”

For easier access:

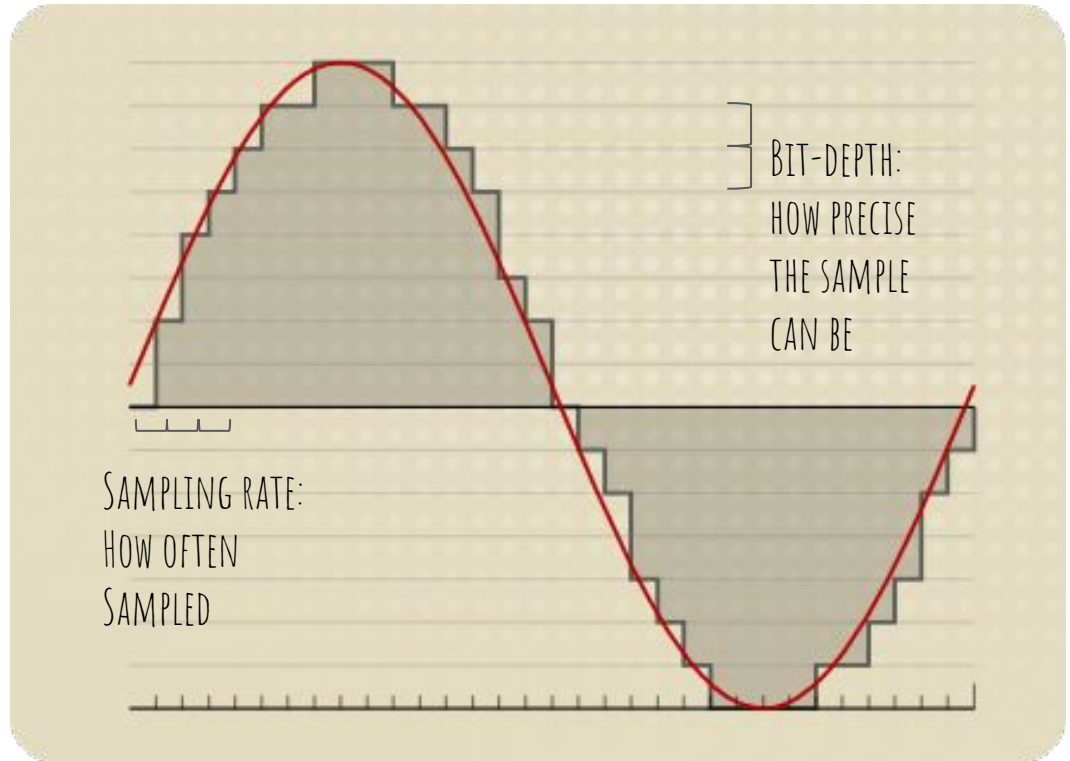
- It is easier to make copies of digitized content.
- Digitized content can be shared electronically / online.

What Can We Digitize?



What Sampling Rates and Bit-depth Mean: Sound

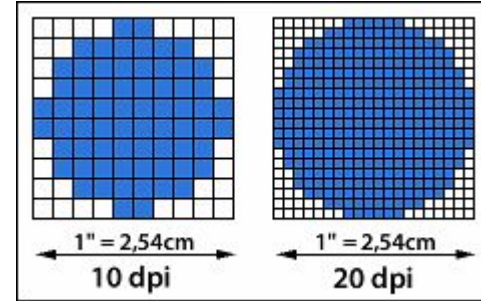
- Sampling rates: e.g. 48 kHz, 96 kHz.
- Bitdepth: e.g. 16-bit or 24-bit



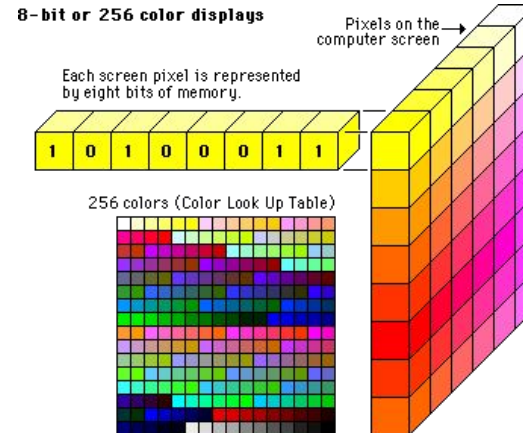
What Sampling Rates and Bit-depth Mean: Images

E.g. Image scanning

- Sampling rate: e.g. 300 DPI
- Bit-depth: e.g. 16-bit, 24-bit



SAMPLING RATE:
DENSITY OF THE
IMAGE



BIT-DEPTH:
HOW PRECISE
THE COLOR
CAN BE

Bit-Depth

1-bitdepth	1, 0	2 colors
2-bitdepth	00, 01, 10, 11	4 colors
4-bitdepth	0000, 0001, 0010, 0011, 0100, 0101, 0110, 0111, 1000, 1001, 1010, 1011, 1100, 1101, 1110, 1111	16 colors
8-bitdepth	...	256 colors

This is 2-bit Color (4 Values)



This is 4-bit Color (16 values)



This is 8-bit Color (256 Values)



Digitizing Example: Photos

- What you'll need:
 - Flatbed scanner (e.g. Epson v600 (\$) or Epson v800 (\$\$)).
 - Computer.
 - Scanner software (e.g. what comes with scanner or VueScan (free) or Silverfast (\$\$\$)).
 - Anti-static cloth/brush for photographs.
 - Lint-free cloth / cleaner for cleaning scanner glass.
 - Digital storage (e.g. hard drive, cloud account).



Digitizing Example: Photos



- Scanning settings:
 - **Format:**
 - TIFF (preservation), JPEG (access).
 - **Dots Per Inch (DPI):**
 - Some say ~300-400 DPI, some say ~600 DPI for regular-sized photos.
 - For small photos or slides, ~1500 DPI.
 - Check available DPI for your scanner. Do not go beyond available **optical** resolution.
 - **Bit Depth**
 - 24 bits per pixel (i.e. 8 bits per color - red, green, blue) = 16,777,216 possible colors.
 - 48 bits per pixel if color adjustments will be made.
 - **Color Mode**
 - RGB

Digitizing Example: Photos



Some Strategies:

- Make quick, lower quality scans of everything first. Then go back and re-scan important photos at higher quality. (Mike Ashenfelder)
- “Progress is more important than perfection.” (www.scanyourentirelife.com)
- Scan the back if there is valuable information on the back.
- Number photo with a simple reference number (pencil on back or on sleeve), and use the same number in filename.
- Use photo tools like Photoshop, Lightroom, Picasa, to add IPTC metadata to files.

Digitizing Example: Audio Cassette

- What you'll need:
 - Tape player, possibly with built-in analog-to-digital converter.
 - Analog-to-digital converter, or computer sound card with analog line-in, or digital audio recorder with line-in.
 - Software to capture (e.g. Audacity (free!) ProTools, GarageBand).
 - Headphones / speakers.
 - Computer.
 - Digital storage.



Digitizing Example: Audio Cassette



- Digitization settings:
 - **Format:**
 - WAV, AIFF (uncompressed linear PCM) or FLAC (lossless compressed) for preservation, MP3 for access.
 - **Sampling Rate:**
 - 96 kHz
 - **Bit Depth:**
 - 24-bit per channel (audio cassettes have 2 channels, i.e. stereo)

Digitizing Example: Audio Cassette

Some Strategies:

- Plan for time: capture takes place in real-time.
- Remove record-over tabs before playing.
- Capture from earliest generation tape available.
- Filename can use numbering system, or artist/album name, depending on type of recording. Add “a” or “b” to denote sides.
- Add basic metadata to files with BWF MetaEdit (for WAV) or Audacity (for MP3).



What is Migration?



- While digitization is analog → digital, migration is digital → digital.

It can include:

- Transferring from one storage medium to another (often newer) storage medium without changing the files. This is also called “refreshing.”
- Changing files to keep up with versions of its supporting application, e.g. .doc to .docx.
- Changing file format completely, e.g. .doc to .pdf. This is also called “reformatting” or “transcoding.”



Why Migrate?

For preservation:

- Digital storage media become obsolete, e.g., floppy disks.
- Digital storage media can degrade or break down - e.g., failed hard drive.
- File formats become obsolete e.g., .fcp files.

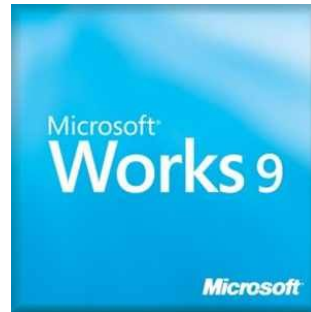
For access:

- Putting content on devices you are currently using, e.g. from old computer to new computer.
- Storage media/type can be more/less accessible to different users, e.g., cloud storage vs. local hard drive.
- People need different file formats for different uses, e.g., ProRes for editing, H.264 for web streaming.

Recognize These Obsolete Digital Storage Media?



Recognize These Obsolete File Formats?



If you re-format, keep
your originals too!!!

Online / Third Party Hosted Content



What Online/Third-Party Services Do You Use?

Write down one service per post-it note.

Place each post-it note in the appropriate space on the wall.



Controlling What You Don't Control

Great platforms for sharing, but none of these are archives.









Let's Take A Look At...

1. How to download your content from a few select platforms (if you can).
2. What you get vs. original content or what you see online.
3. If no way to download, what are the alternatives?
4. Legality of downloading according to terms of service for that platform.



Facebook

 Search Facebook 

 Yvonne Home 20+   


Download Your Information

Get a copy of what you've shared on Facebook.

We're generating your personal archive. We'll email you when it's ready.

What's included?

- Posts, photos and videos you've shared
- Your messages and chat conversations
- Info from the About section of your profile
- And more



Facebook

Your Facebook download is ready



Facebook x



Facebook <notification+a4tfsj46@facebookmail.com> [Unsubscribe](#)
to me ▾

Mar 17 (4 days ago) ☆



You recently requested a copy of your Facebook data. It's now ready for you to download.

Because this download may contain private information, you should keep it secure and take precautions when storing or sending it, or uploading it to another service.


Click the link below to go directly to your download. If the link redirects you to your account settings page, simply click "Download a copy of your Facebook data" to get redirected to the file we've prepared.

Please note: For security reasons, you can only download the copy we've prepared for you within a few days of this email being sent. You'll need to start the process again if you're unable to access your download.

<https://www.facebook.com/dyi?x=AdlH0WbEMBbXwroC>

Facebook





Yvonne Ng

Wednesday, February 22, 2017 at 11:37am UTC+01
Yvonne Ng is interested in Digital Security for Oral Historians.

Thursday, January 19, 2017 at 11:54am UTC+01
Yvonne Ng shared CNA Insider's video.

I visited this family along with others in the Boeung Kak Lake community in 2015 -- amazing that they have continued to keep up the fight and sad that it has not been resolved.

Profile

Contact Info

Timeline

Photos

Synced Photos

Videos

Friends

Messages

Pokes

Events

Security

Ads

Mobile Devices

Places Created

Survey Responses

Sunday, December 25, 2016 at 12:41pm UTC+01
Yvonne Ng added 5 new photos.

Christmas Eve markets in Prague yesterday!

Sunday, December 25, 2016 at 12:18pm UTC+01
Yvonne Ng shared a memory.

Aw! Missing xmas at home with the family! Merry Christmas you guys! Loma Ng Sara Schmidt Winnie Eng Daniel Eng Rich Eng Alan Eng Wendy Ng Melissa Lo

Thursday, December 22, 2016 at 2:41am UTC+01

Happy belated!!

Wednesday, December 21, 2016 at 11:46pm UTC+01

Happy birthday Yvonne!

Wednesday, December 21, 2016 at 10:35pm UTC+01

Happy belated birthday Yvonne!

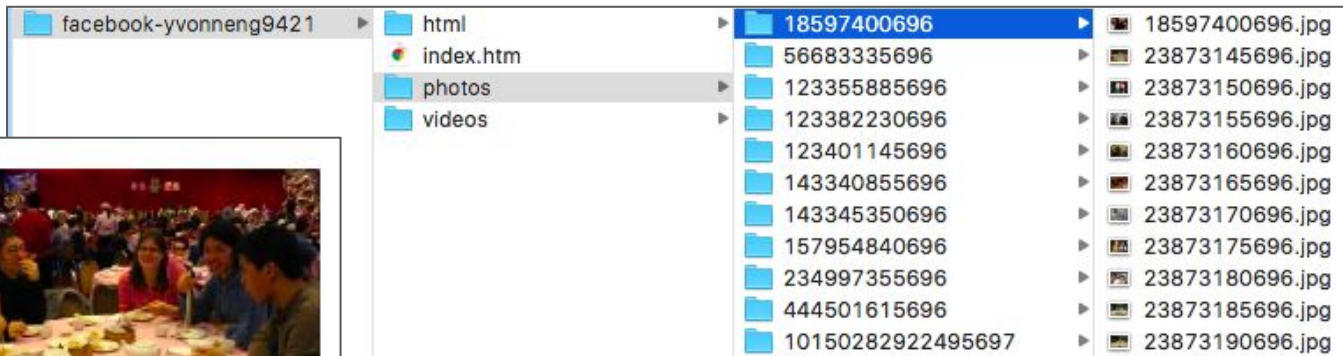
Wednesday, December 21, 2016 at 7:34pm UTC+01

Happy belated!!! Hope to see you soon in Prague!! Please post pictures and send regular emails about your time there!

Wednesday, December 21, 2016 at 7:18pm UTC+01

Yvonne! I hope you had a great birthday. xo

Facebook



56683335696.jpg

JPEG - 23 KB

Created 3/21/17, 9:01 AM

Modified 3/21/17, 9:01 AM

Last opened 3/21/17, 9:01 AM

Dimensions 370 × 277

[Add Tags...](#)

Google Takeout

Secure <https://takeout.google.com/settings/takeout>

Download your data

Your account, your data.
Export a copy.

Create an archive with your data from Google products.

[Manage archives](#)

Select data to include

Choose the Google products to include in your archive and configure the settings for each product.
This archive will only be accessible to you. [Learn more](#)

Product	Details	Select none
+1s		<input checked="" type="checkbox"/>
Bookmarks		<input checked="" type="checkbox"/>
Calendar	All calendars	<input checked="" type="checkbox"/>
Chrome	All Chrome data types	<input checked="" type="checkbox"/>
Contacts	vCard format	<input checked="" type="checkbox"/>
Drive	All files Microsoft Powerpoint and 3 other formats	<input checked="" type="checkbox"/>
Fit	All data types	<input checked="" type="checkbox"/>



Drive

1 folder

Microsoft Powerpoint and 3 other formats

Files and folders

- ☐ Include all files and folders in Drive
- ☒ Select files and folders

Files and folders

1 folder selected.

File formats

Documents

Microsoft Word

Drawings

JPEG Image

Forms

Microsoft Excel

Presentations

Microsoft Powerpoint

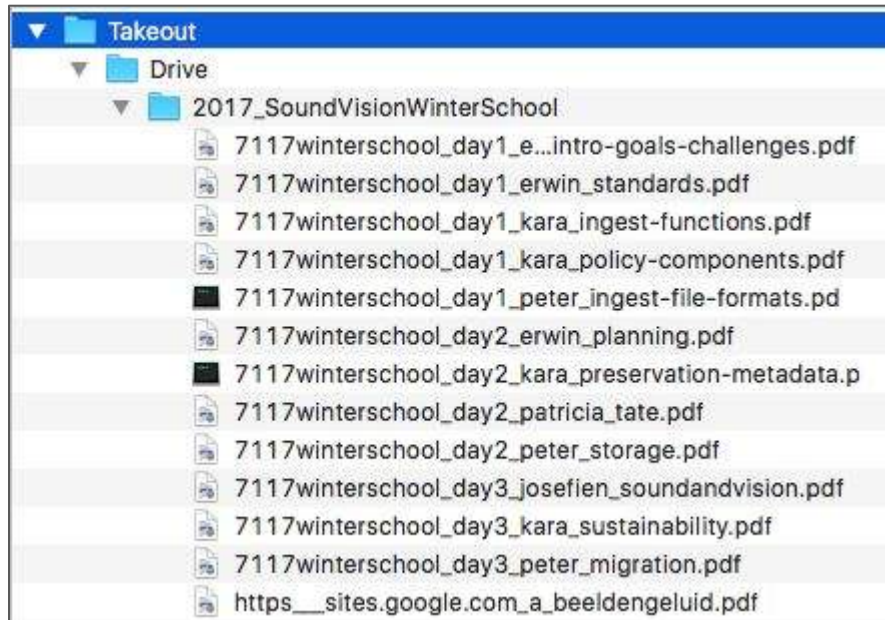
Spreadsheets

Microsoft Excel

Google Takeout

Archive	Created on	Available until	Details
Drive 37 MB	March 27, 2017	April 3, 2017	  DOWNLOAD
<div>CREATE NEW ARCHIVE</div> <div>VIEW HISTORY</div> <div>DONE</div>			

Note: Your content from Google Play Music isn't included when you create an archive. To download your music, use the [Google Play Music Manager](#).



Twitter

Downloading your Twitter archive

Downloading your Twitter archive allows you to browse a snapshot of your Twitter information, starting with your first Tweet.

To download and view your Twitter archive:

1. Go to your [account settings](#) by clicking on the **profile icon** at the top right of the page and selecting **Settings** from the drop-down menu.
2. Click **Request your archive**.
3. When your download is ready, we'll send an email with a download link to the confirmed email address associated with your Twitter account.
4. Once you receive the email, click the **Go now** button to log in to your Twitter account and download a .zip file of your Twitter archive.
5. Unzip the file and click **index.html** to view your archive in the browser of your choice.

Please note: It may take a few days for us to prepare the download of your Twitter archive.



Your Twitter archive

Keep in mind that this download may contain sensitive content, so use caution before sharing it.




Your Twitter archive

Download

Your archive will be downloaded as a .zip file. Unzip the file and open 'index.html'. You may also receive an additional confirmation message from your web browser. If you do, click 'open' to proceed.

Twitter - what's in the “archive”?

TwitterArchive


<input type="checkbox"/>	Name	Date modified	Type	Size
	css	3/25/2017 11:27 AM	File folder	
	data	3/25/2017 11:27 AM	File folder	
	img	3/25/2017 1:40 PM	File folder	
	js	3/25/2017 11:27 AM	File folder	
	lib	3/25/2017 1:40 PM	File folder	
	index	3/25/2017 3:00 PM	Chrome HTML Docu...	4 KB
	README	3/25/2017 3:00 PM	Text Document	2 KB
	tweets	3/25/2017 3:00 PM	Microsoft Office Exce...	333 KB

Twitter - what's in the "archive"?

Twitter interface showing a tweet archive for the account @noiseslikethe.

Feb 2017 18 TWEETS

St Peter @stpeteyontweety
This administration is running like a finely tuned machine.....
pic.twitter.com/ygiHZgKgBV
Retweeted by @noiseslikethe
View on Twitter



Judd Legum @JuddLegum
1. Here is a chain of events that I'm sure is just a COMPLETE coincidence
Retweeted by @noiseslikethe
View on Twitter

Albert Burneko @AlbertBurneko
"whispers in @realDonaldTrump's ear" you're supposed to say the reports are false, not that the information in them was leaked illegally
Retweeted by @noiseslikethe
View on Twitter

Jesse Berney @jesseberney
GOP is angry someone read a letter saying Sessions stopped black people from voting but not angry Sessions stopped black people from voting.
Retweeted by @noiseslikethe
View on Twitter

2017
2016
2015
2014
2013
2012
2011

This is an offline archive of your Tweets from Twitter. Use the months above to navigate the archive.

Instagram

Phone Settings

✓ How do I save Instagram photos to my phone?

✓ How do I save high-resolution versions of my filtered photos to my phone?

If you've chosen to [save filtered photos](#) to your phone, the high-resolution versions of your Instagram photos are saved to your phone after you [upload the photo to Instagram](#).

We'll always save images to your phone in the highest resolution size possible. The maximum resolution is 2048x2048 on iOS and varies on Android.

Android

Image resolution capabilities are different for each phone.

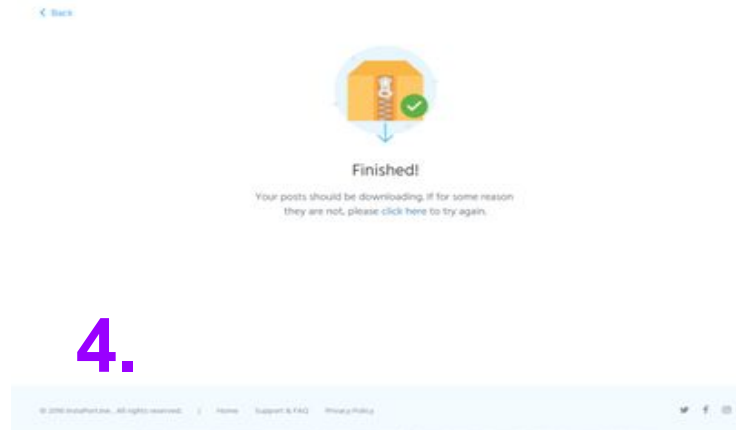
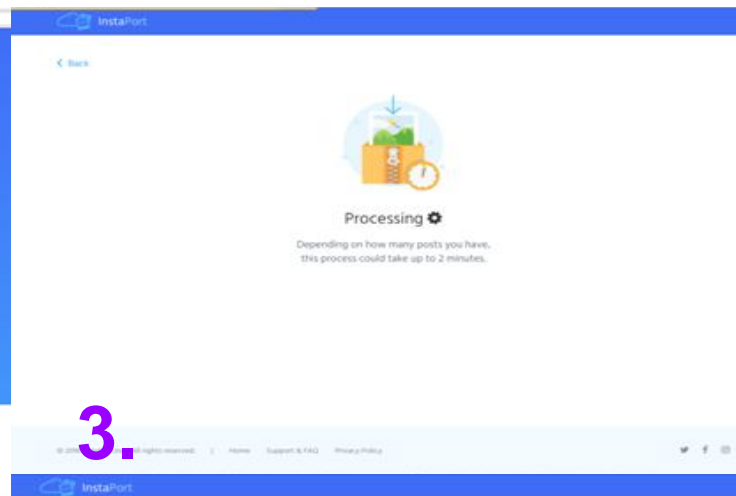
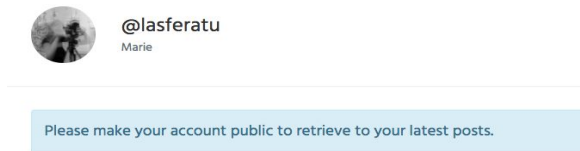
Apple iOS

Photo resolution taken with the Instagram camera (not the iPhone Camera app) and saved to your phone are:

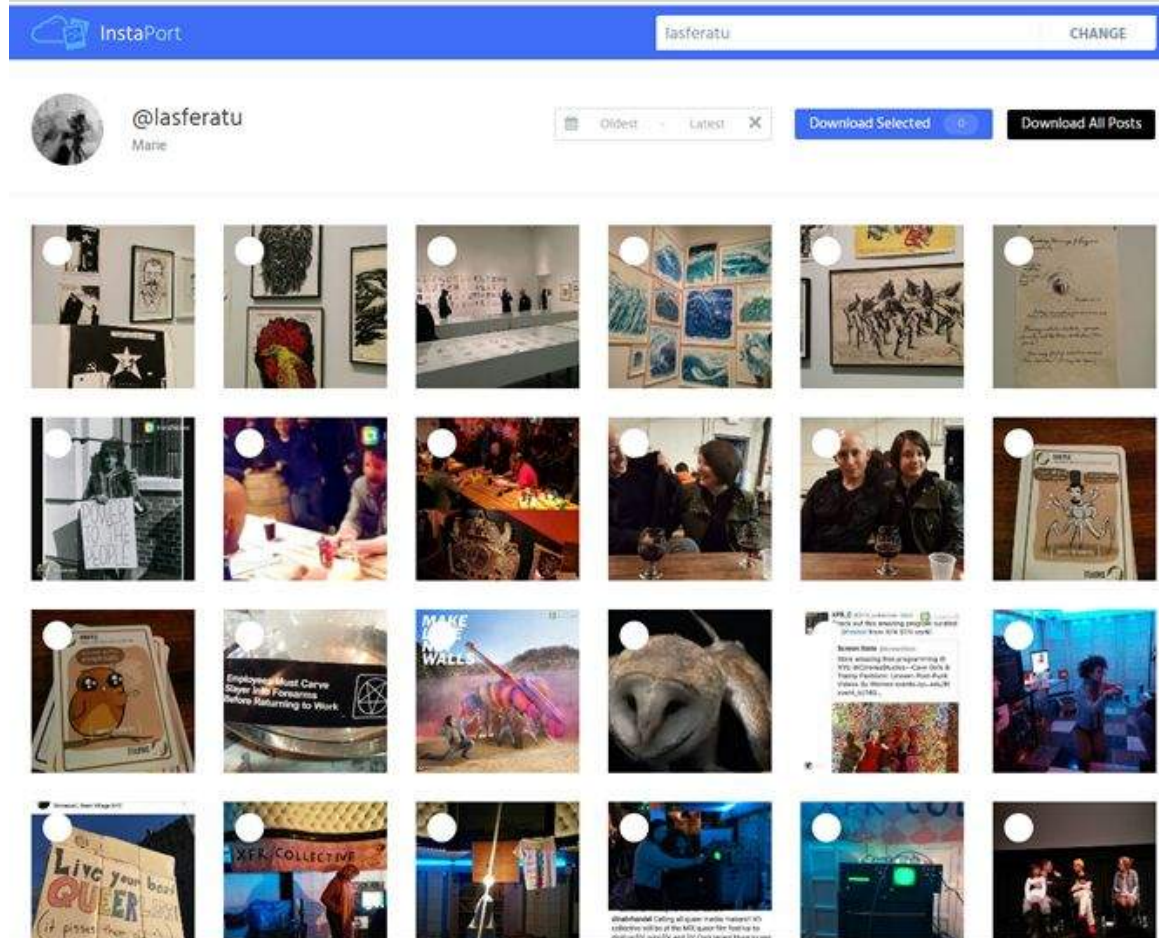
- 2048x2048 on the iPhone 4s and later
- 1936x1936 on the iPhone 4
- 1536x1536 on the iPhone 3GS

Keep in mind that photos imported from iOS (not taken with the Instagram camera) and then uploaded to Instagram may save at a much lower resolution.

Instagram download using Instaport



Instaport download selection view



Instaport download content received

<input type="checkbox"/>	Name	Date modified	Type
<input checked="" type="checkbox"/>	335702374-instaport.me	3/25/2017 11:32 AM	File folder

armInstaportDL > 335702374-instaport.me

<input type="checkbox"/>	Name	Date modified	Type	Size
<input checked="" type="checkbox"/>	335702374_0a21b134-1087-4c70-b310-5b8...	3/25/2017 11:17 AM	JPG File	57 KB
<input checked="" type="checkbox"/>	335702374_0a450c51-43a0-4174-91fd-648f...	3/25/2017 11:17 AM	JPG File	66 KB
<input checked="" type="checkbox"/>	335702374_0a470edb-45cd-4de7-8155-2f0...	3/25/2017 11:17 AM	JPG File	156 KB
<input checked="" type="checkbox"/>	335702374_0a51816d-2726-49ae-bd1a-002...	3/25/2017 11:17 AM	JPG File	98 KB
<input checked="" type="checkbox"/>	335702374_0ac87be1-0a50-4a69-a362-1d9...	3/25/2017 11:17 AM	JPG File	101 KB
<input checked="" type="checkbox"/>	335702374_0ad0a94a-6b04-4786-8676-a12...	3/25/2017 11:17 AM	JPG File	263 KB
<input checked="" type="checkbox"/>	335702374_0ad7305e-4e14-4e70-88df-7d7...	3/25/2017 11:17 AM	JPG File	234 KB
<input checked="" type="checkbox"/>	335702374_0af05e33-943e-4d40-b0cc-fcea...	3/25/2017 11:17 AM	JPG File	90 KB
<input checked="" type="checkbox"/>	335702374_0bad08c4-a22b-401f-bcc9-f130...	3/25/2017 11:17 AM	JPG File	119 KB
<input checked="" type="checkbox"/>	335702374_0bfc9d9c1-405d-4f05-09a4-5420...	3/25/2017 11:17 AM	JPG File	67 KB
<input checked="" type="checkbox"/>	335702374_0c2c3274-ccc1-4288-9a04-102e...	3/25/2017 11:17 AM	JPG File	119 KB
<input checked="" type="checkbox"/>	335702374_0c7aa652-c1de-4031-aed2-7da...	3/25/2017 11:17 AM	JPG File	162 KB
<input checked="" type="checkbox"/>	335702374_0c63f3ab-ee95-437b-8e48-602...	3/25/2017 11:17 AM	JPG File	93 KB
<input checked="" type="checkbox"/>	335702374_0cc13682-a1bd-480c-bb9b-0ba...	3/25/2017 11:17 AM	JPG File	103 KB
<input checked="" type="checkbox"/>	335702374_0cd3fdb3-347d-4eb4-b6b3-62c...	3/25/2017 11:17 AM	JPG File	111 KB
<input checked="" type="checkbox"/>	335702374_0ce9b438-1296-41a7-86ea-baef...	3/25/2017 11:17 AM	JPG File	83 KB
<input checked="" type="checkbox"/>	335702374_0cf4d4d3-1716-4810-ac4c-f565...	3/25/2017 11:17 AM	JPG File	89 KB
<input checked="" type="checkbox"/>	335702374_0d7ded6c-6225-4447-9509-0ab...	3/25/2017 11:17 AM	JPG File	41 KB
<input checked="" type="checkbox"/>	335702374_0db2c32b-88e1-46b2-8033-913...	3/25/2017 11:17 AM	JPG File	61 KB
<input checked="" type="checkbox"/>	335702374_0db8ebca-f156-4e44-bfd0-bf71...	3/25/2017 11:17 AM	JPG File	102 KB
<input checked="" type="checkbox"/>	335702374_0db086ba-c141-4520-9449-f89...	3/25/2017 11:17 AM	JPG File	48 KB
<input checked="" type="checkbox"/>	335702374_0dc31ade-725f-4f98-afe9-e2ba...	3/25/2017 11:17 AM	JPG File	90 KB
<input checked="" type="checkbox"/>	335702374_0dd2e245-7c7b-4811-a759-449...	3/25/2017 11:17 AM	JPG File	97 KB
<input checked="" type="checkbox"/>	335702374_0dfa4c1f-58a9-4cc1-913d-5951...	3/25/2017 11:17 AM	JPG File	103 KB
<input checked="" type="checkbox"/>	335702374_0e2e8aaa-05c9-4dbc-ab65-4ca1...	3/25/2017 11:17 AM	JPG File	183 KB
<input checked="" type="checkbox"/>	335702374_0e67e8c0-ed0c-4009-9282-edd...	3/25/2017 11:17 AM	JPG File	64 KB
<input checked="" type="checkbox"/>	335702374_0ebdbb10-b7e2-4050-af95-a83...	3/25/2017 11:17 AM	JPG File	67 KB
<input checked="" type="checkbox"/>	335702374_0f139b21-c2da-486d-88ec-220...	3/25/2017 11:17 AM	JPG File	82 KB
<input checked="" type="checkbox"/>	335702374_0f884e4a-1b5c-4267-bef3-9087...	3/25/2017 11:17 AM	JPG File	85 KB
<input checked="" type="checkbox"/>	335702374_0fb11e7f-9df2-43c0-bdcb-1363...	3/25/2017 11:17 AM	JPG File	73 KB
<input checked="" type="checkbox"/>	335702374_0fda38d6-e2da-4908-0519-2c9...	3/25/2017 11:17 AM	JPG File	110 KB
<input checked="" type="checkbox"/>	335702374_01ab1cf7-3405-481b-9767-17d...	3/25/2017 11:17 AM	JPG File	64 KB
<input checked="" type="checkbox"/>	335702374_1a4c0086-8183-4a23-a0fb-e6c...	3/25/2017 11:17 AM	JPG File	160 KB

335702374_1ddbe27d-436a-4f72-b323-1a9023a8f2a0.jpg - Photos

File Info

Close

File name

335702374_1ddbe27d-436a-4f72-b323-1a9023a8f2a0.jpg

Date

Saturday, March 25, 2017 11:17 AM

Size

48.3 KB

Dimensions

640 x 640

Shot

--

ISO

--

Device

--

Folder Path

D:\InstagramInstaportDL\335702374-instaport.me

Source

USB Drive (D:)

Location

--



Comments on what you just observed:

Has anyone ever tried “archiving” their content from a social media or other third-party content hosting platform?

Did anything in particular stand out to you from the four examples we shared?



Organize / Describe

Physical & Intellectual Control

Intellectual Control - Providing the means to identify relevant materials, with a pointer to where those materials are stored.

I CAN TELL WHAT THIS STUFF IS, AND KNOW WHERE THIS STUFF SHOULD BE.

Physical Control - Able to ensure that relevant materials are, in fact, where they are said to be.

THIS STUFF IS WHERE I THOUGHT IT WAS.

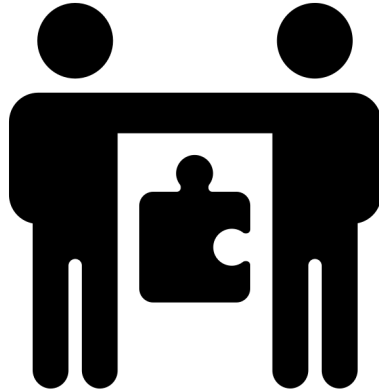


I know where my collection is.

I know more about how much is in my collection.

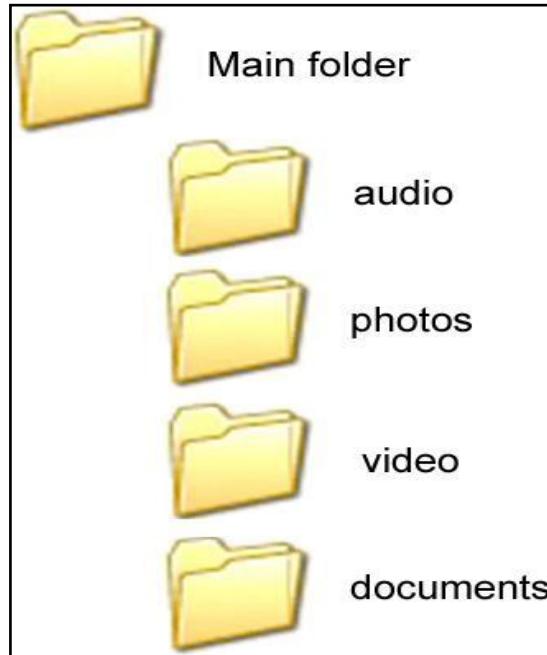
I am able to access my collection.

Let's get organizing...



Organizing Organically, Organize Consistently

Organize your collection however you want. Be consistent with your system.



Organize Clearly, Organize for the Future

Descriptive folder and file names help you and others find things.

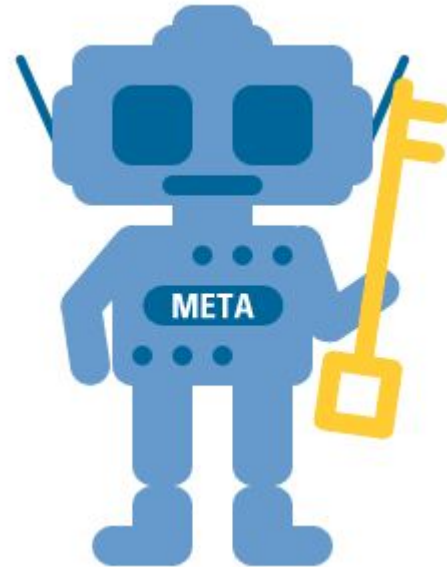


Organize and Describe by using and/or applying data

Metadata - literal definition is “data about data”

In practice, metadata helps us manage and find our stuff.

Different kinds of metadata serve different purposes.



Types of Metadata

Descriptive

the content; meant to facilitate finding and identifying the resource

Administrative

Information needed to responsibly manage the object or collection. Includes provenance, rights information, and security issues.

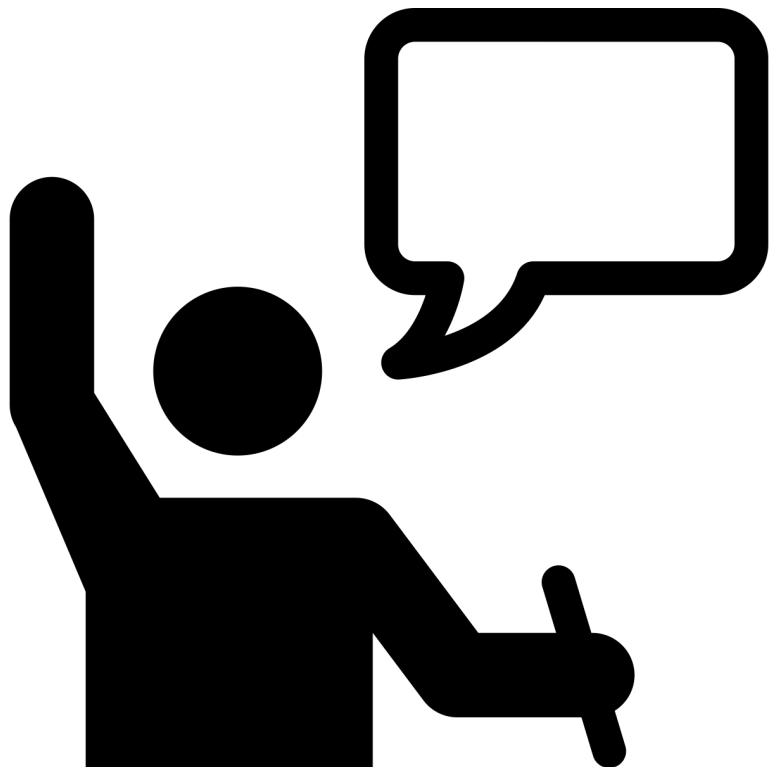
Technical

the technical characteristics and processing history of items; often generated automatically or embedded in the digital files.

Preservation

to keep track of what's required to maintain and preserve items, and what has already been done: e.g. physical condition, integrity of digital files (checksums)

Create Your Own Metadata



Descriptive

Your detailed narrative or summary of what is being seen, heard, read.

Administrative

Your notes on where the item comes from, why it was created, rights information, and any kind of access concerns.

Technical

Taking the auto embedded metadata of digital files and making the information human readable and accessible in an external place.
Documenting technical information related to analog items.

Preservation

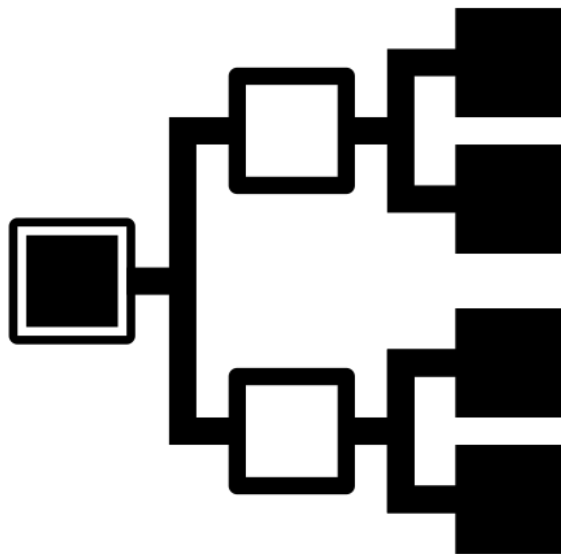
You document your own preservation practices that are required, and/or have been performed. Anything you've done to improve the state of an item, or check on the state of an item.

How to Make Good Descriptions

Adding your own robust information, information that will not be auto populated by any devices or platforms, information that will engage others.

Structured Data

- Granular fields / columns
- Controlled vocabulary
- Rules for data entry



Structured Data: Elements or Fields

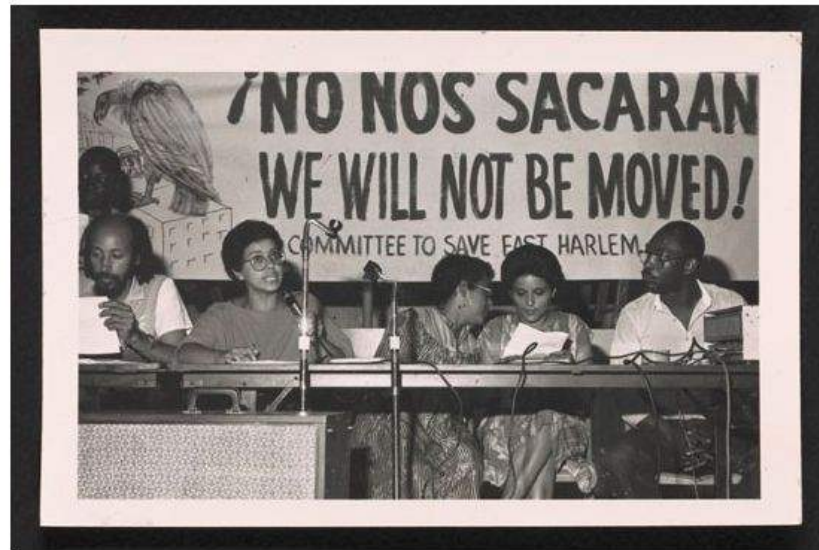
The granular units of information in each descriptive record.

Title	<input type="text"/>
Creator (LEAVE BLANK TO REMAIN ANONYMOUS)	<input type="text"/>
Creator Email (LEAVE BLANK TO REMAIN ANONYMOUS)	<input type="text"/>
Date	<input type="text"/>
Description (include tags/keywords if desired)	<input type="text"/>

	A	B	C	D	E	F	I	J
1	ID Number	Title	Year	Duration of Content	Film Format	Video Format	Collection	Description of content
2	2001-024-002	World Series Boston 1948			16mm		Nancy Pickford	See digitized film
3	2002-046	Creephart Int.	1997	10:30:00		DVCPRO	2002-046	Interview
4	2002-046	WWLaw	1997			DVCPRO	2002-046	WWLaw
5	2002-046-01	Savannah: The Death and Rebirth of a City: A Doc	1997	00:45:00		BetaSP	Accession number 2002-046	
6	2002-046-02	Savannah: The Death and Birth of a City: A Docu	1997	00:45:00		U-matic	Accession number 2002-046	
7	2002-046-03	#0 00:00:00 GHS Photos	1997			DVCPRO	Accession number 2002-046	
8	2002-046-04	1G 1:30:00 Broll Afters with Stewart	1997			DVCPRO		
9	2002-046-05	#2 2:00:00 Gephart site Jason's int Bernard Hall	1997			DVCPRO		
10	2002-046-06	#2B 2:30:00 Broll in Truck	1997			DVCPRO		
11	2002-046-07	#3B 3:00:00 Broll in Truck M. Saain	1997			DVCPRO	Accession number 2002-046	
12	2002-046-08	#4 4:00:00 Peter Armato (Armato ?) interview	1997			DVCPRO	Accession number 2002-046	
13	2002-046-09	Gephart Int.	1997	4:30:06		DVCPRO	2002-046	
14	2002-046-10	SavannahSHC-2 #5 Reverand Tillman Time: 031	8/29/1998			DVCPRO	Accession number 2002-046	
15	2002-046-11	ALDER INST Old Line: Y45	1997	031:46		DVCPRO	2002-046	
16	2002-046-12	#6B 6:30:00- 6:57:00 Olivia Alison & Owens Thor	1997			DVCPRO	Accession number 2002-046-12	
17	2002-046-13	#7 Mr. Adler 7:00-9:00 int.	1997			DVCPRO	2002-046	
18	2002-046-14	#7B 7:30:00:00- 7:57:00:00 Olivia Alison Int. #7B	1997			DVCPRO	Accession number 2002-046	
19	2002-046-15	#9B 9:30:00:00 - 9:51:00:00 Mark Fitzpatrick Int.	1997			DVCPRO	2002-046	Mark Fitzpatrick Interview
20	2002-046-16	# 10 Peter Armato Int. Mr. & Mrs. Kessler interv	1997			DVCPRO	2002	Interview with Peter Armato
21	2002-046-18	#11 11:00:00 11:17- The Skinners Int.	1997			DVCPRO		
22	2002-046-20	HughGolson Int	1997	12:00:00		DVCPRO	2002-046	HughGolson's interview
23	2002-046-21	#1113 Mayor Adams [Side Label] #1113 Floyd	1997			DVCPRO	2002	Interview with Mayor Adams
24	2002-046-22	BRoll Jones St. Green-M., Squares, Puppies	1997	12:00:00		DVCPRO	2002-046	Jones St, Green-M., Squares, Puppies
25	2002-046-23	#13 Hugh Golson interview	1997			DVCPRO	2002	Interview with Hugh Golson
26	2002-046-24	#14 B. Gerow int. Green-Meldrim House	1997	00:19:00		DVCPRO	2002	Interview with B. Gerow
27	2002-046-26	#15 B Roll BTW Forsythe & Mont. Squad \$ GHS	1997	00:21:00		DVCPRO	2002	B Roll footage
28	2002-046-27	WWLaw &	1997			DVCPRO	2002-046	WWLaw &
29	2002-046-28	#16 Beth Reiter Int. & B Roll of Mont. Square	1997	00:21:00		DVCPRO	2002	Interview with Beth Reiter
30	2002-046-29	Dixon	1997			DVCPRO	2002-046	Dixon
31	2002-046-30	16B 16:30:00:00 Hugh's 2nd interview	1997			DVCPRO	2002-046	Hugh's 2nd Interview
32	2002-046-31	# 17 Adams	1997			DVCPRO	2002	
33	2002-046-32	B Roll owensT	1997			DVCPRO	2002-046	B Roll owensT
34	2002-046-33	#19 GHS photos 19:00:00 - 19:21:00	1997			DVCPRO	2002-046	GHS photos for Savannah

Which metadata fields are most important?

- Creator
 - Caption / Description
 - Date
 - Format
 - Duration
 - Location
-
- Copyright information



Description: A community speak-out at the La Guardia Memorial Center, organized by the Committee to Save East Harlem.

Date: August 1, 1984

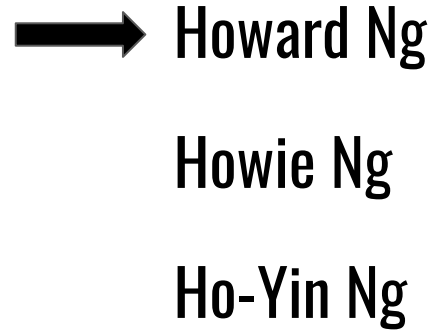
Creator: Becket Logan

Original Format: Black and White photograph, 4 x 6 inches

Citation: Private collection of the Metropolitan Council on Housing. Digital ID =mch_000149d

Structured Data: Authority Control / Controlled Vocabularies

The preferred forms of terms or names that will be used consistently in the catalog.



→ Howard Ng
Howie Ng
Ho-Yin Ng

Structured Data: Data Rules

Rules for how certain types of data are entered in the catalog.

Month Day, Year	January 20, 2016
MM/DD/YY	01/20/2016
DD/MM/YY	20/01/2016
Day Month Year	20 January 2016
YYYY-MM-DD	2016-01-20

When to capture metadata?

Digital

- Camera settings capture metadata

Analog/Digital

- Capture additional metadata later through:
 - new file names
 - spreadsheets/inventorying
 - catalog software
 - embedding your own metadata



The Importance of Metadata - In Summary



<http://www.avcompass.bavc.org/>



2012-02-14 16.48.29



2012-02-14 16.48.35



2012-02-14 16.48.46



2012-02-14 16.49.02



2012-02-14 16.49.36



2012-02-14 16.49.44



2012-02-22 10.42.44



2012-02-22 10.43.03



2012-02-22 14.29.01



2012-02-22 14.30.17



2012-02-22 15.02.48



2012-02-22 15.02.58



2012-02-22 15.03.14



2012-02-22 15.04.36



2012-02-22 15.30.17



2012-02-22 15.30.25



2012-02-22 15.32.40



2012-02-22 15.33.08



2012-02-22 15.35.12



2012-02-22 15.35.57



2012-02-22 15.36.01



2012-02-22 15.41.11



2012-02-22 15.44.39



2012-02-22 15.58.23

2011-12-06 12.17.04	2012-02-22 15.04.36	2012-04-26 17.16.33	2012-12-07 21.15.30	2013-01-26 18.10.38	2013-02-27 14.04.54	2013-04-25 19.45.07
2011-12-06 12.17.53	2012-02-22 15.30.17	2012-04-26 17.16.51	2012-12-07 21.15.51	2013-01-26 21.00.32	2013-02-28 16.22.51	2013-04-25 19.47.31
2011-12-11 18.53.32	2012-02-22 15.30.25	2012-04-26 17.17.00	2012-12-07 21.16.14	2013-01-26 21.01.07	2013-03-09 17.19.37	2013-04-25 20.01.25
2011-12-11 18.53.51	2012-02-22 15.32.40	2012-04-26 17.33.50	2012-12-07 21.28.39	2013-01-26 21.31.48	2013-03-12 15.19.15	2013-04-25 20.01.35
2011-12-11 18.54.06	2012-02-22 15.33.08	2012-04-26 17.37.44	2012-12-07 21.44.58	2013-01-26 21.43.24	2013-03-27 09.51.14	2013-04-25 20.33.23
2011-12-11 18.54.13	2012-02-22 15.35.12	2012-04-26 17.37.56	2012-12-07 21.55.46	2013-02-02 14.28.19	2013-03-31 15.01.56	2013-04-25 21.28.49
2011-12-11 19.27.38	2012-02-22 15.35.57	2012-04-26 18.16.06	2012-12-08 12.43.49	2013-02-02 14.28.36	2013-03-31 15.05.04	2013-04-25 21.29.05
2011-12-11 19.27.46	2012-02-22 15.36.01	2012-04-26 18.46.23	2012-12-08 13.48.35	2013-02-11 15.21.26	2013-04-02 21.30.26	2013-04-26 18.54.23
2011-12-22 02.26.55	2012-02-22 15.41.11	2012-05-15 18.51.40	2012-12-08 13.48.50	2013-02-11 15.21.39	2013-04-02 21.30.51	2013-04-26 19.46.03
2011-12-22 02.26.59	2012-02-22 15.44.39	2012-05-16 11.11.17	2012-12-08 13.48.59	2013-02-11 15.21.50	2013-04-02 21.31.03	2013-04-26 19.46.36
2012-01-18 19.23.49	2012-02-22 15.58.23	2012-05-30 19.11.26	2012-12-08 13.49.09	2013-02-13 10.13.26	2013-04-02 21.31.14	2013-04-27 12.26.03
2012-01-19 15.30.34	2012-02-22 17.23.47	2012-08-29 17.26.39	2012-12-08 13.49.20	2013-02-13 13.39.36	2013-04-02 21.31.25	2013-04-27 12.26.24
2012-01-19 15.30.51	2012-02-22 17.25.53	2012-08-30 10.22.58	2012-12-08 13.49.29	2013-02-13 13.47.38	2013-04-02 22.11.23	2013-04-27 12.30.41
2012-01-19 19.29.45	2012-02-22 17.41.41	2012-09-07 21.33.54	2012-12-08 13.49.43	2013-02-13 13.56.21	2013-04-02 22.12.13	2013-04-27 12.30.55
2012-01-25 23.41.08	2012-02-22 17.43.27	2012-10-16 19.28.20	2012-12-08 16.33.41	2013-02-13 13.56.32	2013-04-02 22.12.26	2013-04-27 12.31.10
2012-02-04 15.04.22	2012-02-22 17.56.40	2012-10-16 19.28.37	2012-12-08 16.34.54	2013-02-13 13.56.41	2013-04-02 22.12.52	2013-04-27 12.35.22
2012-02-04 15.04.32	2012-02-23 10.24.31	2012-10-16 19.29.07	2012-12-08 16.36.00	2013-02-13 15.01.07	2013-04-06 11.01.42	2013-04-27 12.35.44
2012-02-04 15.04.54	2012-02-23 10.24.38	2012-10-16 19.29.23	2012-12-08 16.36.14	2013-02-13 15.01.16	2013-04-15 17.06.56	2013-04-27 13.00.27
2012-02-04 15.05.53	2012-02-23 10.24.48	2012-10-24 17.32.41	2012-12-08 16.36.21	2013-02-13 16.11.57	2013-04-16 15.26.39	2013-04-27 13.14.26
2012-02-04 15.06.06	2012-02-25 12.32.09	2012-10-29 13.49.16	2012-12-08 16.39.13	2013-02-15 14.13.40	2013-04-19 15.36.10	2013-04-27 13.16.03
2012-02-04 15.06.14	2012-02-25 12.37.53	2012-11-12 19.03.32	2012-12-08 16.39.25	2013-02-15 15.13.52	2013-04-20 22.06.23	2013-04-27 13.34.59
2012-02-04 15.06.17	2012-02-25 12.47.39	2012-11-12 19.03.52	2012-12-08 16.40.26	2013-02-15 15.14.09	2013-04-20 22.40.57	2013-04-27 13.38.54
2012-02-04 15.07.14	2012-04-05 18.26.57	2012-11-12 21.11.32	2012-12-08 16.40.38	2013-02-15 15.38.18	2013-04-20 22.41.31	2013-04-27 13.46.40
2012-02-14 16.47.25	2012-04-05 18.27.26	2012-11-12 21.11.51	2012-12-08 16.46.14	2013-02-16 19.35.33	2013-04-20 23.09.51	2013-04-27 13.58.58
2012-02-14 16.48.29	2012-04-05 18.28.25	2012-11-19 20.33.45	2012-12-08 16.46.36	2013-02-16 19.35.47	2013-04-20 23.19.51	2013-04-27 14.21.17
2012-02-14 16.48.35	2012-04-05 18.47.30	2012-11-21 06.29.35	2012-12-17 12.28.35	2013-02-16 19.35.58	2013-04-20 23.20.18	2013-04-27 14.37.41
2012-02-14 16.48.46	2012-04-05 20.40.59	2012-11-21 15.47.26	2012-12-21 11.22.27	2013-02-17 09.48.40	2013-04-20 23.21.00	2013-04-27 15.08.53
2012-02-14 16.49.02	2012-04-05 20.41.51	2012-11-21 15.47.55	2012-12-21 11.58.37	2013-02-17 09.48.58	2013-04-23 13.32.41	2013-04-27 15.10.10
2012-02-14 16.49.36	2012-04-06 17.41.45	2012-11-23 15.00.31	2012-12-21 11.59.06	2013-02-17 10.18.00	2013-04-23 21.34.45	2013-04-27 18.57.55
2012-02-14 16.49.44	2012-04-06 17.42.20	2012-11-24 17.37.42	2012-12-31 19.04.55	2013-02-20 17.49.35	2013-04-24 17.57.55	2013-04-28 16.10.57
2012-02-22 10.42.44	2012-04-12 16.35.46	2012-11-25 16.28.45	2013-01-23 11.26.22	2013-02-20 17.49.50	2013-04-25 18.30.31	2013-04-28 17.03.26
2012-02-22 10.43.03	2012-04-12 16.36.52	2012-11-25 16.29.01	2013-01-24 20.56.58	2013-02-20 19.17.49	2013-04-25 18.51.21	2013-04-30 12.58.52
2012-02-22 14.29.01	2012-04-12 16.37.08	2012-11-25 16.32.09	2013-01-24 20.57.33	2013-02-21 10.30.50	2013-04-25 18.51.36	2013-05-04 11.22.54
2012-02-22 14.30.17	2012-04-17 23.40.13	2012-11-25 16.32.23	2013-01-26 18.07.32	2013-02-27 14.01.56	2013-04-25 18.52.00	2013-05-06 23.09.37
2012-02-22 15.02.48	2012-04-20 19.21.17	2012-12-05 22.21.11	2013-01-26 18.08.32	2013-02-27 14.02.33	2013-04-25 19.41.24	2013-05-06 23.09.51
2012-02-22 15.02.58	2012-04-26 17.13.38	2012-12-05 22.21.31	2013-01-26 18.08.49	2013-02-27 14.03.01	2013-04-25 19.41.50	2013-05-06 23.10.02
2012-02-22 15.03.14	2012-04-26 17.13.50	2012-12-05 22.21.42	2013-01-26 18.10.14	2013-02-27 14.03.53	2013-04-25 19.42.04	2013-05-07 21.17.29



July 17 Dear all: Still basking in the sunshine in BARCELONA nº 015 Monasterio de San Pablo Detalle del claustro Barcelona. Very warm during the middle of the day, but breezes from the sea cool the evenings. Everyone in Barcelona is on the streets restaurant



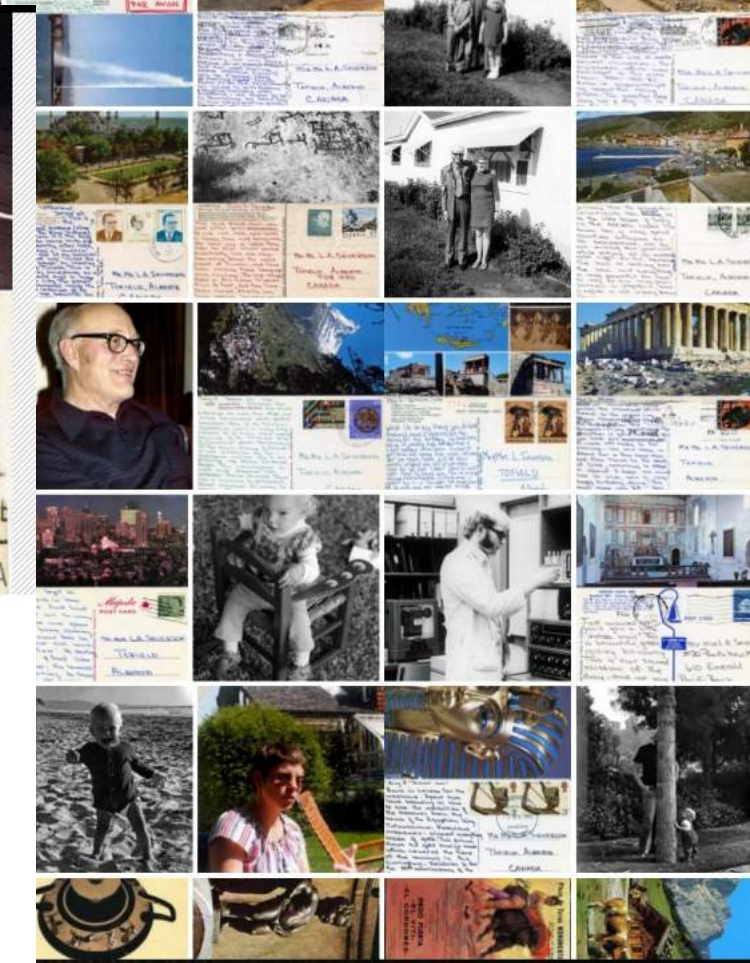
STORIES

1972 TRIP THROUGH EUROPE

APRIL 21, 2015 SARAHOS COMMENT

Postcards written back home to the Farm on [Anne](#) and David's April to August 1972 Europe tour. Timing wise Anne would have booked the trip to leave just after David's thesis defence from the University of Alberta. The trip ended in time for them to travel to England for the start of David's Post Doc at the University of Bristol.

[mla_gallery attachment_category='to-farm-tofield-alberta' mla_terms_phrases='1972' mla_terms_taxonomies='attachment_category' mla_caption='{+title+}' orderby='attachement_category']



Preserve

Making Pickles

1. Pick cucumbers.
2. Sanitize jars, prepare brine, pack cucumbers.
3. Boil jars in canner.
4. Label and date the jar, put away.



Preserving Digital Objects

1. Pick cucumbers. ← IDENTIFY AND DECIDE
 2. Sanitize jars, prepare brine, pack cucumbers.
 3. Boil jars in canner. ← MIGRATE / DIGITIZE
 4. Label and date the jar, put away. ← STORE
 5. Wait and enjoy later! ← DESCRIBE AND ORGANIZE
-
- ```
graph LR; A[IDENTIFY AND DECIDE] --> B[1. Pick cucumbers.]; C[MIGRATE / DIGITIZE] --> D[3. Boil jars in canner.]; E[STORE] --> F[2. Sanitize jars, prepare brine, pack cucumbers.]; E --> G[4. Label and date the jar, put away.]; E --> H[5. Wait and enjoy later!]; I[DESCRIBE AND ORGANIZE] --> H;
```

# What are we protecting our digital objects from?

- Loss / non-existence.
- Deterioration, damage, corruption.
- Being unidentifiable.
- Being irretrievable due to not knowing where it is.
- Being irretrievable due to unavailability of software or hardware.
- Being unusable due to unavailability of software or hardware.
- Being unusable because no one knows how to read / use it.
- Being an unfaithful representation of the original.

# What does “preserved” mean in archiving?

- It is collected / kept / saved.
- It is identifiable.
- It is in usable condition and retrievable from its storage medium.
- It still retains its important qualities and functionalities.
- Its content is understandable by its intended users.
- It can be shown to be authentic.





- Trusted digital repository
- Metadata
- Refresh storage media

# Keys to Preservation

- Prioritization and selection.
- Sustainable formats. \*
- Good description / metadata.
- Ongoing technological maintenance.
- Succession planning. \*

# What Makes a File Format Sustainable?

1. Disclosure
2. Adoption
3. Transparency
4. Self-Documenting
5. External Dependencies
6. Impact of Patents
7. Technical Protection Mechanisms

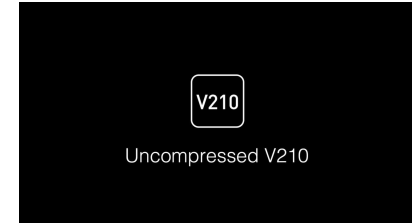
From “Sustainability of Digital Formats: Planning for Library of Congress Collections”

<https://www.loc.gov/preservation/digital/formats/>

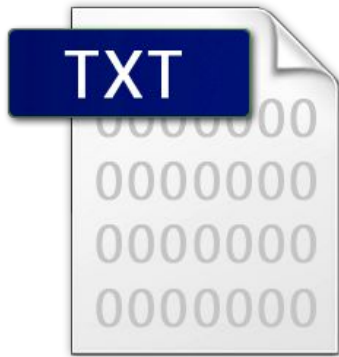
# Sustainability Factors, Explained.

1. Non-proprietary, open standards, fully documented.
2. Widely implemented and used.
3. Simple to read / render, less compressed.
4. Embedded metadata that makes it usable and understandable.
5. Not tied to particular hardware, OS, software.
6. Not tied to patents requiring license to use.
7. Not encrypted, no embedded capabilities restricting use.

# Examples of More Sustainable Preservation Formats



**FFV1**



**DN**

# Succession Planning: Your “Digital Afterlife”

1. Identify + document location, usernames, passwords for devices and accounts.
2. Decide what you want to happen: keep together, share/distribute, delete?
3. Communicate your wishes to trusted people. If available, specify legacy contacts.

## Resources:

- *The Digital Beyond* <http://www.thedigitalbeyond.com/>
- *The AfterSteps Guide to The Internet After Death.* [https://issuu.com/alejandraoliva/docs/booklet\\_fca922ca225468](https://issuu.com/alejandraoliva/docs/booklet_fca922ca225468)



From: Digital Estate Planning class flyer, Jaime Mears.  
<https://jaimemears.wordpress.com/>

Share / Reuse / Access

**Important note:**  
**We are NOT lawyers!**  
**This is NOT legal advice.**

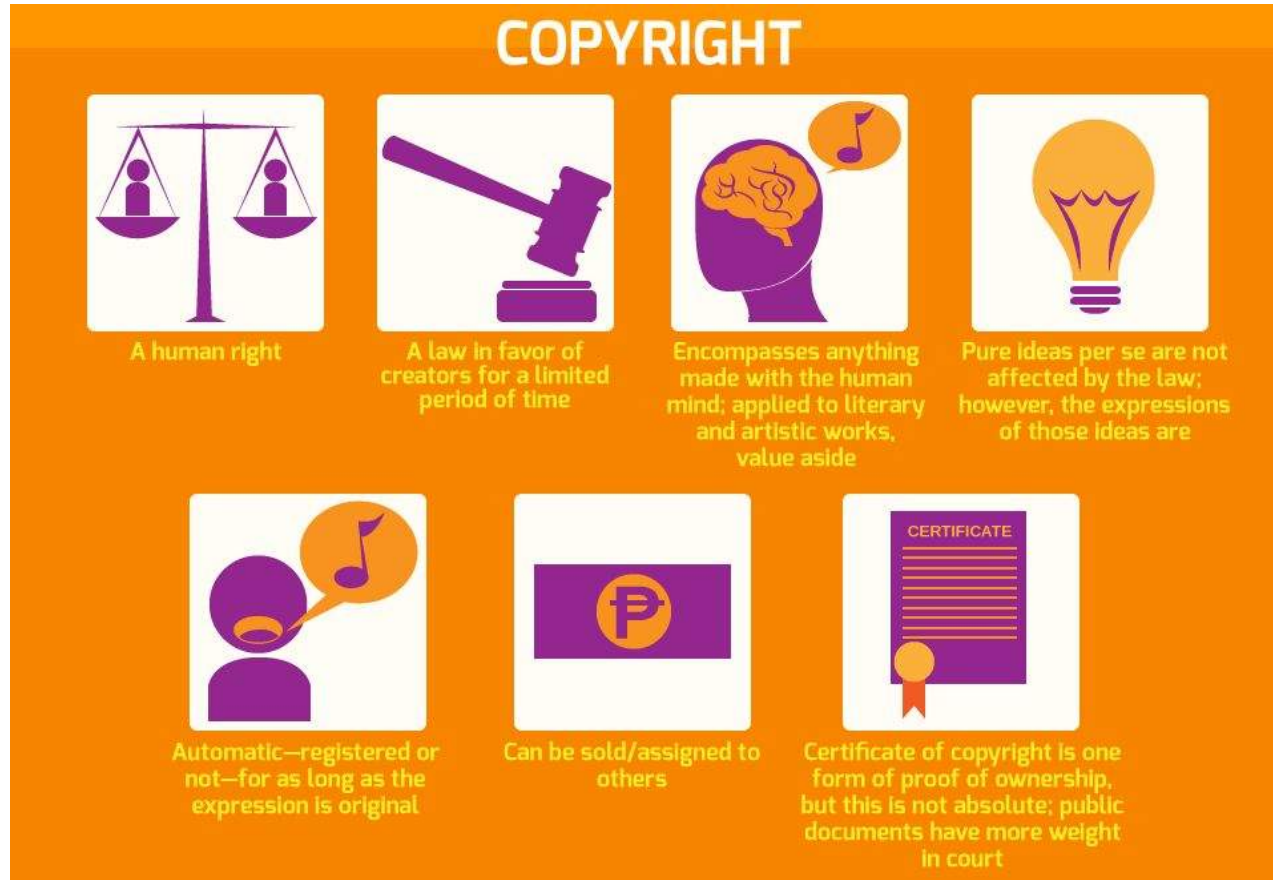


# Rights and Ethical Considerations



# Copyright - What is it?

[www.gmanetwork.com/news/story/387091/lifestyle/infographic-philippine-copyright-law-for-writers-and-artists](http://www.gmanetwork.com/news/story/387091/lifestyle/infographic-philippine-copyright-law-for-writers-and-artists)





# WORKS PROTECTED



## COPYRIGHT LAW LECTURE 2014



# How Do You Get Copyright Protection?

- Automatic secured when work is fixed in any form.
- You don't need to publish it.
- You don't need to register it BUT you can only file infringement suits on registered works.
- You don't need to put a notice on it BUT helps you in infringement suits.



# Copyright does not protect:

## UNPROTECTED SUBJECT MATTER



Ideas, concepts, principles  
(these are freely owned  
by anyone)

STEP 1  
STEP 2  
STEP 3

Procedures, systems,  
methods or operations



Discoveries or  
mere data



News, items of press  
information



Official text, translation  
of laws



Works of the  
government

# Duration of Copyright

## COPYRIGHT DURATION

Original/derivative works



Life span of creator +  
50 years post mortem auctoris\*

Works of joint authorship



Life span of creator +  
50 years p.m.a\*

Anonymous/pseudonymous  
works



50 years from creation/publishing

Works of applied art



25 years from creation

Photo/visual works



50 years from creation/publishing

*\*post mortem auctoris = after the death of the author*

Open Licensing -

<https://wiki.creativecommons.org/wiki/Philippines>



# Fair Use - The Basics

**Fair use.** Section 185 of the Intellectual Property Code provides for **fair use** of copyrighted material. The criteria for **fair use** is almost identical to the **fair use** doctrine in United States copyright law, with the exception that even unpublished works qualify as **fair use** under **Philippine** copyright law. (wikipedia.org)

- ❑ Allows Scholars, researchers and others to borrow or use small portions of in-copyright works for socially productive purposes without seeking permission.
- ❑ It is a balancing act.
- ❑ It is not a right but a defense to copyright infringement.



# Fair Use - In the Eye of the Beholder

There are no mechanical rules to define with precision what is "fair" and what is "not fair."

Four factors courts may weigh to determine if a particular use is a fair use:

1. The purposes and character of the use, including whether the use is primarily commercial in nature;
2. The nature of the copyrighted work being borrowed from;
3. The amount and importance of the portion used in relation to the copyrighted work as a whole;
4. The effect on the potential market or value of the copyrighted work. Put another way, courts may ask, "Does the use supersede the market for the original?"

# Privacy

Right to be free from public scrutiny.

Personal information protected from unauthorized use.



image from [www.voicesforinnovation.org](http://www.voicesforinnovation.org)

# Methods of protecting privacy while providing access

- Restrict for a period of time.
- Redaction (censoring or obscuring of part of a work for legal or security purposes)
- Anonymization.
- Encryption.

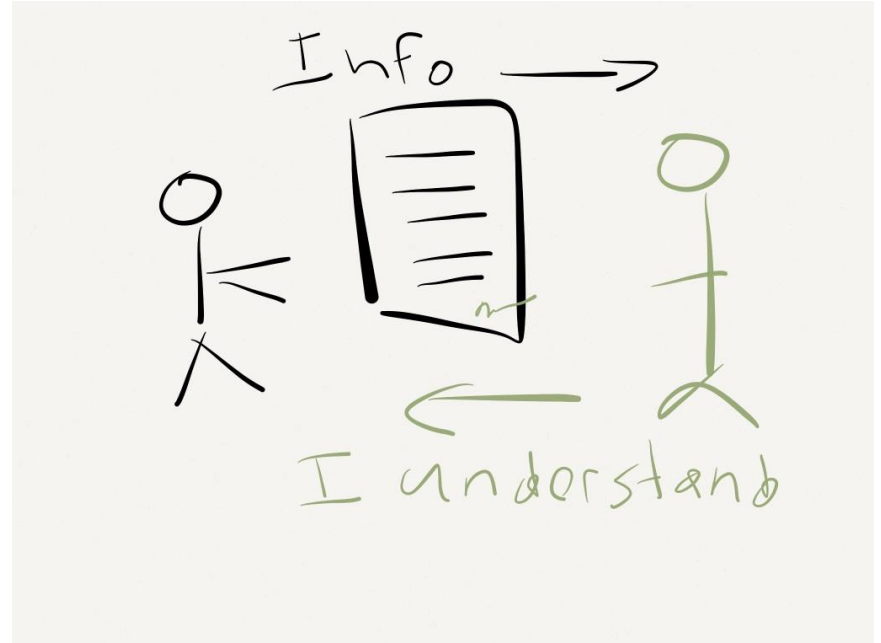


# Informed Consent

Voluntary permission given by someone with capacity to give consent, with a full understanding of the facts, and potential intended and unintended consequences.

The challenges to securing informed consent are:

- Can't reach person you need consent from.
- Person does not have capacity to give informed consent.
- Person is not in position to act voluntarily.
- Cannot predict all possible consequences in the future



# Right to Be Forgotten

Right to silence on past events, that may have been public, but are no longer occurring.



# Access methods are primarily determined by intended use of content

## Sharing with Friends & Family

**Invite New Users to Your Blog**

Username or Email Address:

invite up to 10 email addresses and/or WorldPress.com usernames, separated by commas. Those needing a username will be prompted to create one.

Role:  [Learn more about roles](#)

Message:

(Optional) You can enter a custom message of up to 500 characters that will be included in the invitation to the user(s).

Syndication feeds show the most recent  items

For each article in a feed, show ☒ Full text ☐ Summary

Site Visibility ☐ Allow search engines to index this site ☐ Discourage search engines from indexing this site

Note: Neither of these options blocks access to your site — it is up to search engines to honor your request.

☒ I would like my site to be private, visible only to users I choose

To infinity and beyond ☒ Scroll infinitely (Shows 7 posts on each load)

## Engaging the Public



## Monetization

### 1987 Fall/Winter Regional Dates

| Date         | City, State      | Country | Venue                              | Recorded? | Available? |
|--------------|------------------|---------|------------------------------------|-----------|------------|
| Sep 03, 1987 | Washington , DC  | USA     | Wilson Center                      | Yes       | Yes        |
| Sep 26, 1987 | Washington , DC  | USA     | St. Stephen's Church Cafeteria     | Yes       | Yes        |
| Sep 27, 1987 | Chapel Hill , NC | USA     | Car's Cradle                       | No        | No         |
| Oct 07, 1987 | Richmond , VA    | USA     | New Horizons                       | Yes       | Yes        |
| Oct 16, 1987 | Washington , DC  | USA     | dc space                           | Yes       | Yes        |
| Nov 25, 1987 | Frederick , MD   | USA     | Weinberg Center                    | Yes       | Yes        |
| Dec 02, 1987 | Bethesda , MD    | USA     | BCC High School                    | No        | No         |
| Dec 03, 1987 | Washington , DC  | USA     | Wilson Center                      | Yes       | Yes        |
| Dec 04, 1987 | Wesleyan , CT    | USA     | Wesleyan University Eclectic House | No        | No         |
| Dec 05, 1987 | Norwalk , CT     | USA     | Anthrax                            | Yes       | Yes        |
| Dec 28, 1987 | Washington , DC  | USA     | dc space                           | Yes       | Yes        |

### 1988 Winter Michigan Dates

| Date         | City, State       | Country | Venue                            | Recorded? | Available? |
|--------------|-------------------|---------|----------------------------------|-----------|------------|
| Jan 20, 1988 | East Lansing , MI | USA     | Matt Kelly's Basement            | No        | No         |
| Jan 21, 1988 | Flint , MI        | USA     | Fallout Shelter, Capitol Theatre | Yes       | Yes        |
| Jan 22, 1988 | Ypsilanti , MI    | USA     | Eastern Michigan University      | Yes       | Yes        |

# Case Study 1 : Middle Memory Family Archive

- Family archive created to engage family, but made public
- Professional standards modified and employed
- Awareness of possibility of public engagement and research value
- Awareness of privacy concerns of family members
- Proponent of Right to be Forgotten



PEOPLE

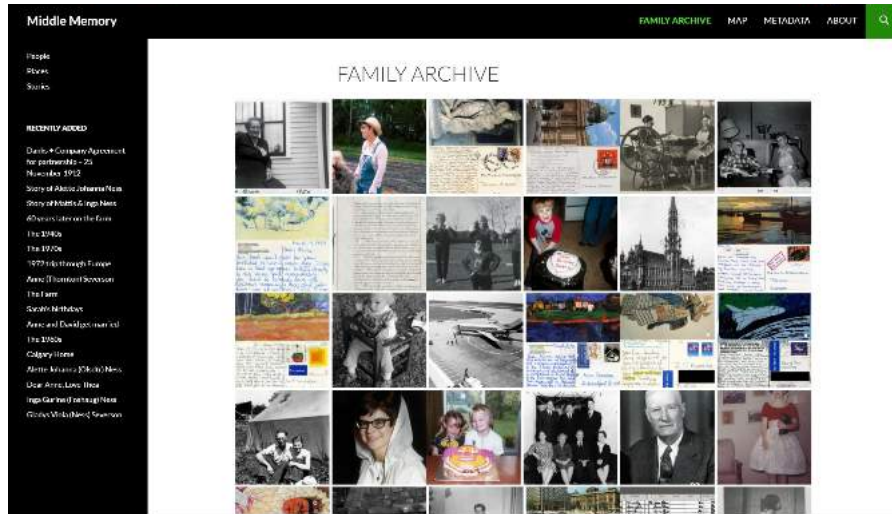
ANNE (THORNTON) SEVERSON

APRIL 21, 2015 SARAHOS COMMENT

## Timeline

|                        |                                                                                               |
|------------------------|-----------------------------------------------------------------------------------------------|
| May 1, 1946            | Born in Rowley Regis, England. <a href="#">Anne's family tree</a> from her baby book          |
| August 5th, 1946       | First train ride from Birmingham to Paddington.                                               |
| August 6th-11th, 1946  | Queen Mary boat from South Hampton, England to Halifax, Canada.                               |
| August 11th-16th, 1946 | Train from Halifax to Calgary.                                                                |
| September 2, 1967      | Anne marries David Severson                                                                   |
| May 2, 1994            | Opening of Square One: Quilts in a woman's life at the Little Gallery (University of Calgary) |

[middlememory.com](http://middlememory.com)





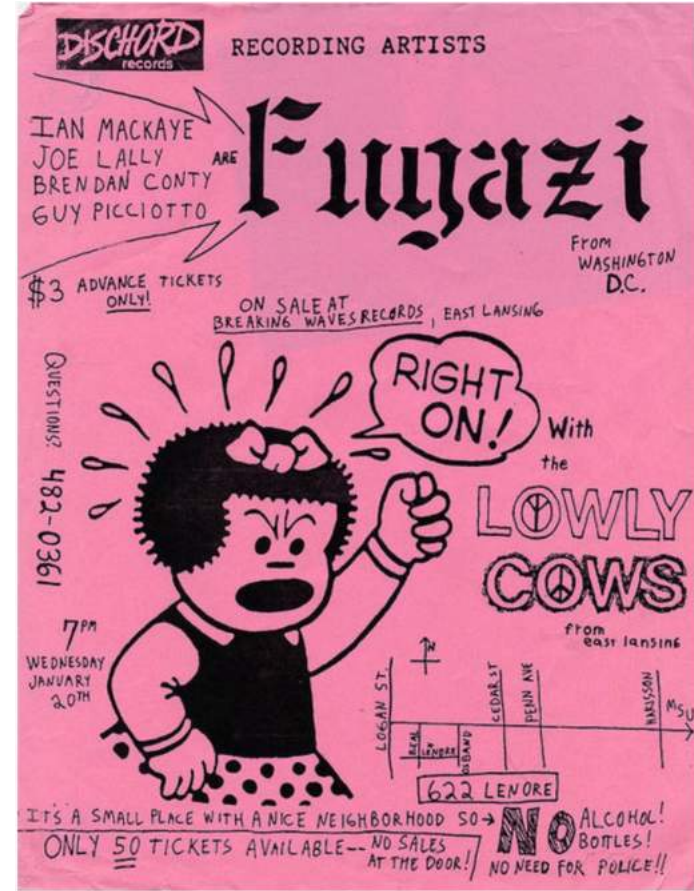
## Case Study 2 : Melinda Camber Porter Archive [camberporter.org](http://camberporter.org)

- Default archive of both professional & personal works
- Access desires influenced by artist's passing / family mourning
- Minimal involvement from professional archivists
- Public engagement with content is a primary goal
- Monetization through public engagement a goal
- Circumstances of archive's creation implies need for sensitivity and patience





- Archive managed by organization co-founder and a primary content creator
- Access motivated by belief in individual narrative and open culture
- Monetization of collection not motivated by profit but by public engagement, and belief in music consumers as art patrons
- Personal history of DIY cultural engagement made transition to personal archiving a given
- Open access also motivated by belief that things sitting on a shelf are just junk



## Case Study 3 : Dischord Records, Ian Mackaye and Fugazi Live Series

<http://www.dischord.com/>

Day 1 Complete!

# Recap Pop Quiz

What Happened Yesterday.

What were the titles of  
the sections we  
covered yesterday?

Name one risk to  
digital collections.

What are two  
questions that you try  
to answer at the  
identification stage?

What are 2 factors  
which might determine  
whether something is  
valuable or worth  
keeping?

Name one kind of  
obsolete storage  
medium.



Name one obsolete  
file format.

What is the term for transferring something from one digital format to another digital format?

What is the term for transferring something from an analog format to a digital format?

Name two digital  
image formats.

Name two digital audio formats.

What is the name of  
the service for  
downloading your  
Google content?

Name one type of  
metadata.

Name two of the  
seven factors that  
make file formats  
more sustainable.



Compression can be  
lossy or \_\_\_\_\_.

What is one thing you  
can do to prepare for  
your “digital afterlife”?

Name one storage  
best practice relevant  
to physical and digital  
storage.

Which one of these is not protected by copyright?

- a. Sheet music
- b. Video recording
- c. Ideas
- d. Written notation of choreography

# Agenda

- Planning
- Assessing Collections
- Being Your Partner's Consultant
- Extended Hands-On Activity
- Awarding of Certificates

# Planning

# Preservation Planning

- Process of determining needs for care of collection, establishing priorities, identifying resources.
- Defining a course of action to carry out priorities in logical and efficient way.
- Allocating resources for activities to carry out priorities.

# Planning

- Knowing:
  - What you have and what you want to preserve.
  - What risks your collection faces.
- Monitoring:
  - Changes to your collection.
  - Changes in technology around you.
- **Planning:**
  - **Create a vision.**
  - **Set SMART goals to achieve your vision.**
  - **Choose strategies / steps for action.**



# Vision

- The desired future.
- What you ultimately want to achieve.

## Examples:

“To have all my raw materials easily at hand for my creative projects.”

“To bring joy to my friends and family by sharing our memories together.”

“To have all my affairs in order so that my loved ones aren’t burdened when I’m gone.”



# SMART Goals

**S**pecific

**M**easurable

**A**ctionable

**R**ealistic

**T**ime-Bound



# SMART or not?



“I want to save all my digital stuff for as long as possible.”

“I am going to dig up my drives, figure out what is on them, clean them up, and create back ups.”

“In the next year, I will scan all of my family photos. I will scan one photo album a month, and upload them to a shared album on Google Photos.”

# SMART or not?



“I want to save all my digital stuff for as long as possible.”



“I am going to dig up my drives, figure out what is on them, clean them up, and create back ups.”



“In the next year, I will scan all of my old photos. I will scan one photo album a month, and upload them to a shared album on Google Photos.”

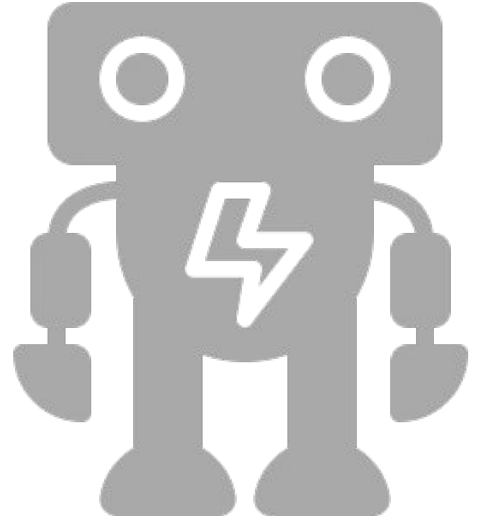


# Activity: Working from the Future

Each participant will craft a **one-sentence vision statement** for their collection.

Then, in small groups, each participant will share their vision statement with others.

With help from the group, each participant will formulate **at least one SMART goal** that will help them achieve their vision in some way.





Vision:

It is 2020 and you are looking at what you have done with your collections.

In one sentence, describe what do you see, how you feel, or what has happened.



Goal:

Share your vision statement in your small group.

Together, formulate at least one SMART goal for each person that will help them achieve that vision.

# “Fighting the Gremlins”

What will ensure that you  
**will not** reach your  
goals?

(In other words, what barriers or obstacles do you think  
you will face?)





Let's fight the  
gremlins!



# Assessing Collections

What is a Collections Assessment?



**A Collections Assessment** is an information-gathering activity.

- It is centered on systematic collection of quantitative and qualitative data
- This data makes it immediately possible to create consistent, collection-level descriptions
- This data affords a better understanding of unmet preservation needs
- This data informs important decisions regarding collection management, processing priorities, and selection and other activities associated with digitization and access preparation.

Content in presentation based on the following report:

Conway, Martha O'Hara and Merrilee Proffitt. 2011. Taking Stock and Making Hay: Archival Collections Assessment. Dublin, Ohio: OCLC Research.

<http://www.oclc.org/research/publications/library/2011/2011-07.pdf>

# What is a common approach?

Surprise! A single, commonly-understood approach neither exists nor is practical.



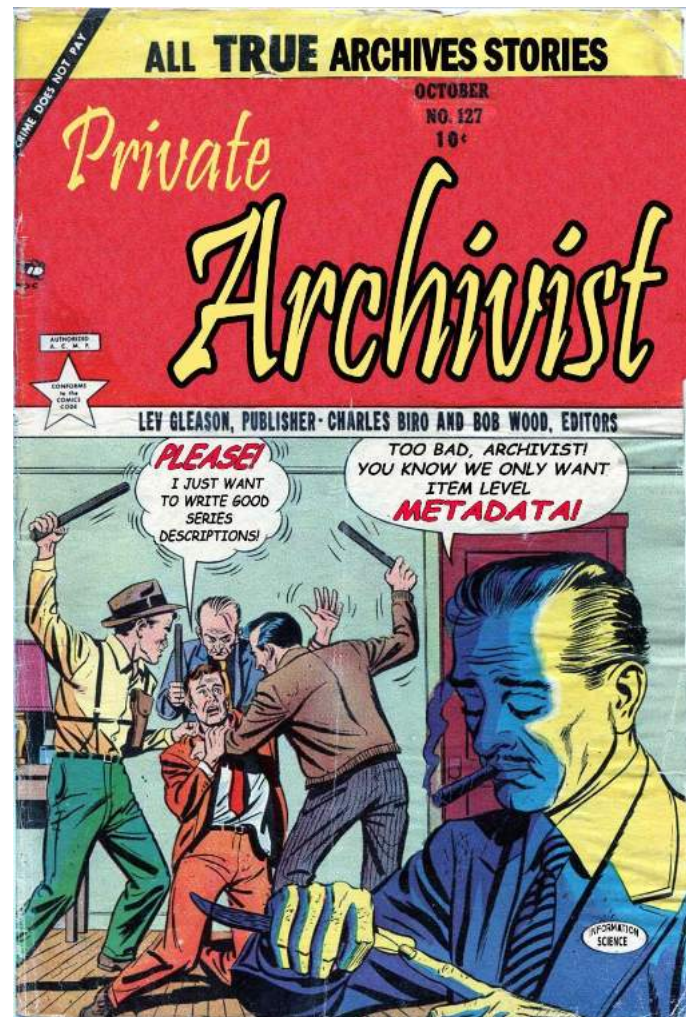
You can use other assessments as models.

It is important above all else to approach your assessment with an informed understanding of its purpose and desired outcome(s)

# Tackling the Backlog Problem



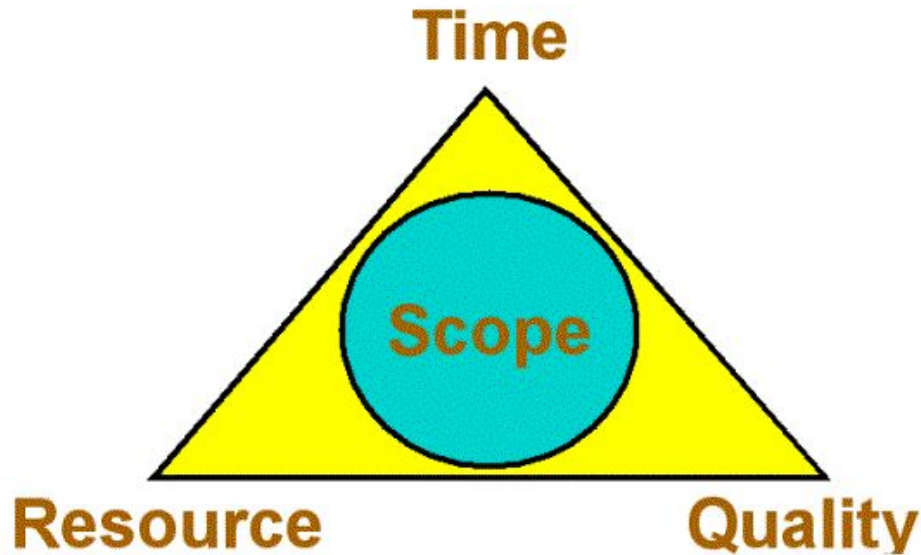
*More product less process*



# Assessing Your Collection



# Scope



## Determine from the start:

- availability of resources (human and financial)
- time
- physical space
- will all collection items be surveyed



# Methodology



## **Open Boxes. Plug-in Drives. Look at Stuff.**

- count and assess the condition of containers material is living in
- evaluate the arrangement of material, in terms of how easily material can be located
- If you are involving other people, clear instructions for methodologies are essential.

[illegible]

## How many of what?

# Collecting Qualitative Information



**Making judgements.**





Take the guesswork out of the picture

# Exercise: Consult On Your Partner's Chosen Collection

## INSTRUCTIONS

# Present Overview of Recommendations/Common Discoveries

# Closing

Takeaways & Final Questions

# Thank you for joining us!

Yvonne Ng  
Marie Lascu



Licensed under Creative Commons  
Attribution-NonCommercial-ShareAlike  
CC BY-NC-SA