Managing locally-produced born-digital A/V Content

Howard Besser, NYU

Managing locally-produced born-digital A/V Content-

• General problems of born-digital content
• What type of content are we discussing today?
• Why is this different than other problems we face?
• 3 Examples

General problems of born-digital personal content-

In the analog world

• Traditionally, we have come to understand the work of writers and scientists by scholars studying their papers in Special Collections and Archives
• Their correspondence and progressively different drafts of papers reveal their changing thoughts and craft
• But how do we gather these in the Digital Age?

Alasdair Gray's Lanark (Glasgow U Library)

Correspondence
Correspondence

Where can we find these today?
• Do people write letters on paper? Can we see the iterations of changes on manuscripts?
• Where can we find today’s equivalent of these?
• This will require
  – new interventions (like changing authors’ workflow, or intervening in email handling software)
  – New tools (like for analyzing email)
  – new approaches like digital archeology, forensics

Stages of the problem
• Stage #1: People write on computers instead of paper
• Stage #2: People no longer store their digital works in places over which they have absolute control
  – Email services (gmail, yahoo)
  – Cloud storage for documents (google docs)
  – Social network services (FLICKR, YouTube)

Stage #1 Issues-
• Obsolescence Problem
• Making Sense of the Donor’s desktop
• new approaches like
  – Digital archeology
  – Digital forensics

Old Digital Formats

Obsolescence-the Viewing Problem
★ Digital Info requires a whole infrastructure to view it
★ Each piece of that infrastructure is changing at an incredibly rapid rate
★ How can we ever hope to deal with all the permutations and combinations
Hardware--Issues & steps

- Reading the storage device
  - Finding a device that will play it (8", 5.25", 3.5"; double/single density, zip, jazz, …)
  - Finding an interface plug to hook it to a current computer (SCSI; Firewire 1,2; USB 1,2,3)
  - Making sure that a recent operating system can recognize the device (driver)

Software—Issues & initial steps

- Create Disk Image of the storage media (so you don’t lose “hidden files”, edit histories, profiles and settings, etc.)
- Begin to explore the Directory Structure of the disk image.
Making sense of a donor’s desktop

Appraisal & Preservation/Access

- Emulation/Migration just to read the files
- Digital forensics (BitCurator) to decide whether or not to save edit histories, possibly contribute to a Finding Aid, etc.
- Evaluate privacy issues to decide about redaction (more later)

Doug Reside research on “Rent” lyrics

Digital Forensics for Scholarly analysis

Stage #2 Issues

- New tools (like for analyzing email)
- What happens when a service shuts down?
- What happens when the account owner dies?
Analyzing Email

Issue of 3rd Parties & Personal records

- Emails, documents, attachments, photos with someone else's personal information (social security number, tax returns, libelous accusations)
- Sensitive works involving this individual and others (meetings with Battered Women or victims of oppression in foreign countries, sex photos/videos)

Protecting Privacy of Donors & 3rd Parties

- The only way to try to protect this material is:
  - De-accessioning (but sometimes this involves important records where only small parts are sensitive)
  - Embargooing until the sensitive becomes far less sensitive (ie. Named people die)
  - Redacting the sensitive parts
    - Within the archival records
    - Upon disclosing the records
  - Coding names to protect privacy, human rights, prevent defamation, ...

Underlying Sensitive Issues—Defamation (libel & slander)

- In some jurisdictions, even non-digital oral histories constitute “published” material in terms of defamation (Calif Supreme Court ruling on Bancroft
- So, web-published oral histories (and likely other types of records) should certainly be considered “published”, and subject to defamation suits

3rd Parties & Personal records

- As number of records increases w/digital, so does the amount of personal (as opposed to corporate or governmental) and 3rd party material
- A similar increase in personal and 3rd party material comes from collecting email, chats, tweets, etc.
Other Underlying Sensitive Issues—Examples (1/2)

• Human Rights
  – Genocide testimony (can result in revenge on family members)—Rwanda
  – Documentation of oppression of women (Witness in Congo, RAWA in Afghanistan)

• Laws of different countries
  – France, Germany—Nazi advocacy or revisionism
  – Turkey—Armenian records about post-WWI era using word "genocide"

Other Underlying Sensitive Issues—Examples (2/2)

• Pornography
• Right of Publicity
  – “use of a person’s name, likeness, or other personal attribute”
  – Each state has a different law on this

• Traditional Knowledge (new WIPO protections proposed)
  – tradition-based literary, artistic or scientific works; performances; inventions; scientific discoveries; designs; marks, names and symbols; undisclosed information; and all other tradition-based innovations and creations resulting from intellectual activity in the industrial, scientific, literary or artistic fields
  – knowledge systems, creations, innovations and cultural expressions which have generally been transmitted from generation to generation; are generally regarded as pertaining to a particular people or its territory; and, are constantly evolving in response to a changing environment

Consider this

• The more widely-available you make an item, the more likely it is that someone will find offense in it, and the more likely that someone will challenge you in a foreign jurisdiction (with diff laws)

Privacy is part of our Ethical Standards

• “Archivists protect the privacy rights of donors and individuals or groups who are the subject of records. They respect all users’ right to privacy by maintaining the confidentiality of their research and protecting any personal information collected about them in accordance with the institution’s security procedures.”

http://www2.archivists.org/standards/code-of-ethics-for-archivists

Privacy is part of our Ethical Standards

• “The American Library Association affirms that rights of privacy are necessary for intellectual freedom and are fundamental to the ethics and practice of librarianship.”

http://www2.archivists.org/standards/code-of-ethics-for-archivists
What I know from my prior work

• InterPARES—If we hope to preserve electronic records, archivists need to be involved early in the life-cycle of that record, long before the record enters the archive
• Preserving Digital Public Television—Pushing metadata gathering upstream into the production cycle-

WorldFocus

• Nightly news program begun Oct 2008
• We began working with Workflows six months before program began
• Had ability to engineer metadata gathering into the creation/production process

What type of Content are we discussing today?

• For an academic library:
  – Departmental records (recruiting works, student work, ...)
  – Campus: television/radio records, newspaper photos
  – Recordings of campus events/activities
  – *Records from the Campus PR department
• For a public or academic library:
  – Personal “papers”, photographs from groups of individuals
  – Records of a local volunteer organization
  – *Material from local television or radio channels
  – *Local newspaper morgue
  – Audio or video recordings of local events (sports, cultural, ...)

Northwestern Football Films

Why is this different than other problems we face?

• Within a collection, very little consistency in terms of quality, file format/compression, file naming conventions, folder arrangement, attached metadata
• A bigger challenge than what we face with other types of collections:
  – Digital records from a business usually follow some kind of consistent enforced guidelines
  – Collection organized by a single individual usually has internal consistency (at least for given periods of time)
  – Much material of this kind must be harvested from social networks
What challenges do these pose?

- We need to find smart ways to harvest metadata and analyze files, as well as to influence behavior of potential contributors

An example from the Occupy Movement

- Ideas from Activist Archivists-
“Why Archive” postcard

• ACCOUNTABILITY. Archives collect evidence that can hold those in power accountable.
• SELF-DETERMINATION. We define our own movement. We need to create and maintain our own historical record.
• SHARE. Archives are a point of entry to our movement’s rich record. We can use them to ensure transparency, generate discussion, and enable direct action.
• EDUCATE. Today’s videos, flyers, web-pages, and signs are material for tomorrow’s skill-shares, classes, and mobilizations.
• CONTINUITY. Just as past movements inspire us, new activists will learn from the experiences we document.

• RECORD & COLLECT what’s happening around you.
• PRESERVE the record.

Why Archive Postcard

7 Tips to Ensure Your Video Is Usable in the Long Term

• Collect details while filming
• Keep your original raw footage, unaltered
• Make your video discoverable
• Contextualize it
• Make it verifiable
• Allow others to collect and archive
• Or archive it yourself

Study of metadata loss through uploading to services

Best Practices for Content Creators

• Security
  – Hidden camera laws, parties’ consent laws
• Capturing Content
  – Highest quality, set date and time-stamps, note location
• Offloading Content
  – Raw files directly onto computer, keep material organized
• Uploading Content
  – Importance of tagging, review of diff services
• Depositing with an Archive
• Copyright

Best Practices for Content Collectors

• Security
  – Sensitive material
  – Scraping for content
• Content Search
  – Internet Archive, Archive-It, YouTube, Vimeo, Bit-Torrent
• Receiving Content
• Metadata Extraction
• Copyright
Creative Commons Guidance

- Creative Commons lets you mix-and-match four different conditions:
  - Attribution: You let others copy, re-use and distribute your video, but they must credit you.
  - Share-Alike: You let others copy, re-use and distribute your video, only if they do the same with the work they create.
  - Non-Commercial: You let others copy and distribute your video for non-commercial purposes only.
  - No Derivative Works: You let others copy and distribute your video, but not to create new works using it.
- You can use these conditions in different combinations to share your work in a controlled way. Creative Commons licenses are legal tools that depend on pre-existing copyright laws. Having a Creative Commons license on your work may give you legal recourse, but it may not actually prevent people from downloading and re-using your video illegally.

Marking Creative Commons licenses

- There are a few ways to mark your video with a Creative Commons license. One way is to include a Creative Commons "bumper" or test card in your video. Creative Commons has created some with graphics that you can download from their website. This method is useful if your video is going to be shared offline (e.g. on DVD, live screenings), as the license information is attached to the video itself.
- Another way to mark your video with a Creative Commons license is to publish your video on platforms that are Creative Commons-enabled, such as YouTube, Vimeo, or Internet Archive. These platforms allow you to easily select a license during the upload process. This method is useful because the license is machine-readable. A search engine, for example, can detect the license.

Thinking about identification—
(ObscuraCam)

Redundancy in recording metadata

- Think Tank material collected by NYU’s Tamiment Library-

Collecting – Think Tank

- Daily, 2 hours
- Audio capture hardware provided by NYU library (Zoom-H2n)
- Bi-weekly digital file transfers
Think Tank metadata redundancies

- Guidelines stipulate that person holding recording device will check to see that time and date stamp are correct before beginning recording (mostly didn’t happen)
- Guidelines stipulate that a script be read verbatim at the beginning of the recording, with date, time, proposed subject, etc. (and would eventually allow voice-recognition software to create appropriate metadata). Script also stated that all participants agreed to Creative Commons licensing of the recording.
- Guidelines requested that date/time be embedded in the applied file-name.

Think Tank Guidelines

- When recording the session, the person holding the recording device will check that the date and time stamp are correct before beginning recording.
- A script was read verbatim at the beginning of the recording, with date, time, proposed subject, etc.
- All participants agreed to Creative Commons licensing of the recording.
- Date/time were embedded in the applied file-name.

Collecting – Think Tank

- Suggested collecting YouTube videos of Occupy

Crowd-sourcing of selection/appraisal

- Suggestions to Tamiment Library re collecting YouTube videos of Occupy

Tamiment YouTube collecting

- Plug-in for Firefox (downloadhelper.net)
- As of April 2012, ca. 250 items, policy: large events
- Fair Use: 2012 ARL Code of Best Practices
- “Transformative” collecting with context
- Tamiment was selectively browsing through YouTube Occupy videos, trying to choose which ones to keep, then cataloging them with:
  - Title, Creator, Creation Date, Upload Date, Description,
  - URL, Youtube Username, License, Format, Codec, Source Media, On Internet Archive, CC License type
Tamiment YouTube Cataloging

But this won’t scale!

March 24, 2012 YouTube stats
(just 6 months after start of movement)

- “#Occupy” 169,000
- “Occupy Wall Street” 98,400
- “Occupy Protest” 70,500
- “Occupy Movement” 54,800
- “#OWS” 50,300
- “Occupy Oakland” 13,400
- “Zucotti Park” 6,690

Alternative approach to YouTube Selection process

- Develop categories of important YouTube videos
  - Celebrity visits, Internal workings (library, kitchen, media), Confrontations with police, Labor, Housing, etc.
- Have Occupiers fill in an online form listing the 5 most important videos in each category

Advantages of YouTube Collaborative Filtering Selection Process

- Scalable and manageable
- Consistent with Occupy ideas of inclusiveness and of managing own story
- Tamiment can still choose to be selective in collecting only a portion of what is voted in, but the total set for review is a manageable scale

Managing locally-produced born-digital A/V Content

- http://activist-archivists.org/
- http://www.digitalpreservation.gov/personalarchiving/
- http://visions.indstate.edu/pdas2014/ (past PDAs)

Howard Besser, NYU
http://besser.tsoa.nyu.edu/howard/Talks
Managing locally-produced born-digital A/V Content

- Howard Besser, Director, NYU Moving Image Archiving and Preservation Program
- Siobhan Hagan, A/V Archivist, University of Baltimore Library
- Yvonne Ng, Senior Archivist, WITNESS
- Natalie Milbrodt, Director, Queens Memory Project
- Steven Villereal, A/V Conservator, UVa Library
- Stefan Elnabli, A/V Preservation Specialist, Northwestern U Library
We are coming up on our one-year anniversary in the library community, and we are so happy to have met you! It has been a whirlwind of fun and learning with you; we can hardly wait for you to see what is in store. Please stop by our booth #1908 to find out more. As a way to say thanks, Treehouse would like to invite you for a night out on us!

Join us for drinks, dancing, and live entertainment. Donations for EveryLibrary will be gladly accepted throughout the evening. **Grab your conference badge for admittance and get there early** - space is limited.

**Arts Factory Las Vegas**
107 E. Charleston Blvd., Sat 9PM-2AM
Creating Sustainable AV Preservation in Academic Libraries

Association for Library Collections & Technical Services

Sustainable AV Preservation, ALA ACTLS,
6/30/2014
Creating Sustainable A/V Preservation in Academic Libraries

University of Virginia Library

Steven Villereal, Audiovisual Conservator

Stefan Elnabli, Moving Image and Sound Preservation Specialist, Northwestern U Library

Siobhan Hagan, Audiovisual Archivist, University of Baltimore Library

Stefan Elnabli, Moving Image Archiving, NYU Moving Image and Sound

Hannah Frost, Manager, Stanford Library Media Preservation Lab

Howard Besser, Director, NYU Moving Image Archive

in Academic Libraries

Creating Sustainable A/V Preservation
Creating Sustainable A/V Preservation

• In Academic Libraries

• A few leading collecting institutions have materials being given to audiovisual preservation and zero priority being given to audiovisual extremes of large-scale audiovisual preservation programs, and have reported their own models at professional conferences, and have developed extensive moving image and recorded sound preservation programs, and have reported their own models at professional conferences. This just beginning audiovisual preservation. However these prominent examples can feel overwhelming to a library or archive that is only just beginning audiovisual preservation programs, and have reported their own models at professional conferences.
Thursday, June 26

Week 26 of 2014

- **Work**—main
- **Birthdays**
- **Work**
- **Home**

### June 2014

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### July 2014

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ALA Las Vegas**

- **6/26 ALA Las Vegas**

- **Timed Events**

- **4:00 PM to 5:44 PM** SFO/LAS 1051, NRH8HT, $268, 9A

- **6:30 PM to 9:15 PM** Cecilia–Renaissance?

---

**Eastern Time Time Zone**
July 6 to July 12, 2014

- **Work**
- **Birthdays**
- **Home**

---

**Monday, July 7**
- **LC time reporting**
- **LC Vacation starts**
- **Mom's B-day**

---

**Tuesday, July 8**
- **Circo-...t work?**
- **PDA call**
- **mom-teeth**

---

**Wednesday, July 9**
- **Akron-Jodi**

---

**Thursday, July 10**
- **330.972.6474**

---

**Friday, July 11**
- **10 AM**
- **11 AM**
- **1 PM**
- **2 PM**
- **3 PM**
- **4 PM**
- **5 PM**
- **6 PM**

---

**Saturday, July 12**
- **8 AM**
- **9 AM**
- **10 AM**
- **11 AM**
- **Noon**
- **1 PM**
- **2 PM**
- **3 PM**
- **4 PM**
- **5 PM**

---

**Sunday, July 13** (Eastern Time)
- **8 AM**
- **9 AM**
- **10 AM**
- **11 AM**
- **Noon**
- **1 PM**
- **2 PM**
- **3 PM**
- **4 PM**
- **5 PM**
- **6 PM**
So, we have to come out swinging with our 3 minute opening statement. I've put together some ideas in the attached document. They are not in any specific order - but maybe they'll inspire.

While the tongue can and probably should remain in cheek, I think there are some grains of truth to the proposition; in a way we are asking should we continue to emphasize physical materials training, when digital issues are going to be taking center stage (or else! digital dark ages!).

Also, I couldn't think of any way to make our t-shirts dissolve in a safe way. Maybe we could read our statement while also ripping pages out of a big "book" very loudly.

Hope your travels are smooth!

I'll be in Vegas Thursday afternoon if you want to chat!

All the best, looking forward to our performance,

Dawn

Hi Howard,

I'll be working on this today after we get our groceries. So look for something from me later. One thing that I noticed in Annie's instructions, we are not allowed to have any powerpoint or other multimedia presentations. Here's the structure that Annie sent previously:

Here again is the debate structure: I've modified the timing a bit. You'll have 3 minutes for your opening statement, but I've shortened the subsequent statements since you'll be making those up on the spot, and this will give us a little more flexibility and allow questions to go slightly over 10 minutes. Each team will be able to respond to each question from the floor.

- Affirmative opening statement (that's you): 3 minutes
- Negative opening statement: 3 minutes
- Affirmative second statement (a chance for you to respond to the negative side's arguments): 2 minutes
- Negative second statement: 2 minutes
- Questions from the floor: 10 minutes
- Affirmative closing statement: 2 minutes
- Negative closing statement: 2 minutes

Can you each please send me a brief bio that I can use to introduce you at the beginning of the debate?
Let me know if you have any questions or concerns at all. I'm checking in early because I'll be away (and not reading email or answering my phone) the 13th-20th, but I'll be back after that before traveling to Vegas on the 27th.

I still need to send her a brief bio paragraph for myself.

More later!

Dawn

On Jun 21, 2014, at 8:07 AM, Howard Besser <howard@nyu.edu> wrote:

> Dawn
>
> This is all very good. Attached are some slides that I've started putting together, beginning to organize the arguments into the 3 categories in slide #2, and the 3 categories on the last 3 slides (which are now just vague ideas, and need data).
> 
> I think that it would help if we could find some data or quote some studies on these:
> 
> - What percentage of academic library users use (or prefer to use) analog rather than digital library resources?
> - What percentage of new library acquisitions are analog vs digital (and do trends show these percentages leveling off)?
> - Are higher percentages of academic library budgets increasingly being devoted to digital works (here I'm not so interested in acquisitions costs, but rather infrastructure and maintenance expenses, preservation, etc.)?

> Could you start to look around for some of these? At worst case we could use just a single library instead of some cross-library studies. And we might be able to get single library data from one of your or my AULs. But we don't have much time to gather this info.

> And for data on the huge cost of Digital Preservation, we could look at the Blue Ribbon Commission on DP. Or we could get really huge numbers if we looked at the Hollywood studios data for DP costs in their "Digital Dilemma" study.

> As far as including a performance aspect:
> - We could be highly satirical and project out recent library decisions
>   along trajectories towards the future (like advocating opening a McDonalds in our libraries to generate more income, giving our
users
> absolutely everything they want, etc.)
> -again, if we had some T-shirts that looked "normal", we could put some
> chemical on them to either cause the ink to disappear or cause them to
dissolve during our debate
>
> I'll be back from Brazil Tues afternoon, which doesn't give us much
time.
>
> I'm in Brazil because my wife is Brazilian. But if I had a choice of
times to come here, World Cup time would be the very last time I'd want to be here. And as far as John Oliver goes, I particularly liked his comparison of soccer to Religion, as well as him exposing Budwiser changing the law around beer in stadiums.
>
> -howard
>
> On Thu, 19 Jun 2014, Aveline, Dawn wrote:
>> Dear Howard,
>>
>> It's been SO hectic this week, 3 day-long interviews with candidates plus dinners...today's the last one!
>>
>> I love your idea! How could we include a performance aspect?
>>
>> Thoughts about content:
>>
>> * If it's not available in a digital format and accessible from the internet, then it may as well not exist!
>
>> * The difficulties of long-term preservation of digital formats are so much more complicated than analog materials storage, and the digital is much more fragile. Why waste time and money on training people to care for old books when we have a much vaster body of culture and information in a digital format requiring our care?
>>
>> (NOTE these don't necessarily reflect my actual views...)
>>
>> I will work on this more this weekend.
>>
>> When are you back from Brazil? What are you doing there -- world cup? Have you seen John Oliver's FIFA thing? He's so spot on, IMO.
>>
>> CHEERS Howard!!!
>>
On Jun 12, 2014, at 6:19 PM, Howard Besser <howard@nyu.edu> wrote:

Dawn,

Yeah, sorry to be so slow to get back to you. Five weeks of back-to-back foreign conferences, with the last 3 in countries with really poor Internet. Now I'm in Brazil with a decent internet, and starting to catch up on emails.

My inclination is that we've got to do this tongue-in-cheek. Maybe a premise like "Our users/customers" will look at only digital works, so why should we waste our time dealing with anything that's not digital. Particularly in an era of shrinking resources where we know that we can do less and less, and need to prioritize." "Why bother with analog when there's so much digital out there that we can't even handle, and it will eat up all our resources with regular migrations anyway."

What do you think of an approach like that?

And if we had a pair of analog T-shirts, we might be able to do something to make them decay while we talk, then say "who cares if they're gone?"

Just some ideas to get us starting talking about this.

-howard

On Sat, 7 Jun 2014, Aveline, Dawn wrote:

HI Howard!

I heard you were travelling out of the country. Hope you are enjoying yourself!

I thought we should try to touch base about this debate thingy at ALA.

Important: should we make up team t-shirts?

Best,

Dawn

From: Peterson, Elizabeth A [mailto:epeters5@tulane.edu]
Sent: Monday, May 19, 2014 9:25 AM
Hello all,

Thanks for voting on the debate topics. Two have emerged as clear winners, so they will be the topics of debate, and I've assigned you to a position. The affirmative team will argue in support of the statement, and the negative team will argue against it. I be sure to make it clear to the audience that you've been assigned to these positions, and that they are not necessarily your personal views or those of your institutions.

Topic 1: The next generation of preservation librarians does not need training in caring for analog objects.

Affirmative: Howard Besser and Dawn Aveline
Negative: Emily Shaw and Jake Nadal

Topic 2: As libraries emphasize digital collections, the traditional role of the preservation administrator becomes obsolete.

Affirmative: Jeanne Drewes and Katie Risseeuw
Negative: Julie Mosbo and Tom Clareson

The affirmative team will start off the debate for both topics, giving their opening statements first.

Between now and PAIG, talk to your debate partner. If you want to come up with a team name, team uniform, however you want to get into this, go for it. I'm depending on you all to make this a success, and I know you can do that. If you have any questions don't hesitate to ask, and I'll be in touch again in mid-June to check in with you all.

Annie

Annie Peterson
Preservation Librarian
Howard-Tilton Memorial Library
Tulane University
504 865 5641

Dawn Aveline
Preservation Officer
UCLA Library
The next generation of preservation librarians does not need training in caring for analog objects.

note we are not stating that we won’t ever need conservators with specialized skills in dealing with analog materials. We will still need them to do item treatments and repairs on certain things.

we have guidelines for the storage and care – next gen preservation librarians don’t need specialized training for that anymore.

1. the next generation of preservation librarians will not need to deal with analog materials, because we are going to digitize all of it.

2. analog materials that have been digitized will be accessed very rarely, and thus will require little to no care.

3. the next generation will be faced with an overwhelming amount of digital collections of a dizzying array of formats and media. we must not waste precious time and resources providing training in the care of analog objects when we are already falling behind in the care of our digital materials.

the important documents of our time are DIGITAL

(Just about) EVERYTHING newly created IS NOW BORN DIGITAL – even the analog things like buildings and Bjork records.

And if it’s not born digital because it’s an antique, you still access it by its digital representation. That is to say, every aspect of our lives now has an access point in a digital form. The apartment you rent; the pizza delivered there; paying your gas bill; scheduling your mechanic; etc.

Stated as a positive, the next generation of preservation librarians needs training in facing the incredible array of problems and fragility inherent in the digital.

We don’t even know all the problems that we will face (because technology evolves so rapidly, we may not even know what we want to preserve before the opportunity to preserve it has passed.)
Resolved: The next generation of preservation librarians does not need training in caring for analog objects†

Howard Besser & Dawn Aveline

† This statement does not necessarily reflect the views of the Debaters nor of their institutions

The next generation of preservation librarians does not need training in caring for analog objects

• We always change our practice to meet user needs
• Our “customers” demand digital, not analog
• In an era of shrinking resources, we need to prioritize our user needs

In recent years we’ve made plenty of changes in our libraries in order to give our users what they want:

This even includes giving up preservation concerns we had
This even includes giving up preservation concerns we had

Our Users and what they want

Our funding priorities have already shifted from Analog to Digital

When we do serious large-scale Digital Preservation, it will eat up more than our entire Preservation budget