

DigiPres Opening Plenary, Keynote, and Minute Madness

October 17, 2018

Speakers and Descriptions

Keynote: To See Ourselves as Others See Us: On Archives, Visibility, and Value

Snowden Becker

Why is the word “archive” now appearing on everything from shoes and shirts to soap and smartphone apps, even as archivists and preservationists struggle to convey the value and urgency of their work in a digital age? Has the cultural currency of “the archive” brought with it greater understanding of, or appreciation for, the labor necessary to create and maintain accessible collections? More than a century’s worth of evolving technologies and record-making practices, both personal and institutional, inform a critical examination of how we see ourselves, how others see us, and what that means for digital stewardship work in the years ahead. Becker manages the graduate degree program in audiovisual archiving and preservation in the Department of Information Studies at UCLA, where she also teaches courses in preservation and archival administration. She previously worked at Academy Film Archive, J. Paul Getty Museum, and Japanese American National Museum. Becker is pursuing a PhD in Information Science at University of Texas at Austin. She has an MLIS from UCLA Graduate School of Education & Information Studies and a BFA from Maryland Institute, College of Art. Snowden Becker’s research interests focus on how audiovisual materials are integrated into, accessed, and preserved as part of our larger cultural heritage. Her forthcoming dissertation, *Keeping the Pieces: Evidence management and archival practice in law enforcement*, addresses the property room as a type of archive, and examines how audiovisual recordings and file-based media are managed alongside material evidence in law enforcement organizations. That work has led into additional research projects related to the creation, management, and preservation of audiovisual evidence, including an IMLS-funded National Forum on data management needs arising from large-scale video recording programs such as police body-worn cameras.

Minute Madness, in order of appearance

Search Results: 0 — The Unseen Cost of Inaccurate Data and Subpar Solutions

[Amy Anderson](#), [Mark Ian Anderson](#), Farica Chang

Anderson Archival, United States of America

What sound does a digital collection make if it’s preserved without functionality? The voices of history don’t resonate when users access a poor interface with inaccurate search results. Seeking low-budget solutions to make collections available quickly does more harm than good due to poorly-developed software and inaccurate OCR.

What about the Social Space?

[Edward Gloor](#)

University of Illinois, United States of America

Video games are important cultural landmarks, and the accurate preservation of them will have a meaningful impact on future research. Massively-Multiplayer Online Games pose a new challenge for preservation professionals in that they do not only require preservation of objects. It's also necessary to preserve the Social Space.

Unconventional Tactics for Distributed Digital Preservation

Nathan Tallman

Penn State University, United States of America

As our collective cultural heritage digital content increases into the petabytes and beyond, our current practices and strategies for digital preservation may be unsustainable. The open source InterPlanetary File System from Protocol Labs, together with blockchain and torrents may be the future. More Product Less Process for Digital Preservation.

Non-Custodial Digital Preservation for Public Records in Wisconsin

Hannah Wang

Wisconsin Historical Society, United States of America

This talk will address two measures taken by the Wisconsin Historical Society to provide management oversight for the digital preservation of electronic records held by state and local agencies, including Digitization Project Guidance and an internal policy for appraising offers of surrogate records.

Greek to Me: Using Emulation to digitally re-publish the Chora of Metaponto: The Necropoleis

Kathleen Forrest, Josh Conrad, Birch Griesse, Nicole Lumpkins

University of Texas iSchool, United States of America

Our research explores the use of emulation as a digital preservation strategy, bringing new life to historical scholarship by making it newly accessible in digital formats. We explore the challenges of working with emulation—technical barriers, intellectual property, and the complexities of re-producing text using fonts in ancient languages.

Snapshots, Breadcrumbs, and Coercive Documentation: Institutionalizing Digital Preservation Back-up Plans for Student Work

Roxanne Shirazi, Stephen Zweibel

The Graduate Center, City University of New York, United States of America

Dissertations and theses with digital components present challenges for both access and preservation. This poster will present our library's preservation workflow for student works, one that attends to the digital files while integrating what we might call "coercive documentation" into the accompanying manuscript text.

Minute Madness, accepted but not presented:

The digital librarian: the liaison between digital collections and digital preservation

Marina Georgieva

UNLV Libraries

It's common misconception digital librarians are involved only in digitizing historic materials. In fact managing digital projects is only their visible role. Once it's over, librarians put on their invisibility cloaks and embrace their new role of information architects directly engaged in the digital preservation process of archiving master files.

The challenges of validating half a million TIFF files from tape. How hard can it be?

James Mooney, Edith Halvarsson

The University of Oxford, United Kingdom

What were the challenges at Oxford when attempting to validate half a million TIFF image files from tape storage? The poster describes the stages that were involved, including handling large volumes of data, scaling JHOVE to maximise processing power, issues with JHOVE XML output, and transcribing to

CSV with XSLT.

Transcript

- Aaron Collie: 00:00:11 All right. Good afternoon. My name is Aaron Collie, and as the program committee chair for NDSA's Digital Preservation 2018 Conference, I have the distinct honor and privilege of sharing the wifi password and letting you know where the restrooms are. Let's see. Advancing. Okay. Back, back, back. All right. The wifi information is here on this slide. DLFforum18 is the network to connect and the password is uppercase DLF2018!.
- Aaron Collie: 00:00:58 The restrooms, you will find the nearest all-gender restroom just outside the Milan Conference room, which is where we're at now, around the corner in between where we are and the breakout rooms. There are additional men and women's restrooms that are a little bit further just beyond the registration desk.
- Aaron Collie: 00:01:17 Now that those important introductory notes are out of the way, in all seriousness, it is really heartwarming to see a committee such as NDSA come together year after year, growing and flourishing alongside our bold and inspiring host, the Digital Library Federation, to whom we owe so much for its continued support, guidance, and hospitality.
- Aaron Collie: 00:01:40 DLF has brought DigiPres into a higher tier of mindfulness, inclusivity, and conference planning sophistication for which you are all the direct beneficiaries. Please join me in thanking Bethany, Katherine, Aliya, and Becca for their hard work and especially for their continued guidance for the DigiPress conference. Whether this is your first time at DigiPres or if you've been coming longer than I have, I want to welcome you to this space here and now. The beautiful M Resort in Henderson, Nevada. Some of you have just arrived and others, like me, are on the verge of exhaustion after an amazing DLF forum. Regardless, I want to thank you and welcome you here now, because due to the efforts of many, here and now we have everything or almost everything that we need for a day and a half of conferencing on the most recent developments in digital preservation.
- Aaron Collie: 00:02:42 We have these things because of the hard work of the hotel staff, who have been preparing for our arrival for weeks. The flawless event planning of the DLF staff, who seem to do one better every year. We have these things here and now due to

the intellectual work of the program committee, who have been working for months to craft the best possible program, as well as to all of the presenters who answered our calls to conference.

Aaron Collie: 00:03:11 Finally, we are here because of all of you who have traveled hundreds and some, thousands of miles to be here. On behalf of the NDSA leadership team and the DigiPres program committee, I'd like to thank you for your support and presence here today. Thank you. Before we move on to more logistics, I also want to formally thank our Digital Preservation 2018 planning committee for all their hard work in supporting the planning for Digital Preservation 2018. Our program committee has endured monthly meetings since February, with me, to not only put together our program, but also to launch a new mentoring initiative, coordinate session moderation, and contribute to local planning and arrangements. So, please join me also in thanking our Digital Preservation 2018 committee.

Aaron Collie: 00:04:11 All right. We have a great afternoon ahead of us. I have a few more logistics to share and some exciting updates on NDSA membership, and of course, I'd like to thank our sponsors. Following the introduction and their logistics, we'll have our awards ceremony. And of course, the much-anticipated keynote from Snowden Becker. To wrap things up, we'll have a flurry of minute madness and poster presentations followed by a drinks reception. So, like I said, an exciting and busy afternoon.

Aaron Collie: 00:04:41 Last year, in support of the Digital Preservation Conference, the NDSA Coordinating Committee and working group chairs piloted a draft set of community communication guidelines and a code of conduct. This includes specific code for conducting meetings as well as general norms for respectful communication and collaboration, whether the mode is on the listservs, in our Zoom meetings or here at DigiPres. So, in order to ensure that DigiPres remain a harassment-free space, I implore you to review the code of conduct linked on the slide that you are now seeing. If you have any questions or concerns, please seek out the DLF staff who are wearing white lanyards.

Aaron Collie: 00:05:27 Our agenda is available as a pocket agenda at the reference desk if you'd like to have a quick reference. If you need more details, especially for the presenters and the moderators on which rooms presentations are in and which times, I ask that you please see our online Sched, which is linked to here on the slide. As well, we are capturing slides from our presenters in our slide repository at osf.io. There are already a number of slides uploaded there. But if you're a presenter, if you could please

make sure we have your presentation and if you're a moderator, please remember to remind your presenters to share their slides so that we can upload them.

Aaron Collie: 00:06:19 In addition, we have a community note-taking document. It's a Google doc. If you follow this bitly link, which is case sensitive, you will be able to get to our community notes; and I encourage you all to collectively take notes together and add not only notes, but commentary as well. I'm hearing that that is the wrong link. bit.ly/digipres18 is the correct link there, so my apologies for that. And thank you. Is that Nathan? It's really hard to see up here.

Aaron Collie: 00:07:05 Vegas is a tipping town, and if it is within your means, we'd ask that you please consider your hotel staff five a day within your room as well as your shuttle drivers, taxi, Uber, Lyft drivers, and waitstaff. New this year, DLF have organized a toiletry donation drive and you can find their donation box near the registration desk where you can donate unused and unopened toiletries - soap, shampoo, toothpaste - which will benefit the Nevada Partnership for the Homeless Youth.

Aaron Collie: 00:07:41 We also are on Twitter. We have a hashtag for the conference. #digipres18, and NDSA is on Twitter as their Twitter handle @NDSA2. A couple other things I wanted to mention that I don't have slides for is that it's important to use the microphones. After Snowden's Q&A, we have two microphones set up up front here. If you have a question, please come up to the microphone and speak into the microphone so that we can pick that up on live streaming and so that all of us here are able to hear your questions as well.

Aaron Collie: 00:08:22 There is a quiet room available if you need a little time to get away and you would like to find that quiet room, you can go to the registration desk and they can direct you to the quiet room. There is also a nursing room available for nursing mothers. And the hotel can freeze milk and if you would like to know more about that, you can go to the registration desk and they can help you there.

Aaron Collie: 00:08:53 All right. I'm really excited to share that NDSA is growing. We have over 10 new members to NDSA this year. You can see them here on the slide. Membership with NDSA allows for new communities to come together and share digital preservation knowledge and experience in our NDSA membership groups. So, I would appreciate it if you could all join me in thanking all of the new NDSA members for this year. In addition, support from our sponsors allow DigiPres to support our reception, offer live

streaming, as well as to keep you fueled with coffee during the breaks. If you could, please visit the sponsor tables near the registration desk and let them know that you value their support of our community. I would like to recognize our sponsors. Our platinum sponsors are Stanford University Libraries, the Digital Preservation Network, and the University Library at the University of Nevada-Reno. Our gold sponsors are Memnon and Indiana University, Gale Cengage, OCLC, Quartex, Preservica, Code Ocean, i2S Innovative Imaging Solutions, Duracloud, and Duracloud Europe. And our silver sponsor is AVP. And our bronze sponsors are the Library Juice Academy, the University Libraries at the University of Arizona, and the Legal Information Preservation Alliance.

Aaron Collie: 00:10:43 Please join me in thanking all of our sponsors for their support of Digital Preservation 2018.

Aaron Collie: 00:10:56 All right. I am really excited to have the opportunity to recognize the hard work of the many people, organizations, and projects that have been having an impact on the digital preservation community today and into the future with our NDSA Innovation Awards. The first award that we have is the Organization Award. The Organization Award is awarded to an innovative approach to providing support and guidance to the digital preservation community. The Organization Award--and I believe the recipients of the award are up front here. If you could just come up to the stage, we have your awards for you.

Aaron Collie: 00:11:38 The Organization Award goes to the Texas Digital Library. TDL has taken an innovative approach to digital preservation stewardship, offering members a choice between multiple well-defined cultural heritage based commercial storage options. They support sharing resources and building community, working closely with members to discover the right combination of technologies and workflows to meet their unique content needs. TDL staff participate on behalf of its membership in multiple NDSA working groups, major digital preservation conference planning and participation, and in multiple national projects and communities. Accepting this award on behalf of the organization is Kristi Park, their executive director. Please join me in thanking Kristi Park.

Aaron Collie: 00:12:38 All right. You need to get your mug. And Kristi can't forget her NDSA mug, which is our traditional award. There you go.

Kristi Park: 00:12:44 Thank you.

Aaron Collie:	00:12:48	All right. Next up is our Project Award. The Project Award is awarded to projects whose goals or outcomes represent an innovative, meaningful addition to our understanding of processes required for successful, sustainable digital preservation stewardship. Drum roll. The Project Award goes to the UC Guidelines for Born-Digital Archival Description. The Guidelines are a significant step in breaking down one of the biggest obstacles to making born-digital content accessible as description. With standards for describing born-digital content, archivists and other professionals can more clearly communicate the quality, quantity, and usability of digital materials to users. This project embodies a creative and inclusive approach to problem-solving, tackling a hyperlocal problem while contributing to larger discussions about widely shared challenges.
Aaron Collie:	00:13:43	Accepting this award on behalf of the entire team, which includes Annalise Berdini, Kate Tasker, Charlie Macquarie, is Shira Peltzman.
Shira Peltzman:	00:13:57	Thanks a lot.
Aaron Collie:	00:14:08	Yeah, thanks. Our Individual Award is awarded to folks making a significant innovative contribution to the digital preservation community. This year, our Individual Award goes to Edward McCain. Edward has been and is a leading voice and passionate advocate for saving born-digital news. As digital curator of journalism and founder of the Journalism Digital News Archive Program at the University of Missouri, he has advanced awareness and understanding of the crisis we face through the loss of the first draft of history and digital formats. In collaboration and with support from colleagues and community members, he had led the "Dodging the Memory Hole" outreach agenda.
Aaron Collie:	00:14:54	Thus far, five Memory Hole forums have brought together journalists, editors, technologists, librarians, archivists, and others who seek solutions to preserving born-digital news content for future generations. By bringing together thought leaders in the news industry and information sciences, the forums have broadened the network of stakeholders working on the issues and helped these communities gain critical insight on the challenges and opportunities inherent in preserving content generated by a diverse array of news media, both commercial and non-profit. Join me in thanking Edward. Don't forget your mug.
Edward McCain:	00:15:50	Love it.

Aaron Collie:	00:15:54	All right. And finally, our Future Steward Award... The Educator Award is awarded to educators, trainers, or curricular endeavors which promote innovative approaches and access to digital preservation through partnerships, professional development opportunities, and curriculum.
Aaron Collie:	00:16:11	The Educator Award goes to Heather Moulaison Sandy. Heather's creative work in meeting the digital preservation education needs of a relatively small LIS program's often remote students, has provided those students with concrete practical experience to anchor their understanding of theory as well as enabling those students to serve their communities through service learning. These benefits have been further extended to a larger community of practice by her considerable contribution to the literature of digital preservation education and deepened by her personal fostering and mentoring of her students. Please join me in thanking Heather.
Heather M Sandy:	00:16:50	I'm so excited for this mug. I'm back.
Aaron Collie:	00:17:02	One more? All right.
Heather M Sandy:	00:17:02	Can we do the mug, too?
Aaron Collie:	00:17:02	Yeah.
Heather M Sandy:	00:17:02	Thank you.
Aaron Collie:	00:17:13	Everybody else wants the mug in their shot now, huh? And now, finally, our Future Steward Award is awarded to those taking a creative approach to advancing knowledge of digital preservation issues and practices. The Future Steward Award goes to Raven Bishop for her work as Instructional Technologist on Washington College's Augmented Archives project.
Aaron Collie:	00:17:38	This collaborative work has helped leverage emerging technologies to increase access to and engagement with primary source materials in Washington College's Archives and Special Collections, as well as exploring ways to solve the sustainability problems institutions face in using end-user platforms to create Augmented Reality content. A co-founder of the project, Raven served as resident Augmented Reality expert and visual arts educator, guiding the pedagogical considerations of the project, serving as the principal developer of the Pocket Museum app prototype, and overseeing the creation of the resource website. We would also like to make a special acknowledgement to Raven's colleague and collaborator,

Heather Calloway, for her work as Archivist and Special Collections Librarian and co-founder of the Augmented Archives Project.

- Aaron Collie: 00:18:29 Please join me in thanking Raven Bishop. You want the mug?
- Raven Bishop: 00:18:34 Yeah.
- Aaron Collie: 00:18:35 Gotta have the mug.
- Aaron Collie: 00:18:48 All right. Now, it is my honor to introduce on behalf of the Digital Preservation 2018 Program Committee, our Digital Preservation 2018 keynote speaker, Snowden Becker. Snowden Becker, as many of know, is a leading expert in audiovisual media preservation and co-founder of Home Movie Day, the world's largest ongoing film preservation, education, and outreach event. Her research interest focus on how audiovisual materials are accessed and preserved as part of our larger cultural heritage, and her most recent research delves into important questions around management and archival practice in law enforcement. This work has led to an IMLS-funded National Forum on data management needs arising from large-scale video recording programs, such as police body-worn cameras.
- Aaron Collie: 00:19:37 In addition to her leadership around audiovisual media preservation in professional associations, such as SAA and AMIA, Snowden manages the graduate degree program in audiovisual archiving and preservation in the Department of Information Studies at UCLA. She has previously worked at the Academy Film Archive, the J. Paul Getty Museum, and the Japanese-American National Museum. Becker holds an MLIS from UCLA Graduate School of Education and Information Studies and a BFA from Maryland Institute College of Art. Please join me in welcoming Snowden Becker.
- Snowden Becker: 00:20:12 Thanks, Aaron. Oh my gosh, I'm making trouble up here.
- Snowden Becker: 00:20:35 Hello, everyone. I'll invite you first to just close your eyes and take a few breaths with me. Many of you have traveled a long way to be here today and I know that can be hectic, so let's take a moment to just arrive together, if you will indulge me. A single breath in to remind yourself of where you are. A breath out to remind yourself of where you're going. A breath in to give thanks for being here. A breath out to give thanks for where you're going to be going. And a breath for yourself. And a breath for those around you.

Snowden Becker: 00:21:18 I'll start with thanks for the people whose traditional lands we're coming together on today. To the people who have worked to feed and care for us this week. To the organizers of this event, to NDSA, and DLF, and to the generous sponsors who make it possible. To the speakers who are here to share their knowledge and experiences with their colleagues. To my teachers who have given me so much, and to the students who honor me by receiving those gifts in their turn. And to everyone in the room, thank you. It means more than I can say to be standing here speaking with you today.

Snowden Becker: 00:21:57 I can't actually see you, but I know you're out there and that you have high expectations for me. That is, I think, how everyone who works to make digital collections accessible for the long term feels about their audiences. What's different here is that you can actually see me, which we all know is very much not the case for most users of digital collections. Humans and their work are largely rendered invisible in and by digital collections. When the hand of the creator appears, it's regarded as a human error, a glitch, an intrusion, rather than a welcome reminder of the effort that went into the creation.

Snowden Becker: 00:22:35 This is, however, just the newest piece of a long social history of referring to things as being "machine-made," and an equally long visual history of revealing the human workers who actually operate the machines that do the making. Andrew Norman Wilson's multichannel video piece from 2011, "Workers Leaving the Googleplex", took visual note of the way employees working in Google's ScanOps division, the group in charge of scanning millions of pages for the Google Books project among other things, were physically isolated from other Google operations and were also mostly people of color.

Snowden Becker: 00:23:13 His piece echoed the 1895 film of "Workers Leaving the Lumiere Factory", which is widely acknowledged to be the first film exhibited to public audiences, as well as recordings shots over subsequent decades by H. Lee Waters and other itinerant filmmakers working in regions of the American South. Waters's films constitute rare and valuable documents of working class people in the industrial age in America.

Snowden Becker: 00:23:40 The first time I saw the films of H. Lee Waters was at the Orphan Film Symposium in South Carolina in 2004. At that time, archivists at the Duke University Libraries were still working to find and bring together more of Waters's factory-gate films, an acquisition process that had actually begun in 1988. Having the 1941 film that Waters shot in Kannapolis, North Carolina, named to the National Film Registry in 2004 brought attention

to Waters's work and helped the library's collecting efforts considerably. But they were still a long way from the impressive feat that they would eventually achieve.

- Snowden Becker: 00:24:15 Of the 252 films Waters was known to have shot, 96 of those now extant are held by Duke. They are fully described and accessible online, with detailed shot listings for a number of the films. Comments from viewers who find the collection online continue to help identify specific locations, events, and individuals captured in the films.
- Snowden Becker: 00:24:36 Unfortunately, the easier it is for people to see the holdings of an archive, the harder it is for them to understand what it takes to make them visible. There are clues pointing to the three decades of effort that went into assembling the Waters's collection, preserving the original films, converting them into a range of video formats, digitizing the video copies, cataloging the reels, and composing the synchronized shot lists.
- Snowden Becker: 00:25:01 But they are only apparent to someone who's looking for them on the site. One might say that archivists, especially digital archivists, have become butlers in the house of human knowledge as opposed to the handmaidens of history that we've talked about before. They're relied upon to be discreet, to appear when they're needed, but not make a nuisance of themselves when they're not, and to preside over a staff of invisible and endlessly-toiling downstairs workers.
- Snowden Becker: 00:25:28 They even ironed the goddamn newspapers. If everything in the house is working, then they must be working, too. And when everything in the house shuts down, it must be the butlers' faults. Coincidentally, I was on my way to the most recent Orphan Film Symposium this April when I saw this post on Twitter, which epitomized an irritating little something I call "the problem of the assumed archivist."
- Snowden Becker: 00:25:53 Feel free to join me in a collective eye roll here at the audacious and entirely too familiar suggestion that "the Library of Congress or somebody like that should be doing a better job of archiving this stuff." We might also indulge ourselves in a little bit of semantic pedantry and point out that when the word archive appears on everything from shirts and shoes to cocktails and soup, it clearly has the effect of confusing people about what archive, noun or verb, really means.
- Snowden Becker: 00:26:20 It hurts to be taken for granted, and it hurts to be blamed for not doing work we were never in the position to do. More than anything, this puts me in mind of Alice's conversation with the

White Queen in "Through the Looking Glass". It's never jam today for us, and a starting salary of twopence a week sounds awfully familiar, too.

- Snowden Becker: 00:26:39 But saying that archivists aren't to blame for loss of digital resources that proved ephemeral because a news site's archive wasn't a "real" archive partakes of the "no true Scotsman" logical fallacy. Insisting that only "real" archivists can know what the archive is or can be largely works against the post-custodial distributed responsibility models that are probably our best hope for practical answers to the challenges of digital preservation, and especially of personal digital archiving.
- Snowden Becker: 00:27:13 No one is really confusing us with the t-shirt shop around the corner. Archivists should certainly fight against archival work being diminished, erased, misunderstood, or taken for granted. We want, rightfully, for the labor we do as librarians, as archivists, as digital preservationists and curators, to count and to be celebrated. We very much want for our timely interventions not to be assumed, nor for our supply of skilled labor and general goodwill towards others be presumed infinite.
- Snowden Becker: 00:27:45 To see ourselves as others see us requires us to have empathy rather than frustration, with the question of why it isn't all digitized and online. And I know, that's a big ask. We want to not have to answer that question yet again, from a researcher or from a fellow cocktail party guest. We want moreover to attain that degree of perfection and fallibility and omnipresence with which the assumed archivist is blessed. But we don't win when we get lost in arguments over what counts as an archive or when we refuse to ratify well-intentioned work by those who stand outside our inner circles.
- Snowden Becker: 00:28:27 The fact is, we serve one another as much as we serve others in our work. And for this reason, how we see ourselves in the form of things like professional identity, values, and standards, the metaphors we use for our work, the vigor with which we share and write and publish about our projects, to provide them with context and render at least some of our work more visible, even perhaps especially theorizing our work. All of this does very much matter. In being conscious of we see ourselves and how we express that seeing, we shape how others see us, too.
- Snowden Becker: 00:29:07 The title of this talk, as some of you may know, is drawn from Robert Burns's 1786 poem "To A Louse," which I will not even attempt to render in a Scots dialect in which it was written. Just as Norman Andrew Wilson's "Workers Leaving the Googleplex" took part in a visual history of factory-gate films going back over

a century, my use of this phrase in talking about media and self-reflection is part of a long tradition of cameras and Burns.

- Snowden Becker: 00:29:36 Alexander Black, founder of the Photography Department at the Brooklyn Institute of Arts, drew the title of one of his innovative pre-cinema picture plays from the same source in 1896. An alternate title for his picture play was "Life through a Detective Camera". In this case, "detective camera" was not a reference to police surveillance -- the first films to be introduced into courts as evidence would not be shot for a few decades yet -- but to the then-new capacity for film cameras to capture fleeting moments with shorter exposures.
- Snowden Becker: 00:30:08 A few decades later, the Amateur Cinema League would draw their motto from Burns's poem as well. The ACL was a group of amateur camera enthusiasts founded in 1926 by Hiram Percy Maxim, a wealthy man from Massachusetts. Maxim's father invented the portable machine gun and his uncle invented smokeless gunpowder. But Hiram preferred to shoot with a camera instead.
- Snowden Becker: 00:30:33 Given the costs of amateur cameras and film, most ACL members in the early years were similarly wealthy men, although the invention of the economical 8mm film format in 1932 soon brought amateur filmmaking into the reach of the middle class, and the organization's membership continued to become more diverse and far-reaching in the decades that followed.
- Snowden Becker: 00:30:56 By the early 1940s, movie cameras were small, cheap, and quiet enough to become tools of subversion and surveillance as well as self-documentation. After the bombing of Pearl Harbor and the issuance of Executive Order 9066 in February of 1942, Japanese Americans living on the west coast of the United States were required to surrender their guns, cameras, and shortwave radios. Their tools of protection, documentation, and communication.
- Snowden Becker: 00:31:24 Within months, over 100,000 Americans of Japanese descent, most of them citizens, were forcibly removed from their homes and incarcerated indefinitely. First, in assembly centers, hastily constructed at fairgrounds and racetracks. Then, in relocation centers in remote places like Manzanar, California; Heart Mountain, Wyoming; Poston, Arizona; and Topaz, Utah.
- Snowden Becker: 00:31:49 Among the most famous images of these sites, including this one shot from a guard tower at Manzanar, were taken by Ansel Adams, working as a civilian under military authorization. A

selection of the images were published in 1944 in the volume titled "Born Free and Equal" and Adams donated most of the original negatives shot on those visits to the Library of Congress in the late 1960s.

- Snowden Becker: 00:32:13 Also taking pictures at Manzanar was Los Angeles portrait photographer, Toyo Miyatake, who had been forcibly removed with his family from their home in L.A. Those incarcerated were allowed to bring with them only what they could carry, which in Miyatake's case included enough small parts and lenses to assemble a working camera out of scrap wood once they arrived. Film found its way to him from sympathetic employees of the war relocation authority and others on the outside.
- Snowden Becker: 00:32:41 Just 300 miles north-northwest of where we stand, Dave Tatsuno and his family were incarcerated in the Topaz camp near Millard, Utah. Instead of surrendering his camera to authorities, Tatsuno loaned it to a white friend in Oakland who later mailed it to him care of his co-op supervisor, Walter Honderich. Honderich, a fellow photography enthusiast, cautioned Tatsuno to avoid taking pictures of the camp's fences, guard towers, and other security arrangements, but otherwise encouraged him to keep up with the hobby they both enjoyed.
- Snowden Becker: 00:33:15 The resulting images of Tatsuno and his family and friends at Topaz edited together after the war, became the diary film "Topaz". It was named to the National Film Registry in 1996, bringing Tatsuno national fame. Tatsuno donated his films, including "Topaz" to the Japanese American National Museum in 1991. It was there, 10 years later almost, that I first became acquainted with them, as a first year MLIS student working on grant-funded digitization efforts.
- Snowden Becker: 00:33:46 JANM's home movie collection consisted of several hundred reels of 8mm, Super 8, and 16mm film shot by Japanese Americans and other people close to the JA community, from the 1920s to the 1970s. They were a genuine treasure trove, but as with the H. Lee Waters films in 2004, in no way was it in good shape as an archive. Most of the films had been acquired in the museum's earliest days before formal processes of accessioning and donor agreements were established. In many cases, there was no paperwork at all and no detailed condition reporting on intake. There was no way to tell whether films on the shelf with advanced vinegar syndrome had come in already in poor condition or whether they'd simply deteriorated badly over the last 10 years.

Snowden Becker: 00:34:34 My efforts to impose some sort of order on the collection, research provenance, and provide better intellectual and physical access to the film materials were not very successful at the time. Perhaps because with the idealism of the freshly-minted archivist and the audacity of the outsider in a community based organization, I pushed far too hard. When I said "We should be doing a better job of archiving this stuff," the colleagues who had made the original acquisitions heard "You should have done better in the first place."

Snowden Becker: 00:35:06 As I said before and as I know now, it hurts to be blamed for not doing work you were never in the position to do. What I did have more success with, though, was working with colleagues outside of JANM and in the film preservation community to make best practices of film preservation more accessible to people who still have their home movies at home.

Snowden Becker: 00:35:28 On August 16th, 2003, four colleagues and I coordinated the first international Home Movie Day event. In 26 cities in the U.S., Mexico, Canada, and Japan, film archivists made space, equipment, and expertise available to their local communities to help them identify, assess, and most importantly, see their family films, often for the first time in decades.

Snowden Becker: 00:35:51 In the 15 years since then, I'm tremendously proud to say that Home Movie Day has been celebrated annually with events taking place in as many as a hundred cities on six continents. Audiences have had the chance to view several thousand unique and irreplaceable films, including a few more that have found their way onto the National Film Registry alongside David Tatsuno's "Topaz."

Snowden Becker: 00:36:12 Most importantly, we have helped those family films age in place, giving people the information and resources they need to preserve them at home as family heirlooms, to digitize them responsibly and at high quality, and to retain the original materials while also driving home the fact that such personal documents are of interest and of value, not just as personal records, but as cultural and community history.

Snowden Becker: 00:36:37 Home Movie Day 2018 is this weekend. Wherever you call home, it's likely there will be an event near you. I encourage you to visit the Center for Home Movies's website to find your closest Home Movie Day or to sign up as a host site for next year.

Snowden Becker: 00:36:53 So, how does one get from vintage home movies of Christmas movies and kids with kittens to working with police body cams

and contemporary evidentiary video? Well, it's not as big a leap as you might think. At the Home Movie Day event in Austin, Texas in 2006, we discovered this insert in a box of a reel of home movies shot during a family camping and fishing trip in November of 1963.

- Snowden Becker: 00:37:18 Although it speaks to the increasing prevalence of consumer cameras, dozens of which captured still or movie images of the Kennedy assassination in addition to Abraham Zapruder's famous film, this call for assistance from what we now call "citizen journalists" wasn't even that novel. At the same time that Dave Tatsuno and Toyo Miyatake were smuggling their cameras into the American concentration camps, readers of the Amateur Cinema League's moviemakers' magazine, who had far greater freedom of movement, were being urged to report what they had recorded of their travels abroad to an unnamed government agency as their patriotic duty.
- Snowden Becker: 00:37:55 The most famous home movies in the world--"Topaz," the Zapruder film of the Kennedy assassination, George Holliday's video of the violent arrest of Rodney King--these are all evidence of crimes in progress. They juxtaposed quiet moments of personal happiness, like Tatsuno's wife breastfeeding their newborn daughter who was born in camp and in incarceration, with moments of national tragedy on a larger scale.
- Snowden Becker: 00:38:21 When these personal documents become public record, either through canonization and lists like the National Film Registry or the ACL's 10 Best, or through viral notoriety on the nightly news and in criminal proceedings, we need to take notice of how they're created, by whom, for whom, who keeps them safe, and where they go within the systems of which they are a part.
- Snowden Becker: 00:38:44 Again, this is not a new phenomenon. We are rapidly approaching 100 years of films in the courtroom. Perhaps fittingly given our location, the first film exhibited as evidence in a British court was in 16mm police surveillance footage of a street gambling bust in Derbyshire in 1935. The bust happened to coincide with the circus coming to town and the presence of elephants on the streets in Derbyshire certainly seems to have kept attention away from the surveilling police.
- Snowden Becker: 00:39:17 The film, which was labeled only "Evidence, 1935," was recently rediscovered by the British Film Institute as part of a police training facilities collection. It's not certain but I think it highly likely that the film survived for this long largely because it was deemed useful not only as inculpatory evidence, documentary

evidence, but also as a training and demonstration tool for the police who created it.

Snowden Becker: 00:39:43 For this reason, we should be keeping a close eye on the patchwork of state level legislation, national initiatives, and departmental policies that govern the use of body-worn camera footage created by police. Whether they exempt body cam footage from the open records laws that require them to be made available to the public on request, as is the case in North Carolina, or carve out broad exceptions to the statutory retention periods for use in education, discipline and training, as is the case in Illinois, these policies will have a huge impact on access and preservation of evidentiary video.

Snowden Becker: 00:40:20 And the longevity of these recordings, all of which are born-digital and many of which are stored in cloud-based repositories with fee structures that potentially make long term stewardship staggeringly costly, will be a mixed blessing. Police at option of body worn cameras in response to civilian use of cell phone cameras has also escalated an ongoing exchange of retaliation by recordation. Among other things, digital video files and public records are far easier to circulate than films and tape-recorded media, which means that the possibility of increased transparency around police and policing practices comes with the risks of hyper-visibility for the subjects of those videos, and challenges individuals' rights to privacy as well as the right to be forgotten.

Snowden Becker: 00:41:10 In 2016, the Spokane Police Department posted body cam footage of an encounter between a visibly intoxicated man and a police officer, both of whom were named in the posting. The Department framed this as an example of good policing, showing the officer's patience with the man's persistent belligerence, and the video spread rapidly online, racking up millions of views. The video is still up on the Department's Facebook page, and it even shows up in a redacted, but still I think completely-recognizable version as the homepage background for FastRedaction.com, a company that makes real-time redaction applications for law enforcement clients.

Snowden Becker: 00:41:51 Horrifyingly fast, it has gone from shame-based infotainment to trendy wallpaper. This is patently unjust when it's footage of a drunk white dude who doesn't even get hurt by the cop he's antagonizing. When it's footage of an unarmed of a black or brown man who is injured or killed by police during such an encounter, it's outrageous. And when such footage circulates indiscriminately, as my colleagues Safiya Noble and Jarrett

Drake have pointed out, it deepens and perpetuates the harm done to the individual and re-traumatizes an entire community.

- Snowden Becker: 00:42:26 The utility brand of body-worn cameras bills themselves as the ultimate witness. And life through these detective cameras raises once again the hope that people will at last be able to see themselves as others see them. Underlying much of the public discourse around police body cam footage and its uses, there is the simple plaintiff confusion: How do they not see what we see? How do they not see the violence, the injustice, the rational fear that others feel? How long must we keep these documents before they can be really seen? And will they even last that long?
- Snowden Becker: 00:43:05 Putting a camera where your heart should be has not yet helped fix what's wrong, and I don't know that it ever will. Instead, police departments, among others, are now faced with the daunting challenge of managing terabytes of new video data every month; keeping that data authentic, accessible, and trustworthy; retaining it in accordance with a variety of conflicting and confusing retention schedules; and devising equitable policies for retention and release of that data.
- Snowden Becker: 00:43:37 The fact that archivists have largely been observing, not participating, in the development of such policies and practices leaves many of us feeling rather like the snails in this New Yorker cartoon. The villain Time is right there and yet, the moment for us to do something to stop him may already be long passed.
- Snowden Becker: 00:43:56 The problems of transparency and accountability are extraordinarily complex, extraordinarily heavy issues. They are a burden for all of us to bear as a society and for all of us to think about how to fix. I don't mean to make light of them. But in the interest of ending on a lighter note, I'd like to unpack this image a bit.
- Snowden Becker: 00:44:17 I paid Conde Nast Publications via cartoonbank.com a licensing fee to use this image in my presentation rather than just screen-grabbing a watermarked low resolution and saying, "Thank you, fair use." So, here's a shout-out to the human beings who digitized this cartoon. I see you, and I see your work. You make this cartoon available online with metadata robust enough for it to be retrievable instantly when I searched for "snail sheriff."
- Snowden Becker: 00:44:48 I hope my licensing fee affirms the Cartoon Bank business model. Although it was modest, I hope that fee helps provide those metadata-generating humans with competitive salaries or

at least a living wage and that it contributes to well-thought-out digital preservation plans for the thousands of other digitized cartoons that the Cartoon Bank makes searchable and discoverable online. And I sincerely hope those human beings do not have encounters at cocktail parties with any bankers who ask what they do and then condescendingly say, "Well, the Cartoon Bank isn't a real bank, you know."

Snowden Becker: 00:45:26 Further, I hope that as we consider the talks and the projects presented in the sessions to come at this conference, that we keep one another's safety in mind, that we try to see ourselves as others see us, and that we bear in mind as well this passage from the Rabbinical teachings of the Mishnah, the Pirkei Avot. It is not upon me to finish the world; neither art thou free to abstain from it.

Snowden Becker: 00:45:56 I found these words written by hand on a scrap of paper among the personal files of Clara Breed, who was Children's Librarian and later City Librarian at the San Diego Public Library. In 1942, Breed accompanied her young Japanese American patrons and their families to the assembly points from which they would be taken by bus and train to points unknown. She gave them stamped, self-addressed postcards and told them to write to her, to let her know where they were and to tell her how she could help.

Snowden Becker: 00:46:29 Over the next two years, she exchanged hundreds of letters with those children and with their parents and their brothers and sisters. She advocated for their rights in the professional press, wrote on their behalf to the federal government for pleas of clemency, and sent review copies and weeded books from the public library to stock the libraries and schoolrooms of America's concentration camps. The letters she received from those children were the first collection I digitized at the Japanese American National Museum and they continue to have relevance and resonance in the current moment.

Snowden Becker: 00:47:05 Clara Breed's professional and personal allyship remains a moving example to me of how to do the work that is in us to do, how to be more than just a nice white lady. I wish you all strength in doing what you can, and I end as I began, with thanks. We do have time for questions, I think.

Aaron Collie: 00:47:41 I just wanted to add, please do come up and use the mics. They should be on for your questions. There's a mic here and there's a mic over there, so please do use the mics for your questions. Thank you.

Snowden Becker: 00:48:11 It's okay if nobody has questions. I'm happy to talk to people afterwards as well. Oh, hi, Howard. It's so good to see you.

Howard Besser: 00:48:27 It's been so long.

Snowden Becker: 00:48:29 (laugh) Liar.

Howard Besser: 00:48:34 You talked a lot about the invisibility of our profession, and particularly the backroom side of it. Could you talk a little bit about what was a major kind of movement maybe a decade ago that's started to die down a little bit among politicians and others to say we don't need libraries, we don't need archives, we have Google; and in a sense, how that devalues us, but just brief on that a little bit.

Snowden Becker: 00:49:18 Sure. Feels like preaching to the choir for sure, but I don't see those people when I go to the public library. If I saw them there, then there's no way that a politician or anyone, an economist, for instance publishing in the Wall Street Journal as recently occurred. There's no way anybody would get away with that. I think this is probably a discussion that each of us has even with our close family members and friends. When I was enrolled in the PhD program at UT Austin, I was there during the economic recession of 2008 when the market went bad.

Snowden Becker: 00:50:08 I had very caring friends who expressed tremendous concern for me. They really were worried that I was going to school to be even more of a librarian when obviously libraries were going away. And I pointed out to them that when times get tough and you can't order stuff from Amazon.com, where do you go? You go to the library where you can get those books for free.

Snowden Becker: 00:50:37 I think the concern that I have is that in the public library world particularly, which I'm not part of so I shouldn't say we, but people are on the defensive about that. Demonstrating value is essential to staying alive and continuing to get your meager allocation of public funding, and so there's been a tremendous amount of scope creep. Libraries are responsible now for not just the lending of books and other information resources and the provision of internet access to those who don't have it, but they lend musical instruments and take the place of music and arts education in the public schools. They lend exercise equipment and have exercise programs for an increasingly unhealthy citizenry.

Snowden Becker: 00:51:27 Librarians are being asked to do more and more and more to justify their very existence, and at some point, I worry that we'll

lose the ability to say we've done enough. We do enough with this. That sounds, I know, almost as if we are complicit in devaluing our work and maybe the answer is that we dig in at some point and say to anyone who proposes that public libraries should be defunded in favor of Amazon delivery boxes or anybody that says that public services like women, infants, and children's funding for food be replaced by Blue Apron boxes. That the private sector doesn't and never has answered all of the needs of our society. It's always important to look at who's saying that and who's putting money in their pockets.

Howard Besser: 00:52:26 I don't see anyone else here, so I'll go on. Just please get in line or take the mic. Pushing a little further from the invisibility of the library and the library worker, the archivist, to another theme in your talk, which is really the invisibility of certain groups within our society and marginal groups within our society that historically have not been well-represented in public discourse or in public libraries. Could you talk a little bit more about what you think our role really should be in the future in terms of trying to make sure that these groups are well-represented?

Snowden Becker: 00:53:26 Our role absolutely can and should be an activist one. We get to push back on the notion that our work is neutral, that we simply collect and retain what has been created, that history is a thing that just happened, not that people made happen. We get to select and prioritize in ways that can be remediating. Our visibility doesn't really matter as much as that we can make possible. This is the classic movement of allyship, right? Leverage your privilege.

Snowden Becker: 00:54:06 If you are the person that gets to decide what collection gets fully described and prioritized for digitization or gets the extra time from your grant money, that is a thing that is worth doing and it's honorable and it's mandatory.

Howard Besser: 00:54:30 Okay. Thank you.

Snowden Becker: 00:54:31 Thank you. Well, I can go sit down now. Thank you.

Aaron Collie: 00:54:57 Thank you, Snowden. Thank you, Snowden, for that wonderful talk. So, now we are ready for our Minute Madness presentations, so if the Minute Madness folks want to come up here and get ready, I will introduce Amy Rudersdorf who will coordinate the Minute Madness session.

Amy Rudersdorf: 00:55:29 Okay, hi. It really is as bright as everyone said. I'm Amy Rudersdorf and I'm going to be moderating this session. I'm pretty excited about it. This is always a really fun part of the conference. So, this is Minute Madness. They literally have one minute to do their presentations. We have seven presenters or seven groups of presenters, and they are lined up in order over here. Isn't that great? I will, like I said, be timing the presentations and there will be an alarm and it will go off if they go longer than one minute. I will be very strict about that. If you are in any of my sessions at DLF, you know that I'm strict about the alarm.

Amy Rudersdorf: 00:56:13 Before we start, I think this is really intimidating for people to get up and talk in front of a big crowd, so if we could give them a warm sort of round of applause to ... Yeah! Okay. So everybody is going to introduce themselves and once you're done, the next person should come right up and start their presentation. Are you ready? Okay, go ahead. I'll run off this way.

Amy Anderson: 00:56:47 Can I ask for clarification? Do we only have one minute? 'Cause I was just told we had extra time.

Amy Rudersdorf: 00:56:56 I told you you have one minute.

Amy Anderson: 00:56:59 All right. You two are telling us two different things, so we'll stick to the one minute.

Amy Rudersdorf: 00:57:03 It's my session, one minute.

Amy Anderson: 00:57:12 Do I go ahead and click? Hello, we're Amy and Mark Anderson from Anderson Archival. When searching digital collections, we often encounter two main problems. Number one, we don't find what we're looking for. If we search for a known quote like this one from Winston Churchill, one or two OCR errors can hide the data and we miss the whole point of the quote. Problem number two, we are overwhelmed by a shipload of results.

Mark Anderson: 00:57:46 The methodology you employ can mitigate these problems. For the most accurate data, establishing a multi-step system for scanning, image cleanup, OCR, and QA is critical. You also need detailed tagging to support your data architecture, as Snowden's snails beautifully demonstrated; and the right search technology tuned to your data sub. We've used this methodology to rectify an almost 300,000 page collection where 10% of the pages were either missing or unreadable.

Mark Anderson: 00:58:23 The executive director was horrified to learn that nearly a decade of their research was not complete. Tuning your methodology will yield great results and we'd love to share what we've learned with you.

Amy Anderson: 00:58:44 Oh, Mark, we're coming this way. There you go.

Mark Anderson: 00:58:50 I don't want to chew into his minute.

Edward Gloor: 00:59:00 Hi, I'm Edward Gloor, I'm a grad student from the University of Illinois. Video games are a growing part of cultural expression around the world. While preservation of video games has long been taking place, the preservation of the social spaces that surround these games has hit a standstill. For some games, this may not be an issue; but massively multi-player online games, such as World of Warcraft, lack an incredible amount of context without access to these social spaces.

Edward Gloor: 00:59:23 In my poster, I explore some of the attempts and progress that has been made in the preservation of the social space and present potential options to help us move forward. I believe that it is essential that partnerships are formed with the companies creating these virtual worlds in order to ground our preservation efforts in solid legal ground. I believe that we can take inspiration from the work of ethnographers of these worlds and expand the scope of their data capture methods in order to provide a clear picture of how these cultures form and operate.

Edward Gloor: 00:59:54 And to explore these paths, I'm hoping to find more people interested in pursuing this line of research. Thank you.

Nathan Tallman: 01:00:17 Hi, I'm Nathan Tallman from Penn State. Digital preservation has a lot of concerns, and I'm here to talk about unconventional tactics for distributed digital preservation. If we have a lot of concerns, I'm wondering if we can address some of those concerns. Do we have to address all of them equally? If we can save some CPU cycles, can we perhaps save a forest if we can find some alternative methods? Can we preserve more by doing less?

Nathan Tallman: 01:00:47 There were some slides. But the InterPlanetary File System from Protocol Labs is proposing a different way of using the web. Using the peer-to-peer protocol where instead of having domain names that resolve to IP addresses, all files and content are hashed and we use the hash as the address, sort of building fixity into the process. It's a peer-to-peer network. We have an

IPNS instead of a DNS. You can combine this with blockchain for authenticity. There might be some problems with versioning.

- Nathan Tallman: 01:01:21 The ARCHANGEL Project in the U.K. is using blockchain to engender trust in the public digital archives. It's similar to blockchain application Zelts where it's not anonymous trust like in BitCoin, but it is a trusted blockchain application where the changes are public so you can always trace back if there's been any change in the fixity process. So, it's a way where you can have fixity and verification without having to do multiple copies all the time all over the place. It's possibly ... Saving some of this. Time's up.
- Nathan Tallman: 01:01:54 Thank you. Check the slides out. I'll put the notes up.
- Aaron Collie: 01:02:25 Okay, yep, there we go.
- Amy Rudersdorf: 01:02:25 Marina. Is Marina here? Marina?
- Aaron Collie: 01:02:25 Nathan, there we go. There's your slides. Is this you? Goodbye.
- Hannah Wang: 01:02:36 Thank you. Okay. Hi, I'm Hannah Wang and I'm the electronic records archivist at the Wisconsin Historical Society. The Society is the official repository for 43 Wisconsin state agencies. In the last couple years, we've take a couple of different approaches to non-custodial preservation of digital records that are not transferred to us but are maintained by the agencies themselves.
- Hannah Wang: 01:02:59 The first of these efforts was guidance for mass digitization projects. As more agencies move toward digitizing public records, we want to ensure that they're taking into account digital preservation considerations, such as file formats, metadata, storage replication and fixity checking.
- Hannah Wang: 01:03:16 Our other effort in this area was an appraisal workflow for collecting paper records once they happen, digitized by state agencies as copies. This workflow sets up appraisal criteria for collecting these records as backup copies, including a matrix of risk assessments and evaluation of digital infrastructure and steps for future re-appraisal.
- Hannah Wang: 01:03:37 This work was done as part of a three year NHPRC Electronic Records grant, whose grant products can be viewed at this URL. Come find me if you have any questions. Thanks.

Kathleen Forrest: 01:04:02 Hi. I'm Kathleen and this is Nicole, and we're grad students at the UT Austin School of Information. Our project was a collaboration with the Institute of Classical Archeology, which tasked us with recovering files related to an excavation that happened between the '70s and the '90s. The research was then published in 1998 as "The Chora of Metaponto: The Necropoleis," the book.

Kathleen Forrest: 01:04:23 Our task was to recover the old data and to recreate the book so it could be published online. And in order to do so, we created two emulations of old software operating systems to view and migrate the files.

Nicole Lumpkins: 01:04:35 We faced quite a few challenges that come with preserving complex file types, including missing images and fonts, which was especially difficult when the authors are writing in ancient Greek, not to mention all the legal and copyright issues that arise with emulated environments.

Nicole Lumpkins: 01:04:50 In the end, we managed to give the I.C.A. the recovered files as well as emulated package for the future. We'd like to share our experience to that cultural heritage institutions who'd feel more empowered to build and maintain their own emulators eventually leading to more legal openness and leniency. We'll have the poster up outside. We'd love to talk to you more about our project. Thanks.

Roxanne Shirazi: 01:05:30 Don't know if I should touch it. Should I touch it? Okay.

Roxanne Shirazi: 01:05:36 Hi, I'm Roxanne Shirazi presenting on behalf of myself and my colleague, Stephen Zweibel, at the City University of New York, to talk about our guidelines for depositing digital dissertations, which is part of our preservation workflow but also a kind of digital preservation backup plan.

Roxanne Shirazi: 01:05:51 As you can imagine, there are a lot of administrative constraints around the degree-granting process. This is not your usual digital publishing context. There are strict format requirements in place at most universities, almost always based on Turabian style.

Roxanne Shirazi: 01:06:08 Okay. It's Turabian all the way down. So we looked at how to use that administrative requirement to reshape the way we approach the problem of complex digital objects. A single digital deposit might include a website, geospatial data files, audiovisual files, and a white paper. We wanted to standardize the documentation for digital student work at the point of

submission so that we could avoid later challenges in library processing.

- Roxanne Shirazi: 01:06:32 We create requirements for items like a digital manifest and a note on technical specifications to really compel students into providing information about the digital components alongside the more traditional front matter that appears in their dissertation manuscript. We don't have a poster here, but if anyone wants to chat, I'm here.
- Aaron Collie: 01:07:08 All right. One more round of applause for the lightning presenters. That was great. I believe that we are now ready for our reception. There is drinks reception with alcoholic and non-alcoholic beverages. If you go and find the DLF staff with the white lanyards, there'll be coming around with drink tickets, and are the drink tickets in your ...?
- Audience Member: 01:07:35 I think staff has them.
- Aaron Collie: 01:07:37 Staff have them. They'll be coming around and passing them out. And I invite you all to check out the posters. There are a couple of poster presentations that you can view during the drinks reception. So, thank you once again everyone, and let's thank our presenters one more time.