

Spring 2018
INSC 562: Digital Curation (ZOOM)
The School of Information Sciences
The University of Tennessee
Wednesdays via Zoom, 6:30pm – 9:10 (Eastern)
<https://tennessee.zoom.us/j/749326548>
UTK Syllabus, Provost's Office:
<http://tenntlc.utk.edu/the-syllabus/>

Dr. Angela P. Murillo, Instructor
Office Hours: By Appointment
amurill3@utk.com (best choice for contact)

450 Communications Bldg.
1345 Circle Park Drive
Knoxville, TN 37996-0341
SIS Office: 865.974.2148
Fax (SIS): 865.974.4667

COURSE DESCRIPTION

This course concerns the life cycle, value-added management and maintenance of scholarly and scientific digital content. Digital curation requires a diverse set of skills to select, execute and administer a range of approaches and procedures across the lifecycle of digital objects, from conceptualization, creation, appraisal and selection, and ingest through preservation, storage, access, use and re-use. Lifecycle management of digital content transcends boundaries and occurs across a broad array of professional, disciplinary, and organizational contexts. This course introduces principles and practices to inform digital curation planning and implementation for application in a variety of organizational settings, including archives, libraries, museums, data centers, and other cultural heritage and information agencies.

STUDENT OUTCOMES:

At the end of this course students will be able to:

- Define and apply essential terminology related to digital curation;
- Identify and describe stages in the life cycle of digital information, from conceptualization and pre-creation through disposition;
- Demonstrate familiarity with key digital preservation and digital curation projects worldwide;
- Identify standards important to digital curation practice;
- Identify good or smart digital curation practice guidelines, and the organizations that are creating them;
- Discuss the development of digital repositories, including institutional repositories and data archives;
- Discuss key aspects of a “trustworthy” or trusted digital repository;
- Discuss the OAIS Reference Model and how it fits into the trusted digital repository movement;
- Identify common tools and standards for risk assessment and audit and certification;
- Explain different technical approaches to digital preservation;
- Identify appropriate metadata for access, management, and preservation purposes;
- Discuss essential aspects of a digital curation policy framework; and
- Understand and identify essential elements of an effective data management plan.

COURSE DESIGN (READINGS, ACTIVITIES, AND EXPECTATIONS)

The course adopts an active learning approach. Students are required to complete all required readings, attend all class lectures, complete graded activities and assignments, and participate in all class activities, including teacher-led and student-led discussions, and small-group and individual activities. All required readings are listed in the **Course Outline** section of this syllabus. Optional readings are also provided. While not required, you may find it helpful to consult these optional readings when completing select assignments.

REQUIRED TEXTS

There is a required textbook for this course, available for purchase in the bookstore and various online retailers. Throughout the **Course Outline**, reference to required readings from this text are abbreviated as Ross (2010), along with the corresponding book chapter and page numbers.

Harvey, R. (2010). *Digital curation: A how-to-do-it manual*. New York: Neal-Schuman.

*BE AWARE: A second edition was published in May 2016 (authored by Oliver, J., & Harvey, R.). We will be using the **first edition**, however, for this class. If you purchase a second edition by accident, there is no need to return it. Chapter titles between the editions are consistent, though there is variation in page numbers. Contact the instructor if you have any questions or concerns.*

RECOMMENDED TEXT

There are other optional resources to further your understanding of digital curation, including the text listed below and sources listed to the **Digital Curation Awareness Supplement** (available on the Canvas class website). These resources are truly optional. You are not required to acquire or read these. They are simply provided as additional resources for you to consider during this course or post-course.

Harvey, R. (2012). *Preserving digital materials* (2nd ed.). Berlin: De Gruyter Saur.

COMMUNICATION

I am required to communicate with you through your UTK email address. If you prefer to use another address, consult the [OIT Helpdesk](#) to obtain directions for forwarding your UTK mail to your preferred address if you don't wish to check both accounts.

COMPUTING REQUIREMENTS

You must have adequate computing skills, including but not limited to use of word processing, Web browsers, e-mail, listservs, Canvas and Zoom software. You must learn how to submit your assignments using Canvas. The [Office of Information Technology \(OIT\)](#) provides training classes in using varied technologies for students at no charge (advance registration is required).

You must obtain a UT email account and subscribe to the SIS student listserv. In addition, you must have the PowerPoint Reader or the regular PowerPoint software installed on your computer in order to download the lecture notes from Canvas.

CLASS ATTENDANCE POLICY

It is assumed that each student be present and speak in class -- the equivalent of a "B" grade for "participation." Missing more classes or failing to participate will lower your grade; frequent participation will raise the grade.

Regular attendance is required and necessary. A substantial portion of your grade will be based on in-class work and participation. Unexplained absences will affect your grade. Contact me as soon as possible if you cannot attend class. If you will be absent from class, you must:

- Inform me in advance or as soon as possible after class
- Submit any work due from the missed class period
- Listen to class recording
- Obtain notes, handouts, etc. from Canvas
- Check with classmates for notes, announcements, etc.

Acceptable reasons for absence from class include:

- Illness
- Serious family emergencies,
- Special curricular or job requirements (e.g., judging trips, field trips, professional conferences),
- Military obligation,
- Severe weather conditions,
- Religious holidays
- Participation in official university activities such as music performances, athletic competition or debate
- Obligations for court imposed legal obligations (i.e., jury duty, subpoena)

Missing more than one class meeting for reasons other than those listed above will have a negative impact on your course participation grade.

INCLEMENT WEATHER

“The chancellor (or appointed representative) may officially close or suspend selected activities of the university because of extreme weather conditions. When a decision to close is made, information is distributed to the campus community, shared with local media, and posted on the front page at <http://utk.edu>. (Hilltopics, p. 55)(<http://hilltopics.utk.edu/files/Hilltopics%202015-16.pdf>). SIS will cancel classes when UT is closed. Please check the SIS student listserv (UTKSIS-L@LISTSERV.UTK.EDU) for messages about closing.

DISABILITIES THAT CONSTRAIN LEARNING

Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Disability Services (ODS) at 865-974-6087 in 100 Dunford Hall to document their eligibility for services. ODS will work with students and faculty to coordinate reasonable accommodations for students with documented disabilities.

CIVILITY

Civility is genuine respect and regard for others: politeness, consideration, tact, good manners, graciousness, cordiality, affability, amiability and courteousness. Civility enhances academic freedom and

integrity, and is a prerequisite to the free exchange of ideas and knowledge in the learning community. Our community consists of students, faculty, staff, alumni, and campus visitors. Community members affect each other's well-being and have a shared interest in creating and sustaining an environment where all community members and their points of view are valued and respected. Affirming the value of each member of the university community, the campus asks that all its members adhere to the principles of civility and community adopted by the campus: <http://civility.utk.edu/>.

CCI DIVERSITY STATEMENT

The College of Communication and Information recognizes that a college diverse in its people, curricula, scholarship, research, and creative activities expands opportunities for intellectual inquiry and engagement, helps students develop critical thinking skills, and prepares students for social and civic responsibilities. All members of the College benefit from diversity and the quality of learning, research, scholarship and creative activities is enhanced by a climate of inclusion, understanding and appreciation of differences and the full range of human experience. As a result, the College is committed to diversity and equal opportunity and it recognizes that it must represent the diversity inherent in American society. The College is acutely aware that diversity and fairness are foundations that unite the College's faculty, staff, students, and the larger communication and information community.

ACADEMIC INTEGRITY

Students should be familiar and maintain their *Academic Integrity* described in <http://hilltopics.utk.edu/files/Hilltopics%202015-16.pdf>, p. 15 as: "*Study, preparation and presentation should involve at all times the student's own work, unless it has been clearly specified that work is to be a team effort. Academic honesty requires that the student present his or her own work in all academic projects, including tests, papers, homework, and class presentation. When incorporating the work of other scholars and writers into a project, the student must accurately cite the source of that work.*"

Students should abide by the ***Honor Statement*** described in the same Hilltopics, p. 73:

"An essential feature of The University of Tennessee is a commitment to maintaining an atmosphere of intellectual integrity and academic honesty. As a student of the University, I pledge that I will neither knowingly give nor receive any inappropriate assistance in academic work, thus affirming my own personal commitment to honor and integrity."

PLAGIARISM

Plagiarism in any of its several forms is intolerable, and attention to matters of documentation in all written work is expected and required. Inadvertence, alleged lack of understanding, or avowed ignorance of the various types of plagiarism are not acceptable excuses.

Specific examples of plagiarism are:

1. Copying without proper documentation (quotation marks and a citation) written or spoken words, phrases, or sentences from any source;
2. Summarizing without proper documentation (usually a citation) ideas from another source (unless such information is recognized as common knowledge);
3. Borrowing facts, statistics, graphs, pictorial representations, or phrases without acknowledging the source (unless such information is recognized as common knowledge);

4. Collaborating on a graded assignment without the instructor's approval;
5. Submitting work, either in whole or in part, created by a professional service and used without attribution (e.g., paper, speech, bibliography, or photograph).

Students who may be unsure of the nature of plagiarism should consult the instructor or a guide for writing research reports. (Additional resources are available at <http://www.lib.utk.edu/instruction/plagiarism>.)

Infractions of academic integrity are penalized according to the severity of the infraction but **may include a course grade of "F."**

ASSIGNMENTS AND GRADING

Student work is assigned a grade based on quality of thought and writing style, thoroughness of research and of references, appropriateness of length, and originality. Only exceptional work will receive an "A" grade. Papers that are received after the due date will be assigned a lower grade than would otherwise be received. All sources must be cited, quotations must be in quotation marks and attributed correctly. Not doing so constitutes plagiarism.

PREPARATION OF WRITTEN WORK

- I prefer that you use either APA or CMS documentation styles.
- All sources must be cited, quotations must be formatted and attributed correctly. Not doing so constitutes plagiarism.
- Grades for assignment submissions that include incomplete in-text citations or reference lists will be lowered by one-half grade level (e.g., an assignment that would have received 17/20, or an 85/100: B, will be lowered to 16/20, 80/100: B-).
- All assignments must be word-processed and **include your name**, date, and class number (562).

DUE DATES AND LATE ASSIGNMENTS

Assignments should be submitted to the "assignments" area of Canvas and are due (officially) at 11:59 p.m. EST on the due date listed on the syllabus. I will download the submissions from Canvas early the next morning. **I will ONLY download assignments from Canvas ONCE.** Therefore, if your assignment is not ready by the deadline...

- You must send me an email informing me that your assignment will be late. **Not doing so will result in a one-point deduction for each day I don't hear from you.**
- When it's ready, you must submit it to me via email, as an attachment
- One point will be deducted for each 24-hour hour period the assignment is not turned in.

INCOMPLETES

Based on adopted University of Tennessee-Knoxville and SIS policy, a grade of I (Incomplete) is reserved for emergencies that prevent the student from completing the course on time. Incompletes are granted only under "the most unusual of circumstances" and solely at the discretion of the instructor. Plan your semester's course of study carefully to insure sufficient time to complete the required work.

For students who simply "disappear" without contacting the instructor and without completing the required form, an "F" is submitted.

ASSIGNING GRADES

Please note that I do not assign letter grades for individual assignments, but will mark your paper with my comments and provide a point score based on the possible points earned for that assignment. If you'd like to compute a letter grade based on the score provided, divide your score by the total points possible for the assignment and refer to the scale on pp. 6 of the syllabus for the corresponding letter grade. For example, if you earned 23/25 points on an assignment, your percentage grade would be 92. Your final grade will be based on total points earned/total possible points over the course of the semester.

EVALUATION

Semester grades will be assigned according to the following scale:

A	93≤	(4 quality points per semester hour) superior performance.
A-	90- 92.75	(3.7 quality points per semester credit hour) intermediate grade performance.
B+	88- 89.75	(3.5 quality points per semester hour) better than satisfactory performance.
B	83- 87.75	(3 quality points per semester hour) satisfactory performance.
B-	80- 82.75	(2.7 quality points per semester credit hour) intermediate grade performance.
C+	78- 79.75	(2.5 quality points per semester hour) less than satisfactory performance.
C	70- 77.75	(2 quality points per semester hour) performance well below the standard expected of graduate students.
D	60- 69.75	(1 quality point per semester hour) clearly unsatisfactory performance and cannot be used to satisfy degree requirements.
F	59.75≥	(no quality points) extremely unsatisfactory performance and cannot be used to satisfy degree requirements.
I		(no quality points) a temporary grade indicating that the student has performed satisfactorily in the course but, due to unforeseen circumstances, has been unable to finish all requirements. An I is not given to enable a student to do additional work to raise a deficient grade. The instructor, in consultation with the student, decides the terms for the removal of the I, including the time limit for removal. If the I is not removed within one calendar year, the grade will be changed to an F. The course will not be counted in the cumulative grade point average until a final grade is assigned. No student may graduate with an I on the record.
S/NC		(carries credit hours, but no quality points) S is equivalent to a grade of B or better, and NC means no credit earned. A grade of Satisfactory/No Credit is allowed only where indicated in the course description in the <i>Graduate Catalog</i> . The number of Satisfactory/No Credit courses in a student's program is limited to one-fourth of the total credit hours required.
P/NP		(carries credit hours, but no quality points) P indicates progress toward completion of a thesis or dissertation. NP indicates no progress or inadequate progress.
W		(carries no credit hours or quality points) indicates that the student officially withdrew from the course.

COURSE EVALUATION

You will be invited to evaluate the course at the end of the term. Please participate in this valuable process. I also invite your comments throughout the course and read all comments, suggestions, and recommendations.

ASSIGNMENTS: DESCRIPTION

WEEKLY READINGS

All readings listed in the **Course Outline** section of this syllabus are available through a number of channels, including: (1) the open Web and (2) the University of Tennessee Libraries, unless otherwise noted in the **Course Outline**. If you have any challenges accessing these readings, please let the professor know as soon as possible. It is assumed, however, before contacting the professor, that: (1) you have already contacted a library staff member if it is an issue with accessing a resource listed to the library catalog or contained within a library-licensed database; (2) you have looked at the respective Session Folder on the class Canvas site to see if any links are provided there; or (3) if a web-based resource, you have searched by the resource title and author (especially as URLs are subject to change).

Be sure to orient yourself to using library resources at the University. Consult the Library Resources for Graduate Students webpage: <http://www.lib.utk.edu/info/grad/>

Also, please note that resources shared or shown in class, including lecture slides and handouts, are made available on the class Canvas site before the start of class. Materials are organized by class session. Because of the diversity of preferences for making use of information, materials are made available in multiple formats. For example, lecture slides are presented as a PowerPoint file, showing 1 slide per page, as well as a PDF file (3 slides per page). Content across these files is the same; it is just presented in multiple formats to satisfy students' individual preferences.

ASSIGNMENTS

To accommodate varied individual interests and student-driven learning goals, a variety of assignments are provided on which your final grade will be based, allowing flexibility in choosing amongst assignments (an "ala carte" approach). One series of assignments is mandatory (see Table 1 below). These assignments account for 45% of your final grade. Table 2 lists the other assignments from which to choose, accounting for the remaining 55%. When deciding which assignments to choose from Table 2, be sure to consider this percentage. No extra credit points are awarded for completing assignments from Table 2 that account for more than 55% of your final grade. If you have any questions about selecting assignments from Table 2, please contact the instructor as soon as possible.

You may choose to complete any assignments from Table 1 or 2 as an individual, a pair or a small group (between 3 and 5 persons). Be aware: For group work, the same grade will be assigned to all group members UNLESS special circumstances demand otherwise. You are responsible for communicating with the instructor if concerns arise impacting the completion of your group work.

Descriptions, instructions, and rubrics for all Table 1 and 2 assignments are provided in the Assignments section of Canvas. Review this documentation ASAP at the start of the semester. You are responsible for selecting and completing assignments. The instructor will not "police" your progress, except for general reminders made to the class as a whole (during class or via email) about upcoming due dates. ***However I will ask you to provide a list of Ala Carte assignments you anticipate completing for this course, as well, if applicable, who you will be completing these assignments with if a pair or small group.*** An Excel spreadsheet has been created and is available on Canvas (see link under "Ala Carte Sign-Up Sheet") for you to share this information. This does not

obligate you to complete those particular assignments (you are welcome to change your mind as the semester progresses and due date, etc. allow), but it will be very beneficial for you to make such determinations early on in the course so you do not miss point opportunities later on. AGAIN: Be sure to review assignment documentation on Canvas for more detailed information

TABLE 1: MANDATORY ASSIGNMENTS (45% OF FINAL GRADE)

Digital Curation Journal	Due Date (mm/dd/yyyy)	Percent of Grade	Maximum Points Possible
Digital Curation in Practice: Scenario 1 or 2	01/30/2018	15%	15 pts
Digital Curation in Practice: Scenario 3 or 4	02/13/2018	15%	15 pts
Digital Curation in Practice: Scenario 5 or 6	03/20/2018	15%	15 pts
TOTAL		45%	45 pts

TABLE 2: OTHER (ALA CARTE) ASSIGNMENTS (55% OF FINAL GRADE)

Assignment	Due Date (mm/dd/yyyy)	Percent of Grade	Maximum Points Possible
Digital Image Capture	02/06/2018	15%	15 pts
Data Curation Profile	02/20/2018	25%	25 pts
Data Management Plan	02/20/2018	20%	20 pts
Digital Repository Ingest Survey	03/06/2018	20%	20 pts
Position Paper	04/03/2018	20%	20 pts
Tool Assessment and Demonstration ¹	04/16 or 04/23	25%	25 pts
Digital Curation in a Nutshell ¹	04/16 or 04/23	25%	25 pts
Funder Identification ¹	04/16 or 04/23	15%	15 pts
Annotated Bibliography	04/30/2018	35%	35 pts
Literature Review	04/30/2018	40%	40 pts
Webinar	Flexible [must be completed by 05/04]	10%	10 pts
Crowd Source Transcription	Flexible [must be completed by 05/04]	10%	10 pts
Digital Curation in the News	Varies [must be completed by 04/09]	5% to 10%	5 to 10 pts
Chat Recap	Varies [must be completed by 04/09]	5%	5 pts
Flipboard Magazine	Begin by 01/24/18	5%	5 pts
SELECT APPROPRIATE MIX OF ASSIGNMENTS TO TOTAL ...		55%	55pts

¹ These assignments include a mandatory class presentation component

DISCLAIMER

Please be aware revisions may be made to this syllabus over the course of the semester, and as such, the content contained within may be subject to change.

COURSE OUTLINE

Guidance for using course outline:

The course outline is organized by session number and date (e.g., Session 1, January 10th, 2018). Each session is further identified by topical theme (e.g., Permanence and Other Fundamental Concepts).

The following information is provided for each scheduled session:

Objectives: Listed here are the main topics and anticipated learning goals for the respective session. To aid in your class preparation, review before completing that session's assigned readings.

Required: You are expected to complete the reading(s) listed here **before the start** of the respective session, and be prepared to apply these materials to class discussions as well as course assignments. Remember to look at the **respective session folder** on Canvas as links to harder-to-find readings may be located there.

Optional: Optional readings are listed for all class sessions. These readings are not required. Additionally, remember to see the **Digital Curation Awareness Supplement** posted to Canvas if interested in other additional resources at any point throughout the semester.

Assignment Due: Due dates for all assignments listed to Tables 1 (Mandatory) and 2 (Ala Carte) of the syllabus are indicated in the outline. Be sure to carefully review the Submit Assignments section of Canvas for all assignment instructions

THEME: COURSE OVERVIEW (SESSION 1)	
SESSION 1, JANUARY 10, 2018:	
Objectives	<ul style="list-style-type: none"> • Review syllabus and identify course objectives and expectations. • Review other course materials, including course assignments and organization of class Canvas site. • Identify framework for course, based on the Matrix of Digital Curation Knowledge & Competencies (see: http://ils.unc.edu/digccurr/digccurr-matrix.html)
Required (Post Class)	<ul style="list-style-type: none"> • Class syllabus • Assignments section on Canvas (Skim) • Matrix of Digital Curation Knowledge & Competencies (Skim) • Digital Curation Awareness Supplement (Skim) • APA How-To Slideshow (Skim)
Assignment Due	<ul style="list-style-type: none"> • None BUT be sure to review and begin to make your selections of assignments to complete from Table 2 on page 8 of the syllabus.
THEME: PREREQUISITE KNOWLEDGE (SESSIONS 2, 3, & 6)	
SESSION 2: JANUARY 17, 2018: PERMANENCE & OTHER FUNDAMENTAL CONCEPTS	
Objectives	<ul style="list-style-type: none"> • Define key digital curation terminology and identify fundamental concepts, with a focus on the notion of "permanence." • Identify milestones in information and communications technology (ICT)

	development, and emerging call for digital curation solutions.
Required	<ul style="list-style-type: none"> • Harvey (2010): Preface (pp. xv-xix). • Harvey (2010): Chapter 1. Introduction (pp. 3-18). • Harvey (2010): Chapter 2. The Changing Landscape (pp. 19-31). (
Optional	<ul style="list-style-type: none"> • Digital Curation Centre (DCC). Glossary of Terms (on Digital Curation). http://www.dcc.ac.uk/resource/glossary/ • “Digital Preservation Management Tutorial: Implementing Short-term Strategies for Longterm Problems.” Read “Setting the Stage,” then view the timeline, and take the timeline quiz. (Available at: http://www.dpworkshop.org/dpm-eng/timeline/index.html). • O’Toole, J.M. (1989). On the Idea of permanence. American Archivist, 52(Winter), 10-25.
Assignment Due	<ul style="list-style-type: none"> • None BUT again be sure to review and begin to make your selections of assignments to complete from Table 2 on page 8 of the syllabus. Time will be made available in class for those interested in finding partners/coordinating for paired or group assignments.
SESSION 3, JANUARY 24, 2018: DIGITAL PREESRVATION AND THE DIGITAL CURATION LIFE CYCLE	
Objectives	<ul style="list-style-type: none"> • Identify important works on the historical impetus for programmatic digital preservation and curation approaches. • Describe contemporary issues and challenges of digital preservation. • Identify and define key aspects of the digital curation life cycle model and other conceptual models
Required	<ul style="list-style-type: none"> • Harvey (2010): Chapter 3. Conceptual Models (pp. 33-43). • Higgins, S. (2008). The DCC curation lifecycle model. International Journal of Digital Curation, 1(3). Retrieved from http://www.ijdc.net/index.php/ijdc/article/viewFile/69/48 • LaVoie, B., & Dempsey, L. (2004). Thirteen ways of looking at ... digital preservation. D-Lib Magazine, 10(7/8). Retrieved from http://www.dlib.org/dlib/july04/lavoie/07lavoie.html
Optional	<ul style="list-style-type: none"> • Garrett, J., & Waters, D. (1996). Preserving digital information: Report of the Task Force on Archiving of Digital Information. Washington DC: The Commission on Preservation and Access and RLG. Retrieved from http://www.oclc.org/content/dam/research/activities/digpresstudy/final-report.pdf?urlm=161430
Assignment Due	<ul style="list-style-type: none"> • Flipboard Magazine should be begun by this date [Ala Carte]
THEME: TYPE OF RESOURCES (SESSION 4)	
SESSION 4: JANUARY 31, 2018: DATA, METADATA, FILE FORMATS, AND STORAGE MEDIA	
Objectives	<ul style="list-style-type: none"> • Discuss the various ways “data” is defined in a digital curation context. • Describe attributes necessary for creating and describing durable digital objects. • Identify and apply criteria for selecting appropriate file formats and storage media
Required	<ul style="list-style-type: none"> • Harvey (2010): Chapter 4. Defining Data (pp. 45-51). • Harvey (2010): Chapter 6. Description and Representation Information (pp. 65-82). • Harvey (2010): Chapter 10. Creating Data (pp. 115-130).

Optional	<ul style="list-style-type: none"> Brown, A. (2008, August). Digital preservation guidance note 1: Selecting file formats for long-term preservation. London: The National Archives. Retrieved from http://www.nationalarchives.gov.uk/documents/selecting-file-formats.pdf Brown, A. (2008, August). Digital preservation guidance note 2: Selecting storage media for long-term preservation. London: The National Archives. Retrieved from http://www.nationalarchives.gov.uk/documents/selecting-storage-media.pdf
Assignment Due	<ul style="list-style-type: none"> Digital Curation Journal Entry (Scenario 1 or 2) [Mandatory]
THEME: PROFESSIONAL, DISCIPLINARY, AND INSTITUTIONAL CONTEXTS (SESSION 5)	
SESSION 5, FEBRUARY 7, 2018: DIGITAL CURATION STAKEHOLDERS AND PROFESSIONAL COMPETENCIES **Guest Speaker: Chris Eaker, University of Tennessee Libraries	
Objectives	<ul style="list-style-type: none"> Recognize digital curation takes place across a variety of professional, disciplinary, institutional, organizational, and cultural contexts. Identify high-level digital curation functions and skills for “doing” digital curation, and strategies and sources for continued professional development. Discuss the specific role of a data curator. Explore the impetus for and approaches to data management planning for research data.
Required	<ul style="list-style-type: none"> Harvey (2010): Chapter 5. Curation and Curators (pp. 55-63). Harvey (2010): Chapter 8. Sharing Knowledge and Collaborating (pp. 93-101). Harvey (2010): Chapter 9: Designing Data (pp. 105-113). Strasser, C., Cook, R., Michener, W., & Budden, A. (2012, February 15). Primer on data management: What you always wanted to know. [CDL Staff Publications series]. Retrieved from https://escholarship.org/uc/item/7tf5q7n3
Optional	<ul style="list-style-type: none"> Data Curation Profiles. Explore website and “Data. Curation Profiles” Toolkit (Skim). Retrieved from http://datacurationprofiles.org/ Walters, T., & Skinner, K. (2011, March). New roles for new times: Digital curation for preservation. Washington DC: Association of Research Libraries. Retrieved from http://www.arl.org/storage/documents/publications/nrnt_digital_curation17mar11.pdf Robinson, M. (2009, August 25). Institutional repositories: Staff and skills sets (2nd revision). Retrieved from http://www.sherpa.ac.uk/documents/Staff_and_Skills_Set_2009.pdf
Assignment Due	<ul style="list-style-type: none"> Digital Image Capture [Ala Carte]
THEME: PREREQUISITE KNOWLEDGE (SESSION 2, 3, & 6)	
SESSION 6, FEBRUARY 14, 2018: OAIS AND PAIMAS **Guest Speaker: Davis Pcolar, The Digital Preservation Network (DPN)	
Objectives	<ul style="list-style-type: none"> Identify functional components and stakeholder roles of the OAIS Reference Model. Specifically, describe key considerations to be negotiated at the ingest stage. Discuss criteria for assessing storage requirements for digital repository programs. Identify widely adopted digital repository platforms, including DSpace, Fedora and others.

	<ul style="list-style-type: none"> Explore cooperative approaches to digital preservation, such as LOCKSS and DPN.
Required	<ul style="list-style-type: none"> Harvey (2010). Chapter 12. Ingesting Data (pp. 151-159). Harvey (2010). Chapter 14. Storing Data (pp. 181-198). “Digital Preservation Management Tutorial: Implementing Short-term Strategies for Longterm Problems.” Read “Section 4b. OAIS Reference Model.” (Available at: http://www.dpworkshop.org/dpm-eng/foundation/oais/index.html). Lavoie, B. (2014, October). The Open Archival Information System (OAIS) Reference Model: Introductory guide (2nd ed.). DPC Technology Watch Report 14-02. York: Digital Preservation Coalition. doi: http://dx.doi.org/10.7207/twr14-02. Digital Preservation Network (DPN): Read “About” page, including “How it Works.” Retrieved from http://dpn.org/about
Optional	<ul style="list-style-type: none"> Consultative Committee for Space Data Systems (2012). Reference model for an Open Archival Information System (OAIS). [Recommended practice, CCSDS 650.0-M-2, Magenta Book]. Washington DC: CCSDS. Retrieved from http://public.ccsds.org/publications/archive/650x0m2.pdf Consultative Committee for Space Data Systems (2012). Producer-Archive Interface Methodology Abstract Standard (PAIMAS). [CCSDS 651.0-M-1]. Washington DC: CCSDS. Retrieved from http://public.ccsds.org/publications/archive/651x0m1.pdf
Assignment Due	<ul style="list-style-type: none"> Digital Curation Journal Entry (Scenario 3 or 4) [Mandatory]
THEME: FUNCTIONS AND SKILLS (SESSIONS 7-11)	
SESSION 7, FEBRUARY 21, 2018: DIGITAL PRESERVATION APPROACHES	
Objectives	<ul style="list-style-type: none"> Describe the core goals of digital preservation. Define and distinguish between active and passive approaches to preservation. Describe what’s meant by “authenticity” in regard to digital objects. Continue to explore cooperative approaches to digital preservation, such as LOCKSS.
Required	<ul style="list-style-type: none"> Harvey (2010). Chapter 13. Preserving Data (pp. 161-179). Lynch, C. (2000). Authenticity and integrity in the digital environment: An exploratory analysis of the central role of trust. In Authenticity in a Digital Environment (pp. 32-50). Washington, DC.: Council on Library and Information Resources. Retrieved from http://www.clir.org/pubs/reports/pub92/pub92.pdf Rothenberg, J. (1999, February 22). Ensuring the longevity of digital information (rev.). Santa Monica: Rand. Retrieved from http://www.clir.org/pubs/archives/ensuring.pdf
Optional	<ul style="list-style-type: none"> Caplan, P. (2008). The preservation of digital materials. Library Technology Reports, 44(2). “Digital Preservation Management Tutorial: Implementing Short-term Strategies for Longterm Problems.” Read “Digital Preservation Strategies.” (Available at: http://www.dpworkshop.org/dpm-eng/terminology/strategies.html) Thibodeau, K. (2002). Overview of technological approaches to digital preservation and challenges in coming years. In The State of Digital Preservation: An International Perspective. Conference Proceedings. Washington, DC: Council on Library and Information Resources. Retrieved from

	http://www.clir.org/pubs/reports/pub107/thibodeau.html
Assignment Due	<ul style="list-style-type: none"> • Data Curation Profile [Ala Carte] • Data Management Plan [Ala Carte]
SESSION 8, FEBRUARY 28, 2018: TRUST AND REPOSITORIES **Guest Speaker: Dr. Nancy McGovern, MIT Libraries	
Objectives	<ul style="list-style-type: none"> • Identify good practices for developing digital repositories and issues and challenges impacting planning and deployment. • Describe what is meant by “trusted” in relation to digital preservation repositories. • Identify current audit and certification initiatives, and describe essential criteria for establishing and evidencing trust. • Discuss the necessary infrastructures (technological and organizational), and resource framework required for digital preservation programs.
Required	<ul style="list-style-type: none"> • Consultative Committee for Space Data Systems (2011). Audit and certification of trustworthy digital repositories. [Recommended practice, CCSDS 652.0-M-1, Magenta Book]. Washington DC: CCSDS. Retrieved from http://public.ccsds.org/publications/archive/652x0m1.pdf • “Digital Preservation Management Tutorial: Implementing Short-term Strategies for Longterm Problems.” Read “Section 4a. Trusted digital repositories” (Available at: http://www.dpworkshop.org/dpm-eng/foundation/tdr/doccontent.html). • “Digital Preservation Management Tutorial: Implementing Short-term Strategies for Longterm Problems.” Read “Program Elements.” (Available at: http://www.dpworkshop.org/dpm-eng/program/index.html).
Optional	<ul style="list-style-type: none"> • Lynch, C. (2003). Institutional repositories: Essential infrastructure for scholarship in the digital age. <i>Portal: Libraries and the Academy</i>, 3(2), 327-336. doi: 10.1353/pla.2003.0039 • Research Libraries Group. (2002, May). Trusted digital repositories: Attributes and responsibilities. [RLG-OCLC Report]. Mnt. View, CA: RLG. Retrieved from http://www.oclc.org/content/dam/research/activities/trustedrep/repositories.pdf?urlm=161690 • Ross, S., & McHugh, A. (2006). The role of evidence in establishing trust in repositories. <i>DLib Magazine</i>, 12(7/8). Retrieved from http://www.dlib.org/dlib/july06/ross/07ross.html
Assignment Due	<ul style="list-style-type: none"> • None (but be aware of other upcoming dues dates)
SESSION 9, MARCH 7, 2018: CURATION READINES, PROJECT PLANNING, & WORKFLOWS	
Objectives	<ul style="list-style-type: none"> • Identify and describe critical steps in digital curation project planning. • Identify and describe good practices in designing project workflows and developing policy. • Identify functional competencies to initiate, plan, implement, and manage these programs. • Understand and discuss costs associated with preservation approaches.
Required	<ul style="list-style-type: none"> • Harvey (2010): Chapter 7. Presentation Planning and Policy (pp. 83-92). • Blue Ribbon Task Force on Sustainable Digital Preservation and Access (2010). Sustainable economics for a digital planet: Ensuring long-term access to digital

	<p>preservation. http://brtf.sdsc.edu/biblio/BRTF_Final_Report.pdf</p> <ul style="list-style-type: none"> • National Initiative for a Networked Cultural Heritage. (2002). II: Project planning. In The NINCH guide to good practice in the digital representation and management of cultural heritage materials. Retrieved from http://www.ninch.org/guide.pdf • National Initiative for a Networked Cultural Heritage. (2002). IX: Working with others. In The NINCH guide to good practice in the digital representation and management of cultural heritage materials. Retrieved from http://www.ninch.org/guide.pdf
Optional	<ul style="list-style-type: none"> • National Information Standards Organization (NISO). (2007, December). A framework of guidance for building good digital collections (3rd ed.). [A NISO Recommended Practice]. Baltimore: NISO. Retrieved from http://www.niso.org/publications/rp/framework3.pdf • Russell, A. (2007). Surveying the digital readiness of institutions." First Monday, 12(7). Retrieved from http://firstmonday.org/ojs/index.php/fm/article/view/1921/1803
Assignment Due	<ul style="list-style-type: none"> • Digital Repository Ingest Survey [Ala Carte]
SPRING BREAK: NO CLASS ON MARCH 14, 2018	
SESSION 10, MARCH 21, 2018: SELECTION, APPRAISAL, AND RISK	
Objectives	<ul style="list-style-type: none"> • Define key terms in relation to selecting and appraising digital objects for preservation. • Discuss criteria and approaches for selection and appraisal. • Describe risk criteria and current guidelines for identifying and evaluating risks associated with selection, acquisition and stewardship.
Required	<ul style="list-style-type: none"> • Harvey (2010): Chapter 11. Deciding What Data to Keep (pp. 131-149). • "Decision Tree for Selection of Materials for Long-Term Retention." Modified and updated by Deborah Woodyard-Robinson. Digital Preservation Coalition, March 8, 2006. http://www.dpconline.org/docman/digital-preservation-handbook/298-preservationhandbook-decision-tree/file • Digital Curation Centre & DigitalPreservationEurope. (2007, February 28) DRAMBORA: Digital repository audit method based on risk assessment. (ver. 1.0). Retrieved from http://www.repositoryaudit.eu/ (a PDF version is also provided in the Session Material folder). Read sections 1 (Executive Summary), 3 (Introduction); and 4 (Part 1: Background...). Skim the remainder. • National Initiative for a Networked Cultural Heritage. (2002). III: Selecting materials: An iterative process. In The NINCH guide to good practice in the digital representation and management of cultural heritage materials. Retrieved from http://www.ninch.org/guide.pdf
Optional	<ul style="list-style-type: none"> • Task Force on the Artifact in Library Collections. (2001). The evidence in hand: Report of the Task Force on the Artifact in Library Collections. Washington DC: Council on Library and Information Resources (CLIR). Retrieved from http://www.clir.org/pubs/abstract/pub103abst.html

Assignment Due	<ul style="list-style-type: none"> Digital Curation Journal Entry (Scenario 5 or 6). [Mandatory] Schedule of presentations for Sessions 14 and 15 (April 18th and 25th) to be determined
SESSION 11, MARCH 28: NO CLASS, Dr. Murillo at iConference	
SESSION 12, APRIL 4, 2018: STORAGE, USE, AND REUSE	
Objectives	<ul style="list-style-type: none"> Discuss strategic approaches to enabling current and future use and re-use. Describe the implications of copyright and other information policies for digital preservation and access, now and into the future.
Required	<ul style="list-style-type: none"> Harvey (2010): Chapter 15. Using and Reusing Data (pp. 199-216). Hirtle, P.B. (2003, November 10). Digital preservation and copyright. Stanford CA: Stanford University Libraries. Retrieved from http://fairuse.stanford.edu/commentary_and_analysis/2003_11_hirtle.html National Initiative for a Networked Cultural Heritage. (2002). IV: Rights management. In The NINCH guide to good practice in the digital representation and management of cultural heritage materials. Retrieved from http://www.nyu.edu/its/humanities/ninchguide/IV/.
Optional	<ul style="list-style-type: none"> United Nations Educational, Scientific and Cultural Organization (UNESCO). (2014). Institutional repository software comparison. Paris: UNESCO. Retrieved from: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/news/institutional_repository_software.pdf
Assignment Due	<ul style="list-style-type: none"> Position Paper [Ala Carte] Be aware: Last chance to present ‘Digital Curation in the News’ [Ala Carte] Be aware: Last chance to complete a “Chat Recap” [Ala Carte]
SESSION 13, APRIL 11, 2018:	
Objectives	TBD
Required	TBD
Optional	TBD
Assignment Due	<ul style="list-style-type: none"> none
SESSION 14, APRIL 18, 2018 GROUP PRESENTATIONS AND DISCUSSION	
Objectives	<ul style="list-style-type: none"> Class Presentations
Assignment Due	<ul style="list-style-type: none"> Tool Assessment and Demonstration [Ala Carte] Digital Curation in a Nutshell [Ala Carte] Funder Identification [Ala Carte]
SESSION 15, APRIL 25, 2018 WRAP-UP DISCUSSION AND (IF NEEDED) GROUP PRESENTATIONS (LAST CLASS; NO READINGS FOR TODAY)	
Objectives	<ul style="list-style-type: none"> In addition to any remaining class presentations begun in Session 14, we will have discussions on key course take-aways and future challenges and opportunities in digital curation. Be prepared: Come with your own take-aways/insights into future challenges etc.)

	<ul style="list-style-type: none"> • Additionally, this class session may include any overflow content from topics not covered in earlier class sessions (due to time constraints or student requests for more info).
Assignment Due	<ul style="list-style-type: none"> • Be aware: Annotated Bibliography due on/by Monday, April 30, 2018 [Ala Carte] • Be aware: Literature Review due on/by Monday, April 30, 2018 [Ala Carte] • Be Aware: Any other outstanding assignments not yet received, or any assignments with a “flexible” due date, must be submitted on/by Friday, May 4, 2018.