NDSR Art
Final Report
Cate Peebles

Host: Yale Center for British Art
July 2018

A New Paradigm for Preserving Born-digital Art Collection Records
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1. **Project Description**

**Project title:** A New Paradigm for Preserving Born-digital Art Collection Records

*Introduction*

The Yale Center for British Art (YCBA) houses the largest collection of British artwork outside of the United Kingdom. Established in 1966 with an endowment and art collection from Paul Mellon, the YCBA opened to the public in 1977 in a building designed by architect Louis I. Kahn. The Center offers access to its collection freely, both to in-person museum visitors and through an extensive online cross-collection catalog. The Institutional Archives is a relatively new department at the YCBA, having been established in 2009 to document the activities and history of the museum.¹

Management of collection-related documentation is dispersed among several departments at the Center, including the Institutional Archives, Conservation, Rare Books and Manuscripts, Paintings and Sculpture, Prints and Drawings, and the Registrar. It is traditional at art museums in the United States for collections-related records, such as object files and conservation reports, to remain with the departments that create them. While the Institutional Archives collects many historically significant records from museum departments once they are no longer required for operational purposes, including exhibition files, architectural records, and audio visual recordings, it does not typically accession collection records that are considered “active records of archival value.”² For example, object files, which are maintained by curatorial departments, hold documentation regarding the provenance of museum objects and are updated and referred to by staff throughout the course of their work; as such, accessibility is an ongoing requirement. In analog form, these files are easy enough to maintain and preserve over time, however, object documentation is increasingly created and stored electronically on computers and other devices, which includes databases and other collection management systems, such as The Museum System (TMS). This shift from analog to digital recordkeeping presents challenges that differ from those presented by paper records. While born-digital records are often printed for inclusion in analog files, there is a danger that context and authenticity will be lost in the process, or that some information will remain on electronic devices where it is susceptible to corruption. Due to the nonphysical nature of digitally-created records, and the cultural shift away from paper-based recordkeeping, new strategies are required to ensure the long-term accessibility of the records created on laptops, smartphones, and other devices.

¹ The YCBA Institutional Archives Missions Statement is as follows: “The mission of the Institutional Archives is to identify, collect, organize, and preserve the records produced by the Yale Center for British Art, as well as materials related to its history; to make this historical documentation accessible for administrative support and research; and to support a deeper understanding of the Yale Center for British Art’s historical legacy.”

² See Society of American Archivists Museum Archives Section guidelines: [https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines](https://www2.archivists.org/groups/museum-archives-section/museum-archives-guidelines)
These challenges do not belong to one institution, department or discipline and are universally prevalent. In the archives and records management professions, these concerns have been a topic for many decades, and solutions exist that can address the fragility of born-digital formats. Since the early 1980s³, archival literature has discussed the notion of “post-custodial” stewardship, which emerged to describe an approach to the care and accessibility of born-digital records that positions archivists in an active, participatory role that facilitates the management and preservation of born-digital records. Having developed digital-preservation strategies, practices and systems to steward their collections, archivists are poised to extend this knowledge beyond the archives and apply it to significant records created and maintained permanently outside the archives. It is also necessary to form partnerships with experts in other fields, such as IT and data specialists, to help preserve records that will not be transferred to the archives, and are at risk in digital form, but are regarded as significant, permanent parts of collections and their histories.

This project extends digital preservation procedures and tools used by the Institutional Archives to born-digital art-collection-related records permanently held by collections departments. Object files, conservation reports, the contents of TMS, and registration documentation are all significant records of the Center’s art collection that are born-digital, or contain born-digital elements. The primary goal of this project has been to establish a practical solution that will preserve a complete record of the YCBA’s collection objects by applying digital preservation strategies employed by the Institutional Archives to these records, which will never be accessioned by the Institutional Archives, but are no less historically significant.

Overview

This National Digital Stewardship Residency (NDSR) project focused on preserving born-digital permanent collection records that traditionally reside outside of the archives and are stewarded by museum staff, including conservators, curators, and registrars. The guiding strategy for the project was collaborative and sought to promote inter-departmental partnerships through advocacy of digital preservation best-practices and the establishment of new preservation workflows for these records.

Collections departments’ records were targeted in two ways: 1. By partnering with five collections departments, including Conservation, Paintings and Sculpture, Prints and Drawings, Rare Books and Manuscripts, and the Registrar to develop new workflow plans with each by adapting current practices that will allow the Institutional Archives to support the preservation of other departments’ born-digital records; and, 2. Through a collaboration with IT and Digital

Preservation Services to create a preservation plan for the Center’s collections management system, TMS.

Beginning in the early days of the project, and throughout, essential relationships were formed with colleagues to understand their recordkeeping practices: record types, organizational structures, and current practices for stewarding born-digital content. Based on a series of introductory meetings with departments, which were guided by an introduction to the project and series of questions (see Appendix A and B), current practices were summarized and recommendations were made regarding how to incorporate new organizational structures for object-related born-digital records in the form of appraisal reports (see Appendix C); from these reports, and subsequent meetings with the departments, new workflow plans were created for each department (Appendix E) and the Institutional Archives (see Appendix F) that will allow born-digital art-collection records to be ingested into Yale University’s digital preservation system, Preservica. In addition to creating useful documentation for museum staff, it was important to create documentation for the Institutional Archives that includes step-by-step guidance for the archivist to carry out the preservation workflow plan after completion of the residency.

Preservica⁴ is a digital preservation management system administered by Yale Library’s Digital Preservation Services; it is an OAIS (ISO 14721) standard-based⁵ software system that incorporates long-term trustworthy preservation storage, including fixity checks to ensure data has not been altered, file format updates, and access to stored information. It is used by the YCBA’s Institutional Archives for digital collections and across the Yale University Library system; Preservica is currently being integrated with the YCBA and Yale University Art Gallery’s Digital Asset Management System to preserve artwork images. The ingest, management, and access framework enacted by Preservica is depicted as follows:

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⁴ Preservica: [https://preservica.com/about](https://preservica.com/about)

The other key part of the project, proposing a preservation strategy and plan for TMS, also relied on inter-departmental relationships both inside the museum and with others on the Yale campus. Within the museum, knowledge was gained through work with IT and the Collections Information and Access departments to form a comprehensive understanding of TMS as a cataloging system and the various behind-the-scenes elements of how the database is structured, and how it might be preserved. As research into preservation methods progressed, it was discovered that applicable strategies are in development at Yale University Library’s Digital Preservation Services in the Emulation as a Service Infrastructure project (EaaSI), and a final proposal was created based on this development. This proposal will be submitted to YCBA administration for approval (See Appendices G and H).

**Project Goals**

The project proposal highlights an overall goal of creating a practical documentation that will be used by the Institutional Archives and YCBA staff to organize and preserve born-digital collections-related records; this goal is extended to include sharing this framework with the professional community so it can be applied at other institutions seeking to preserve born-digital collections-related documentation. To accomplish this, the Yale Center for British Art’s project proposal outlines several individual goals that have assisted with the project’s completion at the YCBA and could be adapted by others.

- Documentation of permanent-collection-related born-digital records stewarded outside the Institutional Archives;
- A digital preservation policy that addresses these records;
- A proposal that addresses the preservation of the collection management system, TMS;
- Adaptation of existing ingest workflows into Preservica;
- Training program for staff;
- Disseminating the model for managing records in a multi-departmental framework.
The overarching goal of the project has been to create useful procedures and documentation for staff that will assist with the preservation of collections-related born-digital records without over-complicating their current workflows. Over the course of the year, many meetings were held with collections departments to establish familiarity with their work, and to grasp the specifics of how the record lifecycle is managed for this specific subset of museum records. A challenge that arose was the non-standardized vocabulary used to describe object-related records in each department, all of which have unique methods of description and arrangement that needed to be understood before formulating specific recommendations and guidelines for new recordkeeping workflows. Meetings and one-on-one conversations with curators, conservators, and registrars proved to be the most effective tool throughout the development of appraisal reports, recommendations, and workflow creation. Thus, each department has a customized workflow that will ensure the ingest of born-digital records into the preservation system, and a shared commitment to preserving complete records of the YCBA’s collections’ histories (see Appendices A-E).

**Staff Training**

It is important to communicate the necessity for new and adapted practices when managing born-digital records. The immateriality of born-digital content presents challenges that are less pervasive when dealing with analog records, including but not limited to: duplication and versioning, formats, rapid degradation, and organizational structures.

Originally, the plan was to create a single training plan for all collections departments that would be delivered in the form of one or two workshops, however, it quickly became clear that, due to the unique qualities of the departments’ recordkeeping practices, an umbrella training program would not be an ideal solution. Instead, one-on-one discussions and planning helped with the development of workflows for each department; incorporating the training into these sessions will help the new workflows become an integral part of the recordkeeping process. Staff training grew organically through ongoing conversations and the development of workflow plans that adapt existing practices to incorporate new organizational structures and processing steps for each department. For information about what was discussed during one-on-one sessions, see Appendix E.

**Proposal to Preserve The Museum System (TMS)**

A core aspect of the project has been the investigation of preservation methods that would capture all of the metadata and records linked to TMS. TMS contains thousands of inter-related tables, which comprise the system’s modules, that contain object metadata, as well as linked
documents that are attached to the system as media files. These media files contain a variety of
documentation, including loans, invoices, condition reports, photography, and correspondence.
Some documentation exists elsewhere in digital or analog form, while some is unique and now
exists only as part of the TMS database.

The collections’ object images in TMS, which are also stored in the museums digital assets
management system, are part of a large, university-wide project that is integrating the Digital
Asset Management System (DAMS) with Preservica, facilitating a large-scale preservation of
high-quality digital images. This project has sought to address the equally essential
documentation that accompanies the images and art objects. Research was conducted into
various methods of database preservation through extensive reading of current literature,
conversations with colleagues at the YCBA and other institutions, and, ultimately, through a
partnership with Yale University Library Digital Preservation Service’s Emulation as a Service
Infrastructure project. The goal was to propose a preservation method, or methods, that will
preserve all of the content in the system and remain accessible to staff. Preserving the entirety of
TMS will ensure that these important collections-related documents are not lost and that the
integrity of their context is also preserved (see Appendices G-H).

Digital Preservation Policy Addendum to Records Management Policy

To reinforce the digital-preservation efforts completed this year, it is necessary to codify an
institution-wide commitment to digital preservation at the policy level. The workflows created to
establish practice within each department have been agreed upon and communicated through
training sessions, and will be formalized in this addition to the Records Management Policy,
created by Senior Archivist, Rachel Chatalbash, which addresses all museum records, of which
these records are a subset. It is imperative that both the Institutional Archives and collections
departments maintain a partnership that facilitates digital preservation efforts. The Records
Management Policy is currently under review by the museum’s Director and will be submitted to
the General Counsel in the fall of 2018 (see Appendix D).

Cohort Visit and Symposium

On May 10th, 2018, a one-day site visit to the YCBA and Yale campus was planned for the
NDSR Art cohort, per grant requirement. The cohort experienced personal, behind-the-scenes
visits with several YCBA collections and with colleagues in the Digital Preservation Services
department. This gave cohort members the opportunity to learn about current projects and
engage with unique aspects of the YCBA’s collection (for visit schedule see Appendix I).

The following day, a one-day symposium was planned, “Is This Permanence: Preservation of
Born-digital Artists’ Archives.” This event included thirteen speakers from around the world
who addressed challenges and potential solutions for cultural heritage professionals engaged
with digital preservation and fine-arts-related born-digital materials. The program included a keynote lecture, “Your Archival Format Will Not Save You,” from Jon Ippolito (Yale MFA ’91), Professor and Program Coordinator New Media, Co-director of the Still Water Lab, and Director of the Digital Curation Program, University of Maine. The symposium drew 150 in-person registrants to the Center and sought to deepen professional discourse by facilitating relationships among geographically dispersed individuals with a common interest in the intersection of fine arts and new media (see Appendices J-L).

**Dissemination**

The ethos behind this project is one of knowledge sharing and progress through collaboration. Along with presentations at professional conferences throughout the year, as detailed in Presentations under section 2, Project Partners, extensive documentation has been created that is meant to be shared amongst the museum, archives, and library community.
2. Project Partners

At the YCBA, the project has primarily been supported by Senior Archivist, Rachel Chatelbash, as well as a secondary mentor, Chief Librarian, Kraig Binkowski. Mentorship activities have included site visits to other museums in the area, lunches with librarians and archivists working at Yale, and weekly meetings with Rachel to assist project planning and execution, and regular meetings with Kraig to discuss progress and career development. Mentorship was a useful component of the project, both from the perspectives of project management and institutional acclimation. Rachel has also had an active role in many of the meetings with departments and in developing a practical preservation plan, as she will be responsible for enacting the Archives Workflow after the residency’s conclusion (see Appendix F).

Throughout the course of the residency, valuable support and informal mentorship have been provided by a variety of colleagues, including Morgan McKeehan, Digital Librarian with YUL’s Digital Preservation Services, who provided training with Preservica and shared input on how to organize records after ingest. As a former NDSR fellow who worked with born-digital art at Rhizome, Morgan’s perspective on the project was insightful and helped formulate aspects of project planning and strategy at an early stage. Important guidance was also given by YCBA Collections Data Manager, Emmanuelle Delmas-Glass, who shared her deep knowledge of behind-the-scenes management of TMS, how it is structured, and its role as the “digital nervous system” of the museum.

The successful completion of this project has relied on the formation of interdepartmental partnerships with both museum staff and colleagues outside the YCBA from the Yale University Library system, primarily Digital Preservation Services. An important part of the project was the inclusion of individuals outside the archives in conversations about the permanent records they create and steward, and expand beyond traditional professional boundaries. While some colleagues are familiar with the work done in a museum archives, others were not, as it is still early in Institutional Archives’ existence at the Center, and meetings held over the year cast light on the importance of digital stewardship for records that document the museum’s collection.

Below is a list of museum and university departments with whom significant partnerships were formed during the project:

- Conservation (YCBA)
- Rare Books and Manuscripts (YCBA)
- Paintings and Sculpture (YCBA)
- Prints and Drawings (YCBA)
- Registration (YCBA)
• IT (YCBA)
• Collections Information and Access (YCBA)
• Digital Preservation Services (YUL)
• EaaSI (Emulation as a Service Infrastructure project, YUL)

TMS-Preservica

Conversations took place with individuals at other institutions regarding possible methods of extracting data from TMS and ingesting it into Preservica:

• Ben Fino-Radin, Founder/ Media Conservator, Small Data Industries
• Steven Moore, Database Administrator, Museum of Modern Art, New York
• David Newbury, Software Architect, J. Paul Getty Trust

Outreach and Dissemination

Over the course of the last twelve months the resident has participated in numerous outreach and professional development activities that have shared the mission and achievements of this project with a wider audience of related professionals.

Site Visits

In October, 2017, meetings were held with colleagues at several institutions in New York to discuss their current born-digital record keeping programs for permanent art collection records:

Sally Brazil, Chief of Archives & Records Management, The Fick Collection
James Moske, Managing Archivist, The Metropolitan Museum of Art
Farris Wahbeh, Benjamin and Irma Weiss Director of Research Resources, Whitney Museum of American Art

In March, 2018, a visit was made to the Smithsonian Institution in Washington D.C., where a meeting was held with Riccardo Ferrante, Director of Digital Services & IT Archivist; Lynda Schmitz Fuhrig, Electronic Records Archivist; and Jessica Lavin, Archives Technician, Digital Services, Smithsonian Institution Archives, to discuss the Smithsonian Institution’s digital records management policies and program.

In July, 2018, ARLIS mentor, Kraig Binkowski, planned meetings with Samantha Deutsch at The Frick Collection to discuss the Center for the History of Collecting in America and learn about visualization tools being created to aid researchers working with visual arts collections. A visit was also made to James Moske at the Met to follow up on the previous meeting, discuss progress made during the residency, and current projects undertaken by the Met’s Archives.
Newsletters

Project activities and event promotion for *Is This Permanence: Preservation of Born-digital Artists’ Archives* are documented in professional organization newsletters, including the New England Archivists and Society of American Archivists’ Museum Archives Section Group.

Presentations


ARLIS/ Twin Cities Chapter Fall Meeting, Panelist: “NDSR Art: An Introduction” October 30, 2017, Minneapolis, MN

ARLIS/ NA Webinar

NDSR Art: Learning Enrichment Session with David Newbury, planned and moderated, February 20th, 2018

Upcoming Dissemination Activities

In the summer and fall of 2018 presentations will be delivered on this NDSR Art project at the following conferences:


A presentation about the project will be delivered to colleagues at the YCBA during the September all-staff meeting.
3. **Project Execution**

**Project Activities**

*Collections Departments Records*

The following is an outline of the steps taken to develop workflows that will preserve born-digital permanent-collection-related records stewarded outside the Institutional Archives.

- Introductory meetings
- Follow-up interviews with departments’ primary recordkeepers
- Appraisal Reports
- Development, discussion, research
- Procedures and workflow documentation for departments and archives
- Implementation
- Preservation
- Management and access

In the first two months of the project, meetings were held with YCBA collections department heads and assistants to explain the project and its scope. These conversations began the collaborative work of the project and provided the necessary introductions to museum staff and their existing practices. These relationships were foundational for all that has been accomplished this year.

*TMS and Database Preservation*

Research into TMS and database preservation presented several challenges; it is a complex subject that requires in-depth knowledge of database systems, preservation methods, and is a rapidly developing field in which strategies and solutions are evolving apace.

As discussed in more detail in the following section, Results and Analysis, several preservation methods were investigated before the decision to propose emulation and the Emulation as a Service Infrastructure program (EaaSI) at Yale as the preferred preservation method. This option did not arise until late in the residency. Research into the TMS database system was conducted in the following ways:

- Introductory sessions on TMS with Collections Data Manager
- Review of existing documentation regarding TMS-Preservica integration at the YCBA
- Meetings with YCBA IT
- Discussions with Digital Preservation Services
- Review of literature
• Conversations with other institutions
• Proposal consultation with Seth Anderson, Project Manager for EaaSI

Results and Analysis

Collections Department Records

Phase 1: Introduction

After an orientation period in which a master work plan was created, the project began with introductory training from Morgan McKeehan, who provided instruction with Preservica, the University’s preservation management system. Through hands-on experience with the system, and with the linked archival management system, ArchivesSpace, essential familiarity was gained with the system’s process of creating Submission Information Packages (SIPs) and ingesting them into Preservica, which is an important step in the creation of workflows that organize and manage museum staff’s permanent-collection-related born-digital records. In this first phase of the project, the project was introduced to museum staff, and appraisal reports were written for these born-digital art collection records, including interview questions and a one-sheet description of the project and its goals. Initial meetings were conducted as groups, including department heads, assistants, the resident, and the Senior Archivist (see Appendices A-C).

Phase 2: Investigation and Research

After the project was introduced to each department, follow-up interviews were conducted with staff in charge of their department’s recordkeeping. These conversations provided greater access to their current practices and familiarized the resident further with the project’s scope. In addition to working closely with each department, findings were structured in the form of appraisal reports that documents record types and departmental practices for object-related records, both analog and digital. These documents helped with the formulation of recommendations and next steps (see Appendix C).

In some cases, as with the Conservation department and the Registrar, there were significant quantities of already-organized born-digital content on their departments’ shared network servers. These records were incorporated into the preservation plans, forming the basis of workflow development, and will be the first ingests into Preservica by the Institutional Archives.

Curatorial departments, including Paintings and Sculpture, Prints and Drawings, and Rare Books and Manuscripts, each have well-established practices for their analog object files, but had not yet created born-digital versions to save and organize digitally-created records, so it became
clear that this would be the focus of their new workflows. Workflows give staff the power to control their records through naming, organization, and ongoing access, including the ability to make additions to existing files. These records are now shared with the Institutional Archives.

Phase 3: Development

Based on appraisal reports, new workflows were written for each department that allow staff to maintain control over their born-digital collections-related records through organization, description, and access. Preservation procedures are to be carried out by the Institutional Archives, who will be granted access to each department’s shared network drives. Five unique workflows were developed for the departments, and one for the Institutional Archives, to manage records from creation to preservation and access (see Appendices E-F).

Phase 4: Organization

In the final phase of the project, another round of meetings and one-on-one training sessions with the departments have been completed. Each meeting focused on reviewing proposed workflows (Appendix F) and refining plans for organizational structures within the collections departments shared network drives for their born-digital collections-related records. For example, filing systems for digital object files were created for Paintings and Sculpture and Prints and Drawings, and corresponding organization is mirrored in Preservica.

Phase 5: Records Copy and Transfer

Using a file copy and transfer tool that will not alter the files’ metadata (such as Total Commander), the Institutional Archives will access new records annually and copy them into a staging area on a secure network drive, where they will be converted to Submission Information Packages (SIPs) with Preservica’s SIP Creator GUI and ingested into Preservica. Legacy documentation from the Registrar and Conservation will be copied and ingested in the summer of 2018.

For more detailed information about these procedures, see the Institutional Archives Workflow in Appendix F.

Proposal to Preserve TMS

An actively updated database, TMS contains the most current information regarding the YCBA’s collection objects, and while there is a University-wide protocol for system backups, there is not yet a process in place that addresses long-term access and preservation measures for this important content. Additionally, changes made to the system are not tracked, which means significant contextual information about collection objects and museum cataloging practices are lost.
TMS is used by many museums in the United States and abroad. One of the benefits of the system is its customizability, allowing any department that manages collection items to use the database as a hub for recordkeeping and to connect their records, or customized module, with other, related entries. As a software tool, TMS allows department records about particular museum objects and loans to exist within the same system, serving as a content management system. However, while this is essential for current, day-to-day museum practices and operations, the long-term accessibility of the information contained in TMS is uncertain at best, as changes made to the system can easily erase contextual information about collection objects, and in cases where stored information is unique, there is great risk of losing it altogether. The goal of the proposal is to present a method that will capture all of the table information in TMS and to allow changes made to be tracked over time, and to ensure long-term preservation of this information. While the University’s back-up protocol is a necessary component of reliable access to digital information, it cannot provide the file format updates or fixity checks that a preservation system like Preservica does.

Initially, as stated in the project description, the proposal suggested a direct integration of the database system with Preservica. However, throughout the course of the residency, several options were investigated as candidates for the preservation proposal before choosing to propose emulation and a partnership with Yale University Library’s Emulation as a Service Infrastructure project (EaaSI). The following brief descriptions are the primary examples of other preservation methods investigated during the residency.

**Database Preservation Options**

**Full Integration**

This is the method that, at first, seemed to be the most likely direction of the proposal. Prior to the NDSR Art residency, some discussion was conducted with Preservica, and initial documentation existed regarding requirements.

A full integration of TMS with Preservica would ensure that all modules are connected to Preservica via the TMS API. This integration would allow automated updates to occur between TMS and Preservica and synchronizes the two systems wherein TMS content will be ingested and converted into a preservation format without staff mediation. As TMS and Preservica are proprietary systems, this would entail collaboration with Gallery Systems and Preservica vendors. This option would also require considerable staff time, as has been the case with the integration of the new DAMS and Preservica.
Partial Integration

This method was discovered after attending the MCN conference in Pittsburgh (October 2017), where David Newbury, Data Architect at The J. Paul Getty Trust, suggested seeking out the work of Chad Weinard at the Williams College Museum of Art, who has developed SQL script that can extract tables from TMS\(^6\). This method would provide a first step towards a partial integration of TMS with Preservica wherein individual tables or modules (Objects, Loans, and Shipping) are exported from TMS as structured data, which is ingested into Preservica per standard ingest workflow procedures currently employed by University archivists. It would require access to TMS backend to create the new script and credentials for frontend use.

Following a workflow developed by Weinard (further documentation available at GitHub), TMS tables are converted to list view .csv files. The next steps require experimentation and development; .csv files would need to be converted to SIPs and ingested into Preservica manually per an update schedule. This method is economical but requires extensive staff time for both experimentation and development of a more complete workflow. While a step in the right direction, this method does not satisfy the criteria of preserving all that TMS contains.

Full Database Preservation

An ideal method for capturing databases in their entirety is the SIARD\(^7\) preservation format (Software Independent Archiving of Relational Databases, a database preservation format developed by the Swiss Federal Archives, currently in v.2). The benefit of this method is that it captures the entire database and renders it in a standardized format that can be stored within a preservation system. Per open source workflows and tools suggested by the Database Preservation Toolkit, database data and metadata can be extracted and preserved in bulk. Preservation Toolkit can extract and convert data to SIARD; this extraction can be converted into a SIP, a tool for efficient large-scale SIP creation and then ingested into Preservica.

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\(^6\) Chad Weinard’s article about how to extract data from TMS: [https://medium.com/@caw_/open-data-from-tms-for-all-5c68b5adca6](https://medium.com/@caw_/open-data-from-tms-for-all-5c68b5adca6)

\(^7\) As described by the Library of Congress in their compendium, “Sustainability of Digital Formats: Planning for Library of Congress Collections”: “A SIARD archive is a ZIP-based package of files based on XML and SQL:1999. A SIARD file incorporates not only the database content, but also machine-processable structural metadata that records the structure of database tables and their relationships....SIARD permits direct access to individual tables by exploring with ZIP tools. A SIARD archive is not an operational database but supports re-integration of the archived database into another relational database management system (RDBMS) that supports SQL:1999. In addition, SIARD supports the addition of descriptive and contextual metadata that is not recorded in the database itself and the embedding of documentation files in the archive.”
The following is a simplification of the workflow:


Once stored in the preservation system, the preserved database information can be exported and viewed, although the original database environment is not. Another drawback of this method is that it was designed for the preservation of legacy databases; as TMS is in regular, active use, changes are made often and content is not static. This method would require considerable IT staff time; like the emulation proposal, a schedule for re-ingest of the database contents is required, presenting questions regarding versions and redundancy, as well as long term storage space concerns. However, this method does not preserve the database environment (emulation does), which makes the data much less accessible to non-technical researchers.

**Emulation: Emulation as a Service Infrastructure (EaaSI)**

Emulation as a preservation strategy for TMS is proposed because it will allow users to interact with the system and its contents in a simulation of the original software environment. This means that information will be human readable and accessible to most museum staff, unlike other options where accessibility relies on advanced technological knowledge. This option will also allow the YCBA to work with an existing program on campus that is already making progress in its creation of a software library; a partnership will be mutually beneficial to both parties. Emulation offers many benefits that the other options do not, which are detailed below, and the EaaSI project is an innovative program with whom to partner.8

Often considered to be too costly and impractical, recent developments and projects, such as the University of Freiburg’s bwFLA Emulation as a Service framework, which Yale University Library has implemented for its own EaaSI project, are making progress to erase these outdated concerns. This framework will allow users to access legacy software environments remotely, by logging into the service and accessing web environments via their own web browser.

Unlike migration-based strategies, emulation mimics a host software system or hardware, allowing end-users to interact with a copy of the resource or environment. Migration, on the other hand, typically alters the original digital content by transforming it into another, more current and accessible format. While this is practical and useful for many kinds of content, database systems are complex and our understanding of their contents often rely on how that

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information is graphically displayed. Ideally, researchers and cultural heritage employees will access TMS contents in a manner that is human-readable; emulation offers this kind of user-friendly interaction with a complex system that migratory solutions do not.

Adding TMS to a browser-based emulation service will eventually enable other museums to do the same with their instances of TMS and will provide a necessary first step in demonstrating the possibility and wide-reaching applications of emulation as a preservation strategy for museum content management systems. To accomplish this, an export of all data in TMS will be ingested into Preservica, as will a copy of the software, which will preserve the entire system on a bit level. These renderings will allow Digital Preservation Services to preserve and replicate the database environment and its contents; development of a frontend access point will be necessary to provide secure access using the Emulation as a Service Infrastructure. The proposal and an executive summary can be found in Appendices G and H.

4. Cohort Visit and Symposium

Cohort Visit to the YCBA and Yale Campus

The symposium was planned in tandem with a one-day NDSR Art cohort visit to the YCBA and Yale campus. A day of visits was arranged for the cohort, including talks with several curators, librarians and digital preservationists at the Center and Yale’s Digital Preservation Services (See Appendix I).

Symposium - Is This Permanence: Preservation of Born-digital Artists’ Archives

Planning a one-day symposium about the digital preservation of born-digital artists’ archives became a significant undertaking during the winter and spring months of the residency. The event brought attention to the unique preservation challenges faced by cultural heritage and fine-arts professionals working with digital components of artists’ archives.

Like other parts of the project, planning involved partnerships with numerous museum departments to bring the plans to fruition. The idea behind the event grew from a discussion about an event Rachel Chatalbash planned in 2011 about artists’ archives; it was decided that this would be great time to extend that conversation and bring the professional community together to discuss the impact of digital media and culture on how artists’ archives are created and stewarded.

Planning began in October, 2017 with the writing of a Call for Proposals (CFP), which sought proposals from professionals engaged in the preservation of born-digital artists’ archives, and an
event description. The event was first proposed to the Center’s Research Department for approval, and received final permission in January, which allowed us to publicize the CFP and begin the planning process. Input was sought through the formation of an advisory committee to select the speakers for the event program. Once selected, speakers and other applicants were notified of their status and coordination with the speakers began. An invitation was extended to Jon Ippolito (Yale MFA ’91), Professor and Program Coordinator of New Media, Co-director of the Still Water Lab, and Director of the Digital Curation Program, University of Maine, to be the keynote speaker, which was accepted.

The event included thirteen speakers from a diverse range of institutions and perspectives who delivered talks on the topic of preserving born-digital fine arts materials, including artworks, museum records, and artists’ archives. In widely applicable sessions, an international selection of speakers discussed artists’ records in curatorial files, self-archiving strategies employed by communities outside of institutions, born-digital platforms that share rich archival resources, and strategies such as emulation that can be applied to ensure long-term survival of born-digital cultural materials.

This experience was an ambitious undertaking and provided an opportunity to participate in every aspect of event planning, from copywriting to catering and time-keeping during the event itself; importantly, it brought the professional community together in an effort to share knowledge and move towards preservation solutions that will help organizations and communities steward born-digital fine-arts resources, particularly the increasingly complex and born-digital records created by artists throughout their careers. The event was a success, with over 150 people registered for on-site attendance, an additional fifty walk-ins attended, and over 270 participated remotely. For recordings, see Appendix L.

**Symposium and Cohort Visit Planning Activities**

Planning for symposium began early in the residency an involved the following activities:

- Developing a coherent event description and Call for Proposals
- Promotion of CFP through institutional and professional channels
- Evaluation of proposals and selection of speakers with advisory committee
- Invitation to keynote speaker
- Event schedule
- Event promotion, registration
- Arranged catering
- Coordination with YCBA staff
- Communication and planning with speakers
- Deliver welcome remarks
- Day-of coordination and timekeeping
5. Next Steps and Recommendations

Collections Department Records

The next step in the process of preserving born-digital art collection records at the YCBA will be to ingest all legacy documentation from the Conservation department and the Registrar. This will take place this summer (2018) and will follow the workflow documentation created for this project. Newly created digital object files and dockets, along with new documentation from the Registrar and Conservation, will be reviewed and ingested annually, so will not be ingested until next year; however, until the new workflows have become habitual, it will be important to check in with the departments to follow up their new file organizational structures, file naming, and to make any adjustments to the workflow documentation that results from putting the plan into action. The Institutional Archives will update the submitted Records Management Policy with the Born-digital Collections Records Addendum (see Appendix D) and gain approval.

Emulation Project

To pursue emulation as a preservation solution for TMS, the proposal will be submitted YCBA administration for institutional backing that will approve necessary resources and officially commit to a partnership with the EaaSI project. If approved, a front-end access system will be developed and a license for preservation purposes will be purchased from Gallery Systems for perpetual use of legacy TMS software (see Appendices G and H).

Extension of Postgraduate Position and Beyond

The resident’s Postgraduate Associate position at the Center has been extended through October, 2018, and born-digital initiatives in the Institutional Archives will continue to be the focus; this will include following up on activities implemented by the NDSR Art project. The work will continue with ingests of born-digital legacy records from the Registrar and Conservation departments, followed by ingesting a backlog of born-digital institutional records. At the end of October, the resident will be employed by the Yale Center of British Art as a Museum Archivist for a two-year project.
## 6. Deliverables

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Accomplished</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Document the permanent-collection-related born-digital records at the</td>
<td>Yes</td>
<td>Appraisal Reports</td>
</tr>
<tr>
<td>YCBA held outside the Institutional Archives</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop a proposal for integrating the YCBA’s digital preservation system</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>and its art collections management system, TMS.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adapt existing ingest and description workflows so museum departments can</td>
<td>Yes, with alteration.</td>
<td>With assistance from the Institutional Archives, staff will create and arrange records; Archives will perform ingests.</td>
</tr>
<tr>
<td>ingest.</td>
<td></td>
<td>Each department, including the Archives, has a workflow.</td>
</tr>
<tr>
<td>Develop and implement a training program for YCBA staff.</td>
<td>Yes, with alteration.</td>
<td>Staff training was most effective one-on-one due to the customized nature of their workflows.</td>
</tr>
<tr>
<td>Share this model for managing museum records in a multi-departmental</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>environment with the ARLIS/NA and museum archives communities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Develop a digital preservation policy and arrangement systems for these</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>records.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix

Project Documentation

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Appendix A: Project Description

Preserving Permanent-Collections-Related Born-Digital Records at the YCBA

Born-digital files, recordings, and documents—including email, electronic forms, spreadsheets, and TMS data—originate in digital form on our computers and handheld devices; they are created and managed electronically. Compared to analog materials, born-digital records require additional expertise and action at an early stage to ensure long-term accessibility and are at risk on several fronts:

- Media, hardware, and software obsolescence
- Deterioration and bit rot
- Human error
- Natural disasters

Project Summary

At the Center, we create many kinds of born-digital records, most of which are eventually transferred to the Institutional Archives. This project will address born-digital records that are not sent to the Institutional Archives but must be tended to with preservation measures if they are to remain accessible. The vital records that this project will address are created by conservators, curators, and registrars, including:

- Object files
- TMS data and linked documents
- Conservation documentation

This project will apply existing digital preservation strategies and practices used within the Institutional Archives to the permanent-collection-related records created by your departments. While the duration of the project is one year, our goal is to develop consistent and reliable procedures that museum staff will be trained to employ, ensuring the preservation and accessibility of born-digital records well into the future.

Meetings will be arranged with each department to discuss this project and how it might support your work.

Significance & Impact

Applying digital-preservation strategies and practices to our born-digital, permanent-collection-related records that are kept outside of the Institutional Archives will ensure their survival. Without the proper safekeeping of these records, the complete history of our art objects will be lost. This predicament is not unique and an important aspect of the project will involve conversations with colleagues at other institutions with whom we will share our experiences and the documentation we develop. The work we do throughout this project will potentially influence the born-digital preservation practices of the wider art museum archives community and save invaluable cultural records from irrevocable loss.

Project Contact: catherine.peebles@yale.edu
Appendix B
Meeting 1: Questions for Departments

Interview Questions

1. The records I expect to be dealing with are:
2. Are there others that I haven’t mentioned?
3. Which of these are created digitally?
4. Who’s in charge of organizing digital files?
5. What kinds of formats do you create (we will talk about this in more detail next time)?
6. How are they stored?
7. To take a closer look at born-digital files, who can I schedule a follow up meeting with?
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Appraisal Report
Documenting Born-digital Permanent-Collection Records
at the Yale Center for British Art
Conservation Department

Participants:
Mark Aronson, Chief Conservator
Soyeon Choi, Conservator
Abbie Kundishora, Conservation Assistant (primary recordkeeper)
Eric Stegmaier, Senior Conservation Assistant (primary recordkeeper)

Prepared by:
Cate Peebles, Institutional Archives
catherine.peebles@yale.edu

Scope

This report documents the creation and stewardship of born-digital\(^9\) records created, used and maintained by Conservation Department staff that are never sent to the YCBA Institutional Archives for stewardship.

The Conservation department does not currently use The Museum System (TMS) to log projects. They are scheduled to adopt Conservation Studio, a TMS dependent, in the future. At present, conservation staff create PDF reports, which are saved and printed; this project focuses on their current workflow and seeks to develop a complementary workflow that preserves the following documentation, which is saved on the department’s shared server.

In-scope:

- Conservation reports
- Images not shared with Imaging Department
- Scientific analysis records and images (often included in PDF of complete reports)
- (Future) Conservation Studio data*\(^\)

Conservation reports document an object’s condition and all treatments conducted to repair, restore, and clean an object, along with the techniques used to do so. Scientific analysis images are often included in conservation reports as addendums, however original TIFF images are sent for inclusion in the DAM.

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\(^9\) Born-digital: This term refers to all records, files, and formats that originate in digital form and are created on computers, tablets, mobile phones, and other electronic devices. As defined by the Online Computer Library Center, Inc. (OCLC): “Born-digital resources are items created and managed in digital form.”
Content

Content contained in conservators’ reports details important information regarding the YCBA’s permanent collection management and care. Conservation reports detail the staff’s assessment of individual artworks condition and address an object’s needs that result from various kinds of damage. Each condition report includes a cover sheet that outlines identification metadata: Artist, Title, Unique IDs, Job number, conservator’s name, treatment photography methods, and verification of project completion. Reports contain object condition information and detailed metadata and a complete description of visual examination of the piece followed by any account of previous restoration. The conservator’s evaluation results in a treatment proposal and treatment report, which includes treatment photography, descriptions of methods used in treatment.

Full reports contain valuable information regarding an object’s history and are essential to a complete record of the permanent collection. Reports have traditionally been created in Word or as PDF files. At present, the Conservation Department has not been entering reports into a content management system, but the plan is to integrate Conservation Studio, a database module of TMS, into conservator’s workflow. The digital preservation of database content will need to be managed like other TMS modules, such as Objects and Loans.

Structure & Formats

Both Painting and Paper Conservation adhere to similar workflows, filing, and naming conventions for conservation reports. Once individual projects are completed, files are saved in two locations: YCBA Objects and the Common Drive. Primary formats are PDF, Word, JPEG, and TIFF files. As original TIFF files are included in the museum’s DAM, they will be linked to Preservica along with all other digital images of the permanent collection. However, copies of these images, JPEGs or PDF versions, are considered integral to the context and use-value of the conservation reports and will be ingested as part of the report to which it is attached.

Access

Conservation Department reports are sometimes shared with other museum staff or with outside researchers. While alterations to complete conservation reports are occasionally made, this is rare.

Ongoing access to reports is necessary for conservation staff and local copies are kept in both digital and paper form. Reports created before 2008 are either Word files or exist only in analog form.
Current Workflow

Paper Conservation

For each conservation job, a folder is created and saved on the shared drive within staff folders that are named for each conservator. Each temporary work folder contains drafts of conservation reports, images of the work, and related writing about the work, including any documentation of scientific testing that might occur during treatment.

Each conservation project produces a PDF form that includes descriptive metadata about the work of art being treated.

The majority of photographs are shared with the Imaging Department and processed in the DAM (including: before treatment, during treatment, and after treatment images) and are named using the convention created by imaging department. These images will not be addressed by this project as they will be preserved through an integration of the NetX DAM with Preservica.

In-progress reports are logged into a Current Jobs catalog spreadsheet and saved in individual staff folders. Once projects are complete, they are moved into two locations on the Shared Conservation drive:

- Conservation Reports > YCBA Objects > Last, First>Accession#_Title
- An identical copy is saved to an “Archive” folder in conservators’ individual folders
- Conservation projects done for the Rare Books Department are copied three times and saved as above, with the third copy saved: Common Drive>Rarebooks>Conservation>Treatment Reports and Photography

Conservation projects are named according to a convention that combines Artist Name and the object’s unique identifier, which is created upon loan or accession. The accession number, or “B number” is created when an object is acquired by the Center and used to uniquely identify museum objects in TMS and other organizational systems. Another local naming convention is for loans, all of which receive “L” numbers.

At least two digital copies of complete conservation reports are created and saved locally. Reports in Paper Conservation are not currently printed; however, this will change in January 2018 when reports will be printed (without images) and filed by artist name.

Painting Conservation

Current workflow is like that of Paper Conservation. Individual projects are logged into an Excel spreadsheet (Job Catalog). Conservators create a digital report that includes descriptive object metadata and descriptions of treatment recommendation and process. Once the report is
complete, a paper access copy is printed and placed in a binder that is stored in filing cabinets in the studio.

There is not a standardized naming convention for conservation reports. Some files include the artist’s last name and job number, others contain only the job number. There is a backlog of reports that pre-date the current workflow (Word files) that do not adhere to any naming conventions.

Currently, there are about 376 GB of conservation report files stored on the shared server (the same as Painting Conservation) under:

YCBA Objects > Conservation Reports

In addition to conservation reports, there are Scientific Reports that detail specific investigations into an object’s chemistry. These reports are conducted by outside contractors, or Yale IPCH conservation scientists, and stored on the shared server. All X-rays and TIFFs are saved in the DAMS.

Special Consideration

Conservation Studio, a TMS-dependent module will be implemented in 2018. This will change the Conservation Department’s current workflow and will need to be evaluated further.

Evaluation

Preservation of born-digital conservation reports is a priority. As the reports are a composite of the before, after, and treatment(s) of an artwork, they provide necessary historical and contextual information about permanent collection objects. As a result of conservators’ evaluations and scientific imaging, these reports provide new insights and contain historical information that reveal previously unknown information about how objects were created and how they have been treated or conserved in the past. Reports also allow conservators to track the efficacy of treatments and closely monitor an object’s decay.

The digital preservation of most of the images created by the Conservation Department is already addressed by their inclusion in the DAM which is being migrated to NetX and will be integrated with Preservica. However, all other pictorial documentation created for scientific analysis that are included in conservation reports should be included in this project because these images document an important aspect of the conservation process and are not sent to the DAM. Permanent Collection documentation that is stored on the shared drive and on desktops is not safe. Future access to an object’s complete history depends on how these reports are stewarded now.
Recommendations

Priority:

1. Establish shared folder or direct transfer with Archives for Painting and Paper Conservation reports and images not shared with Imaging Department.
2. Migrate all complete conservation reports and files stored in Conservation Reports (see Appendix, img. 2) shared server, including pre-2008 backlog.
3. Create Archivist workflow to ingest reports and non-Imaging Department photography into Preservica, including back-end folder structure/ hierarchy.

Next Steps

- Create workflow document that describes process for born-digital, PDF reports for departmental recordkeeper.
- Batch copy and migrate/ ingest all complete conservation reports currently stored on the Conservation shared drive to Archives.
- The archivist will auto-pull reports from shared folder, maintaining access for Conservation staff.
- Explore preservation options for Conservation Studio information with ITS and make recommendations for post-implementation preservation measures.
Appendix

Properties, Architecture and Size of Shared Conservation Reports Folders

1.

![Conservation Reports Properties](image)

- **Type:** File folder
- **Location:** Z:\
- **Size:** 376 GB (404,439,285,852 bytes)
- **Size on disk:** 376 GB (404,456,325,120 bytes)
- **Contains:** 8,374 Files, 2,077 Folders
- **Created:** Tuesday, June 21, 2016, 2:43:44 PM

**Attributes:**
- Read-only
- Archive

2.
Appraisal Report
Documenting Born-digital Permanent-Collection Records at the Yale Center for British Art

Curatorial Departments: Paintings & Sculpture and Prints & Drawings

Participants:
Matthew Hargraves
Abigail Lamphier
Megan Czekaj
David Thompson
Charlotte Padden

Prepared by:
Cate Peebles, Institutional Archives
catherine.peebles@yale.edu

Scope

This project addresses object files maintained by curatorial recordkeepers. At present, there is not a consistent workflow used to create digital versions of paper object files, even though the files’ contents are increasingly created digitally. Newer object files are sparser than those created before the late 1990s; it appears that as correspondence, marketing materials, and scholarship exists increasingly in digital form, there is danger of losing valuable collections-related information.

The risk for loss increases for born-digital\textsuperscript{10} records due to a variety of factors, including: hardware and software obsolescence, format updates, and file corruption. Each of these factors can render a digital document inaccessible if that document has not been transferred to a digital preservation system, such as Preservica, which is capable of regulating authenticity, updating formats, and protection from data corruption.

Object files are the only curatorial records that remain permanently under the stewardship of each curatorial department. All other records are transferred to the Institutional Archives once active use has ceased, or after a predetermined time period.

Object files are a compilation of information about individual museum objects that are invaluable resources to curators and scholars, as they document a work’s provenance and provide contextual historical information that present a detailed description of a work’s origins, ownership, movements, and scholarly interest or inquiries over time.

The goal of this report is to describe current practices and recommend next steps in the establishment of best practices for the creation of born-digital object files that will be comprehensive, accessible, and preserved for long-term use by staff and scholars.

\textsuperscript{10} Born-digital: This term refers to all records, files, and formats that originate in digital form and are created on computers, tablets, mobile phones, and other electronic devices. As defined by the Online Computer Library Center, Inc. (OCLC): “Born-digital resources are items created and managed in digital form.”
Content

Object files can contain the following kinds of materials:

- Deeds of gift (copies)
- Conservation and condition information
- Photographs
- Email print-outs and traditional correspondence
- Art Dealer information
- Invoices
- Routing slips
- Research (articles, mentions, exhibition copy)
- Artist information

Digital object files will contain the same items in digital form.

Born-digital files should be saved in their original formats.

Structure and Formats

The formats that will be included in a digital object file include, but are not limited to: PDFs, JPEGs, and Word documents.

Naming convention will remain the same as paper object files.

Access

Access to digital files by staff should continue to be convenient, with files remaining in their usual location on the local server. The Archivist will work with Digital Preservation Services to establish a network transfer of digital object files that will not interfere with Curator’s workflow.

Current Workflow

Paintings and Sculpture

Paintings and Sculpture creates and maintains paper object files for all permanent collection objects. These files are regularly accessed by museum staff and added to continuously. Digital content, such as email correspondence is usually printed and added to files.

New analog (paper) object files are created for all new acquisitions and named according to the following convention: Creator Last, First, Title, Accession Number

The Museum System (TMS), is used regularly and updated with tombstone information, label text, and object dimensions under the Objects module.
Prints and Drawings

Prints and Drawings maintains paper object files and creates most of its collection-related documentation in TMS. There is not a workflow that creates and maintains digital object files.

Paper object files are kept in the Institutional Archives.

Recommendations

In an effort to preserve a complete record of the YCBA’s permanent collection, object files should be updated regularly in both digital and analog form.

A new folder on the shared server should be created to contain digital object files and be clearly named as such.

All new acquisitions should receive a folder, named consistently and per custom, and comprise all corresponding documentation.

Digital object files should be created for existing permanent collection objects as needed. When additions are made to existing analog files (e.g., when correspondence is printed and put into an object file), the digital version of the document will be saved in the digital object file.

Priority

1. Create digital object files that correspond with analog object files.
2. Save digital files in their original format; scan dealer catalog pages, or include PDF or digital version of catalogs.
3. Create a file sharing system with Archivist. Most likely, a direct transfer of files.

Next Steps

1. Follow-up meetings with curatorial assistants to create sample digital object files.
2. Create workflow that will share digital object files with Archivist.
3. Ingest workflow to accession object files into Preservica.
Appraisal Report
Documenting Born-digital Permanent-Collection Records at the Yale Center for British Art

Rare Books and Manuscripts Department

Participants:
Elisabeth Fairman
Katherine Chabla
Francis Lapka
Sarah Welcome

Prepared by:
Cate Peebles, Institutional Archives

Scope

This appraisal report documents the creation and stewardship of born-digital\textsuperscript{11} records permanently held by the Department of Rare Books and Manuscripts at the Yale Center for British Art. The department’s born-digital content is stored on both a shared server and within various databases and spreadsheets that are accessible to all staff members in the department. This project does not address all digital content created by the department, but seeks to establish a procedure that will preserve the digital versions of permanent collection documentation that are never submitted to the archives.

In-Scope

The born-digital content addressed by this report and project are records that, in analog form, remain with the department:

- Dockets and Gift Files
  - Correspondence
  - Gift/Accession documentation
  - Object images
  - Scholarly, dealer-related, and/or historical information
  - Accession inventories
- InMagic
- Collection accession spreadsheets

\textsuperscript{11} Born-digital: This term refers to all records, files, and formats that originate in digital form and are created on computers, tablets, mobile phones, and other electronic devices. As defined by the Online Computer Library Center, Inc. (OCLC): “Born-digital resources are items created and managed in digital form.”
Accession files created for purchases are eventually stewarded by the Institutional Archives. In some cases, an object or group of objects might have both a docket and an accession file.

**Structure and Formats**

The Rare Books and Manuscripts department creates a variety of object-related records that document individual objects and collections. Currently, there is not a digital equivalent for analog object files, which are referred to departmentally as “dockets” and are roughly the equivalent of other curatorial departments’ object files; these files are maintained by the department and stored in nearby cabinets. Not all objects have a docket, but all objects are recorded in InMagic, the department’s acquisitions database of record for material acquired since 2004.

For some acquisitions, the department also creates project/ collection-specific digital folders that detail permanent collection objects, which include: Excel spreadsheets, InMagic entries, PDF, .docx, JPEG, among other common file formats. It is common now that many types of accessions and loan documentation are born-digital and printed for inclusion in analog files.

Upon acquisition, a file is created for all objects (or collection of objects) for both gifts and purchases. In rare cases, objects are transferred to Rare Books and Manuscripts by other departments when they do not fit into that department’s collection scope and these items become part of the Rare Books and Manuscript’s collections. Acquisition dockets contain all pertinent documentation regarding an item’s inclusion into the department’s collections.

Generally, an accession record is created in the InMagic database for each item acquired, however archival collections are recorded as a group.

Accession dockets include documentation pertaining to items and special collections acquired through either purchase or gifts.

- Purchase Dockets document collection items that are bought with two museum funds.
- Gift Dockets: all donations or gifts, no financial exchange.

Purchase dockets, which contain financial documentation, are eventually sent to the archives, but accession files for gifts are kept permanently by the department, as are all supplementary dockets.

Acquisition files and dockets vary in size and may include acquisition paperwork, correspondence, wall text and other brief descriptions of objects or collections. While not all objects/ collections have associated dockets, all accessioned objects have a record in InMagic and are catalogued in Voyager or ArchivesSpace (the latter for archival collections). Voyager (the cataloging back-end of Orbis) and ArchivesSpace are managed by Yale University Libraries; they are out of scope for this project.
Accession dockets increasingly contain born digital forms of documentation. There are also some acquisition inventories created digitally (Excel, Word, etc) that are currently saved on the department’s server that should be included in item and collection dockets.

**Evaluation**

The Department of Rare Books and Manuscripts does not use the museum’s content management system, TMS (The Museum System), but instead records objects in InMagic 7, a flat file database management system. As the acquisitions database of record, it contains important provenance information and should be preserved.

Analog accession files and dockets are maintained, but there are not currently digital equivalents to analog dockets, though digital material is printed for inclusion.

The creation of a filing system for born-digital documentation will ensure that all relevant provenance and contextual information will be saved. Digital dockets will store all digital versions of documents that are currently printed for inclusion in analog dockets. This new process will not replace current practices, but augment and reinforce a commitment to complete provenance and scholarly documentation for our collections. The resulting workflow for creating digital dockets will complement current ongoing filing systems.

- **Dockets** – as documentation is now increasingly born-digital or digitized, it is crucial to create digital dockets that mirror traditional analog files.
- **Gift Accession Files** – similar to dockets, these files contain email and born-digital documentation that has been printed.

**Recommendations**

Digital files that mirror the department’s traditional dockets are recommended as a means of preserving correspondence, dealer catalogs, scholarship, acquisition inventories, and other relevant materials pertaining to Rare Books and Manuscript objects in digital form.

1. Create digital dockets and gift accession files for object and collection records that include born-digital documentation.

2. **InMagic** – This system is managed by Beinecke and cannot be included in this project. However, it is advisable to move to a new system and create a preservation copy of the contents of InMagic.
Next Steps

1. Establish naming convention for digital dockets that mirror current docket naming practices.
2. Create sample digital dockets with assistance from Archivist and establish record types that will be included.
3. Archivist will test ingests into the preservation system.
4. Implement a workflow for digital docket/file creation for RBM recordkeepers moving forward.
5. Create shared folder with Archivist where files can be accessed, copied, and ingested into preservation system remotely by Archivist.
Appraisal Report
Documenting Born-digital Permanent-Collection Records
at the Yale Center for British Art

Office of the Registrar

Participants:
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Nancy Macgregor, Associate Registrar

Prepared by:
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catherine.peebles@yale.edu

Scope

The scope of this project focuses on permanent collection-related born-digital records that document the movements of art objects belonging to, or borrowed by, the Yale Center for British Art. Large quantities of documentation are stewarded by the Registrar, which are the result of acquisitions and loans of permanent collection art objects and incoming and outgoing loans from other collections. The Registrar manages born-digital and digitized documentation in The Museum System (TMS) and electronically on a local server.

It is the Registrar’s current practice to scan collection documentation including condition reports, loan receipts for incoming and outgoing artwork, acquisitions, and object images, all of which are saved on a server called “Registrar Docs Archive.”

In scope for project:

- Records and images saved on the server “Registrar Docs Archive” pertaining to permanent collection, including the following record types:
  - Accession records
  - Loan documentation and agreements
  - Bills of sale
  - Deeds of gift
  - Legal and supporting documents

Structure and Formats

The entire contents of the Registrar Docs Archive amount to approximately 4.72 terabytes:

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12 Born-digital: This term refers to all records, files, and formats that originate in digital form and are created on computers, tablets, mobile phones, and other electronic devices. As defined by the Online Computer Library Center, Inc. (OCLC) “Born-digital resources are items created and managed in digital form.”
The server contains:

- 33+ folders of scanned correspondence, receipts, condition reports, loan and acquisition forms named “ScanSoftNUMBER.”
  - Each ScanSoft folder contains up to several hundred individual files, mostly PDFs, but there are some other formats, such as .doc and .max, a 3D image file extension.
  - Files are named Document (number).pdf and Photograph (number).pdf, without other identifying information; others are identified by date.
• “Archive- linked to TMS” (1-6): Items linked to TMS’s Loans module. Linked document folders contain a wide variety of content, including scanned correspondence and purchase documentation from the early 1970s through recent transport receipts. Naming convention is not standard.

• “Original photos” – contains 171 folders of condition images of collection items

• “Registrar Photographs – to be linked” includes:
  o Condition images
  o Site visit (to storage location)

• Exhibition photos

• Art handling receipts and images

Evaluation

The Registrar’s Docs Archive currently contains a large quantity of born-digital and digitized documentation pertaining to the YCBA’s permanent collection and dates to the collection and museum’s formation by Paul Mellon. Creating scans of all loans and acquisitions paperwork has been the Registrar’s practice since 2008.

The files contained in “ScanSoft” folders are not clearly identified. A first step will be to establish an organizational framework that will describe contents and facilitate access to content; this naming convention will be used going forward to create object files, which will be accessed and ingested into Preservica by the Archivist.

Files that contain documents and images that are/ will be linked to TMS are addressed by another part of this project and will be automatically ingested into Preservica when they are linked to TMS.
**Recommendations**

1. Identify records that are **not** linked to TMS and establish an organizational structure for scans and born-digital materials.
2. Work with Bursary Student to re-name older files. Question: Will this affect already existing links, or are these documents stored elsewhere?
3. Batch-copy or establish a direct transfer of files into shared location with Archivist who will ingest into Preservica. This will be set up by Archivist and Digital Preservation Services.

**Example of Possible File Structure**

Of course, I defer to you regarding which folder titles are/ will be most useful to you and your department. These are suggestions to get us started.

1. Moving forward, create general folder titles that simply describe record purpose in which to save all incoming/ new digital records, such as:
   
   a. Loans  
   b. Acquisitions  
   c. Condition Assessments  
   d. Exhibition Photographs  
   e. Art Handling Documentation  
   f. Linked to TMS  
   g. Etc.

2. With assistance from Archivist (Cate), re-name “ScanSoft” folders in the “Registrar Docs Archives” server and group contents together by record type into folders named according to record-types. These records will then be shared with Archivist (Cate will copy or files can be moved into the new shared location)*:

   1. Loans 2008-2017  
      a. Document (#)…
   2. Crate Lists 2008-2017  
   3. Art Handling Documentation 2008-2017  
   4. Exhibition Photos 2008-2017  
   5. Etc.

*I think this could be accomplished in a morning or afternoon

Questions for Registrar

1. Are all items in “Linked to TMS” already linked? Will be? Also: “Registrar Photos – to be linked”?
2. What about other photos in folders? Should these be in object or loan files?
Appendix D: Records Management Policy Addendum

Records Management Policy Addendum

**Born-digital Art Collection Records Stewarding Outside the Institutional Archives**

Departments are responsible for the organization of born-digital permanent art collection records that will never be accessioned by the Institutional Archives. Collections departments, including Conservation, Paintings and Sculpture, Prints and Drawings, Rare Books and Manuscripts, and the Registrar, will follow workflows established with the Institutional Archives for the creation, management, and sharing of their department’s born-digital object-related records. These records, in partnership with the Institutional Archives, will be ingested into the YCBA’s digital preservation system on an annual schedule. For a detailed description of departmental and Institutional Archives workflows, see Appendices E and F.
Appendix E: Departmental Workflows

1. Conservation....48  
2. Paintings and Sculpture...52  
3. Prints and Drawings....56  
4. Rare Books and Manuscripts....60  
5. Registration....63
Workflow to Preserve Born-digital Conservation Documentation

The YCBA Conservation department currently saves all conservation reports and project-related x-radiography images on a shared network drive. This workflow outlines procedures for all born-digital conservation reports and project documentation moving forward, which will be ingested into the Yale University preservation system, Preservica, in partnership with the YCBA Institutional Archives.

This workflow pertains to born-digital records that are held permanently by the Conservation department that are not transferred to the Institutional Archives per the YCBA Records Management Policy (forthcoming, Fall 2018).

All legacy (pre-2018) reports and imaging will be copied and transferred by the Institutional Archives into the preservation system. Going forward this will occur on an annual basis.

Transfer of Conservation Reports 2008-2017

1. Institutional Archives will copy and transfer legacy files (prior to 2018) contained in the master folder Conservation Reports and ingest them into the preservation system, Preservica.

Set-Up for Conservation & Institutional Archives File Sharing

1. Structure within the master Conservation Reports folder should comprise the following subfolders:
   - Founders Room
   - Frames
   - non-YCBA objects
   - Quotes and Assessments
   - Scientific Reports
   - Treatment Photography
   - YCBA Objects

2. On Conservation’s shared network drive create new subfolders within each existing Conservation Reports folder which will be accessed by the Institutional Archives:

For example: YCBA Objects

Within YCBA Objects, create the subfolder 001 YCBA Objects NEW
1. Conservation will save all newly completed reports and x-radiography files in this folder, using established naming conventions (artist folders that contain object-related files).

2. 

3.
4. Follow this internal structure for each folder inside the Conservation Reports master folder:

- Founders Room
- Frames
- non-YCBA objects
- Quotes and Assessments
- Scientific Reports
- Treatment Photography
- YCBA Objects

5. The Institutional Archives will review all subfolders containing NEW material annually.
6. Upon review, the Institutional Archives will copy new files and transfer them into the preservation system.
7. Once copied and transferred, the Institutional Archives will move all new content out of the NEW folder and into the body of the primary folder.

**Treatment Photography**

In addition to your existing folders in Conservation Reports, create a new folder that will be used to store images created by conservators (i.e., images taken with phones and other devices during the treatment of an object that are not ‘official’ or intended for inclusion in the DAMS) called: **Treatment Photography**

1. Within Treatment Photography, place all new files in **001 Treatment Photography New**

2. Create artist folders and name image files as follows: Conservator_Job_Artist_Title
   a. Aronson_treatment photos_Gainsborough_Miss Susanna Gardiner

3. The Institutional Archives will move files into the body of the Treatment Photography folder after they have been copied and transferred to the preservation system.
Additions and Revisions

Occasionally, there might be a need to make an addition or revision to an already-existing artist folder or report that has already been ingested into the preservation system. In these cases:

1. Add the REVISED file to the NEW folder.

2. Name file in a manner that identifies object/job number, artist and artwork AND identify if it is a REVISION or ADDITION to another folder.

3. If changes have been made to a report and the report has already been ingested by the Institutional Archives, name the revised file in a manner that lets the Archives know the file should replace the old version:
   a. REVISED_Job 2018.123_Constable_CloudStudy
   b. ADDITION_JOB 2018.123_Constable_CloudStudy

Institutional Archives Workflow: Summary

1. Preserving Legacy Conservation Reports – With access to the Conservation server, the Archives will copy all existing (pre-August 2018) Conservation Reports and ingest them into the preservation system.

2. Ongoing Management of Conservation Reports – The Institutional Archives will perform the preservation process on all new born-digital reports and documentation once a year.
   a. Institutional Archives will review folders in Conservation Reports and transfer new content into Preservica.
   b. Institutional Archives will notify Conservation when this process begins, has been completed, or if there are any changes to the process.
Workflow to Create & Preserve Born-digital Digital Object Files: Paintings & Sculpture

This workflow describes the process that Paintings and Sculpture will follow to create and share digital object files with the Institutional Archives. The Institutional Archives will copy and transfer digital content into the digital preservation system, Preservica, annually.

Digital object files do not replace analog object folders, but serve to augment and provide a more complete history of YCBA collections objects by preserving digital documentation in its native form.

The following folders and sub-folders will exist on your department’s shared drive and will contain digital content relating to permanent collection objects; you may continue to print a copy for analog object files as an access copy. Once ingested into the preservation system, the digital object files on your shared network drive will be considered access copies.

Paintings and Sculpture will create a new digital object file only when there is born-digital content that belongs in an object file.

Digital ‘Object Files’ Folders: Organization

1. Create a master Paintings and Sculpture - Object Files folder on your department’s shared network drive.

   Name: Paintings and Sculpture - Object Files

   Conservation Reports
   Paintings and Sculpture - Object Files
   Prints and Drawings - Object Files
   Rare Books and Manuscripts
   Registrar Docs Archive

2. Inside the Paintings and Sculpture - Object Files master folder, create the following subfolders:

   a. New Object Files – create and save all new object files here. Files will be considered ‘New’ until copied and transferred into the preservation system.
the Institutional Archives.

b. **Object Files** - where the files will be moved once the Institutional Archives has copied and transferred files into the digital preservation system.

c. **ADDITIONS to Object Files** – when an object file has already been moved from the **New Object Files** folder to **Object Files**, and you have documents to add, place documents in this folder.

**New Object Files**

When you receive born-digital content that belongs in an object file that does not yet exist, create an artist folder inside **New Object Files**.

1. Create a folder for the artist: Last, First

2. Within the artist-named file, create a digital object file that follows the naming convention you use for analog object files.

3. Save it in **New Object Files**. When you print anything digital for the analog object file, also save the original digital files in the electronic object file.

4. Name mirrors analog file: e.g. **B2017.44_Pine, RobertEdge_ARTWORK**
Sample Object File

![Image of file organization]

**Contents:** born-digital documentation

<table>
<thead>
<tr>
<th>Name</th>
<th>Date modified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Another Amherst gem.pdf</td>
<td>4/25/2018 12:24 PM</td>
</tr>
<tr>
<td>Pine_portrait_Amherst.pdf</td>
<td>4/25/2018 12:28 PM</td>
</tr>
<tr>
<td>Reviews of Pine’s Portrait of Amherst.pdf</td>
<td>4/25/2018 12:33 PM</td>
</tr>
<tr>
<td>YCBA Pine invoice.docx</td>
<td>11/21/2017 12:16 PM</td>
</tr>
</tbody>
</table>

1. Add to **New Object Files** on an as-needed basis (i.e., do not create a folder for all collection objects) when documentation is received.

2. Institutional Archives will move object files from **New Object Files** into **Object Files** on an annual basis.

3. Institutional Archives will notify you before and after files are moved to ensure that nothing new is added during the review and transfer period.

**Object Files**

![Image of file organization]

1. Once an object file has been copied and transferred into the digital preservation system by the Institutional Archives, it will be placed in the **Object Files** folder within the appropriate artist folder.

2. This will be your access point for all complete object files.
ADDITIONS to Object Files

1. The need to add to existing object files is ongoing. In these cases, add the item to this folder.

2. As in the New Object Files folder, create an artist folder in which to place additions to object files.

3. Be sure to indicate object number, artist and object name in the title of the added file(s).

4. Institutional Archives will move the file(s) into its correct object file folder once it has been added to the appropriate folder in the digital preservation system.

5. This folder will be reviewed by the Institutional Archives annually.

6. Institutional Archives will notify you when files are moved.

Selection for Object Files

Digital object files will consist of the same kind of content that is included in analog object files.

Common file types include: .docx, PDF, JPEG, PNG, TIFF

Institutional Archives Workflow: Summary

Ongoing Management of Digital Object Files – The Institutional Archives will perform the preservation process on all new born-digital object files once a year.

c. Institutional Archives will review content in Paintings and Sculpture – Object Files and transfer new content into Preservica.
d. Institutional Archives will move object files from New Object Files into the Object Files folder once this process is complete.
e. Institutional Archives will notify Paintings and Sculpture when the preservation process will begin and again when the process has been performed, or if there are any changes to this process.
Workflow to Create & Preserve Born-digital Object Files: Prints & Drawings

This workflow describes the process that the Prints and Drawings department will follow to create, save, and share digital object files with the Institutional Archives. The Institutional Archives will copy and transfer digital content into the digital preservation system, Preservica, annually.

Digital object files do not replace analog object folders, but serve to provide a more complete history of YCBA collections objects by preserving digital documentation in its native form.

The following folders and sub-folders will exist on your department’s shared drive and will contain digital content relating to permanent collection objects; you may continue to print a copy for analog object files as an access copy. Once ingested into the preservation system, the digital object files on your shared network drive will be considered access copies.

Prints and Drawings will create a new digital object file only when there is born-digital content that belongs in an object file.

Digital ‘Object Files’ Folders: Organization

1. Create a master **Prints and Drawings - Object Files** folder on your department’s shared network drive.

   Name: **Prints and Drawings - Object Files**

   - Conservation Reports
   - Paintings and Sculpture - Object Files
   - Prints and Drawings - Object Files
   - Rare Books and Manuscripts
   - Registrar Docs Archive
2. Inside **Prints and Drawings - Object Files**, create the following subfolders:

   ![Folder Structure Diagram]

   a. **New Object Files** – create all new object files in this location. Files will be considered ‘New’ until copied and transferred into the digital preservation system by the Institutional Archives.

   b. **Object Files** – this is where the files will be moved once the Institutional Archives has copied and transferred files into the digital preservation system.

   c. **ADDITIONS to Object Files** – when an object file has already been moved from the **New Object Files** folder to **Object Files**, and you have documents to add, place documents in this folder.

**New Object Files**

When you receive born-digital content that belongs in an object file that does not yet exist:

5. Create an artist folder for the artist: **Last, First**

   ![Folder Structure Diagram]

6. Within the artist-named file, create a digital object file that follows the naming convention you use for analog object files.

7. Save it in **New Object Files**. When you print anything digital for the analog object file, also save the original digital files in the electronic object file.

8. Name mirrors analog file: e.g. **B20XX.00_Blake_William_TITLE**

**Sample Object File for Blake, William**

**Parent Folder:** Blake, William

---

Peebles, NDSR Art Final Report
Object Folder: ObjectNumber_ArtistLast_First_Title

Contents: Born-digital documentation

3. Once an object file has been copied and transferred into the digital preservation system by the Institutional Archives, it will be placed in the Object Files folder within an artist folder.

4. This will be your access point for all complete object files.

ADDITIONS to Object Files

7. The need to add an existing object file is ongoing. In these cases, add the item to this folder.

8. As in the New Object Files folder, create an artist folder in which to place additions to object files.
9. Be sure to indicate object number, artist name, and title (when possible) in the title of the added file(s).

10. Institutional Archives will move the file(s) into the correct object file folder in the shared drive (Object Files folder) once it has been added to the appropriate folder in the digital preservation system.

11. This folder will be reviewed by the Institutional Archives annually.

12. Institutional Archives will notify you when files are moved.

Selection for Object Files

Digital object files will consist of the same kind of content that is included in analog object files.

Common file types include, but are not limited to: .docx, PDF, JPEG, PNG, TIFF

Institutional Archives Workflow: Summary

Ongoing Management of Digital Object Files – The Institutional Archives will perform the preservation process on all new born-digital object files once a year.

f. Institutional Archives will review content in Prints and Drawings – Object Files and transfer new content into Preservica.

g. Institutional Archives will move object files from New Object Files into Object Files folder once this process is complete.

h. Institutional Archives will notify Prints and Drawings when the preservation process will begin and again when the process has been performed, or if there are any changes to this process.
Workflow for Digital Dockets: Rare Books and Manuscripts

This workflow describes the process that Rare Books and Manuscripts will follow to create and share digital dockets with the Institutional Archives. Annually, the Institutional Archives will copy and transfer the digital dockets into the digital preservation system, Preservica.

Digital dockets do not replace traditional analog dockets, but serve to provide more complete information about Rare Books and Manuscript’s collections.

When you create an analog Docket, create a digital version in New Dockets. Add all electronically-created information to this folder; you may continue to print a copy for analog Dockets as an access copy.

Give Institutional Archives access to your department’s shared network drive.

Digital Docket Folders: Organization

1. Create a master Rare Books and Manuscripts - Dockets folder on your department’s shared drive.

   ![Folder Structure Diagram]

  Contents

  - Dockets
  - Additions to Dockets
  - New Dockets

*Internal Folder Structure*

To organize contents further, include the following subfolders in each general folder:

  - Donor
  - Dealer
  - Artist

Folder and file names: When possible, include InMagic number when naming collection/ object dockets. These files will be contained in one of the three primary parent folders based on type (donor, dealer, artist).
New Dockets

9. Create and save all new Dockets here. Files will be considered ‘New’ until copied and transferred into preservation system by Institutional Archives.

10. Create a folder for new objects and collections added to your department’s collection and include digital content.

11. Save it in New Dockets. When you print anything digital for the analog docket, save the original digital files in the electronic docket.

12. Save images of objects, such as those taken by staff that are not ‘official’ or intended for inclusion in the DAMS, in the object/collection’s docket file.


14. Include all staff-generated images of collections and objects in your digital dockets.

Dockets

5. Once a docket has been copied and transferred into the digital preservation system by the Institutional Archives, it will be placed in the Dockets folder.

6. This will be your access point for all preserved digital dockets.

Additions to Dockets

13. The need to add existing dockets is ongoing. In these cases, add the item to this folder.

14. Be sure to indicate object number, as well as artist and object/collection title when possible, in the file’s name.

15. Institutional Archives will move the file into its correct file folder once it has been added to the appropriate folder in the digital preservation system.

16. This folder will be reviewed by the Institutional Archives annually.

17. Institutional Archives will notify you when files are moved.

Pending

Create folders for certain collections and objects that are likely acquisitions, for which documentation is accumulating. Review this folder at the beginning of the fiscal year and move into ‘New Dockets’ if the purchase was made, or remove files if the purchase was not made. This will be managed by RBM.
Selection for Dockets

Include all documents that are (or should be printed) for inclusion in analog folders including, but not limited to: correspondence, images, scholarship, and historical information.

Common file types include: .docx, PDF, JPEG, PNG, TIFF

Institutional Archives Workflow: Summary

**Ongoing Management of Digital Dockets** – The Institutional Archives will perform the preservation process on all new born-digital dockets **once a year**.

i. Institutional Archives will review content in **Rare Books and Manuscripts - Dockets** and transfer new content into Preservica.

j. Institutional Archives will move preserved dockets into **Dockets** folder once this process is complete.

k. Institutional Archives will notify Rare Books and Manuscripts when preservation process has been performed or if there are any changes to this process.
Workflow to Preserve Born-digital Collections Records in Registrar Docs Archive

The department of the Registrar scans and saves many types of collections-related documentation, including condition images, loan receipts, transport invoices, and exhibition records, among other record types, in the server ‘Registrar Docs Archive’.

This workflow outlines procedures for how the Registrar will, moving forward, organize and share these records with the Institutional Archives for transfer into the University’s digital preservation system, Preservica.

All legacy documentation (pre-2018) will be copied and transferred by the Institutional Archives into the preservation system. Going forward this will occur on an annual basis.

Set-Up: File Organization

Note: This set-up will be performed with assistance from the Institutional Archives

1. In the interest of streamlining the organization of Registrar Docs Archive, consolidate all folder groups into single, ‘parent’ folders.
2. After Set-Up

![Create a new, empty folder.]

3. Add folder for LOANS

4. Move all legacy folders into their new parent folder.

5. Inside each folder will be sub-folders, organized chronologically.

**ScanSoft Folders**

1. Move all legacy ScanSoft folders into ScanSoft 2008-2017. These will be copied and transferred as a group into the preservation system by the Institutional Archives.

2. Create another folder for 2018, and so on for each subsequent year. This will help the Institutional Archives know which folder to copy and transfer.

3. Create this set-up for each category and deposit documentation accordingly.

**For Example**

**Archive – Linked to TMS**

![Archive - Linked to TMS](image)
**ORIGINAL PHOTOS**

<table>
<thead>
<tr>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Original Photos 2008 - 2017</td>
</tr>
<tr>
<td>Original Photos 2018 -</td>
</tr>
</tbody>
</table>

**Exhibitions – cond & ref photos**

<table>
<thead>
<tr>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions - cond &amp; ref photos 2008-2017</td>
</tr>
<tr>
<td>Exhibitions - cond &amp; ref photos 2018</td>
</tr>
</tbody>
</table>

**Registrar Photographs to be Linked**

<table>
<thead>
<tr>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registrar Photographs - to be linked 2008...</td>
</tr>
<tr>
<td>Registrar Photographs - to be linked 2018</td>
</tr>
</tbody>
</table>

**Institutional Archives Workflow: Summary**

3. **Preserving Legacy Registrar Documentation** – With access to the ‘Registrar Docs Archive’ server, the Institutional Archives will copy all existing (pre-August 2018) Documentation and ingest it into the preservation system.

4. **Ongoing Management of Registrar’s Documentation** – The Institutional Archives will perform the preservation process on all new born-digital documentation and documentation once a year.
   a. Institutional Archives will review folders in ‘Registrar Docs Archive’ and transfer new content into Preservica.
   b. Institutional Archives will notify Registrars when this process has been completed.
   c. Please contact the Institutional Archives with any questions.
Appendix F: Workflow for Institutional Archives

Institutional Archives Workflow to Preserve Born-digital Permanent Collection Documentation

In partnership with the Yale Center for British Art’s curatorial, registration, and conservation departments, the Institutional Archives will aid the management and preservation of born-digital permanent collection records. These records document the history of collection objects and are essential for legal, scholarly, and operational purposes.

This workflow describes the process performed by the Yale Center for British Art Institutional Archives that will copy and transfer departmental permanent collection records that are never transferred to the archives. These records will be accessed through shared network drives and copied into a staging area on secure network servers and ingested into the University’s digital preservation system, Preservica.

Departments

1. Conservation
   a. Legacy Reports and Documentation
   b. New and Ongoing Management
2. Curatorial
   a. Paintings and Sculpture
      i. Object Files
   b. Prints and Drawings
      i. Object Files
3. Rare Books and Manuscripts
   a. Dockets
4. Registrar
   a. Legacy Documentation
   b. Ongoing Management

Preparing to Ingest

Requirements

1. Access to department servers
2. Copy/ Transfer tool GUI – Total Commander
3. Access to Preservica instances
   o Test/ Dev
   o Production
Staging Area

Create a workstation on the desktop computer in the Institutional Archives that will serve as a temporary staging area for all files to be ingested.

When files are copied from a source directory, transfer them to a secure location on the Institutional Archives server.

Where to Find Shared Files: Network locations

The Institutional Archives will check each shared network drive annually for new additions, looking in the following locations.

Conservation: ‘conservation’
Folder: Conservation Reports

Paintings and Sculpture: ‘paint-sculpt’
Folder: Paints and Drawings – Object Files

Prints and Drawings: ‘printsdraw’
Folder: Prints and Drawings – Object Files

Rare Books and Manuscripts: ‘rarebooks’
Folder: Rare Books and Manuscripts - Dockets

Registrar: ‘Registrar Docs Archive’
Shared network drive: Registrar Docs Archive

Process

1. Notify each department before you plan to copy and ingest files to ensure no new content is added during that time.
2. For each department, copy files from all folders labeled ‘New’, e.g. ‘New Object Files’ and ‘New Dockets’
3. Once files have been copied, transferred and ingested, the archivist will transfer folders into folder containing completed files, ‘Object Files’, ‘Dockets’, ‘ Conservation Reports’, ‘ScanSoft 20XX’, etc.
4. Notify departments when process is finished.
Before Ingest

1. Install Total Commander or similar file copy tool that will not alter files.
2. Install Preservica’s [SIP Creator GUI](#)

Ingest Workflow

1. File copy and transfer
   a. Copy files from department shared network drive folders to a staging area on a secure, networked computer in the Institutional Archives.

2. Ingest into Preservica
   a. SIP creation – using Preservica’s SIP creator

Copying and Transferring Files with Total Commander

Total Commander is shareware that can be downloaded and installed for free.

1. Open Total Commander

![Open Total Commander](image-url)
2. Locate Source Directory containing files for transfer on the left side of the screen.
3. Double click on folder and select files to copy.
4. On the right side of the screen, locate the destination staging directory where files will be transferred. Double click on destination folder.

5. To copy files from one folder to the other, select the copy icon in the center of the screen:

6. Once selected, the destination directory will appear in a pop up screen:
7. Select ‘OK’
8. The copying process will generate this display:

![Copy Process Image]

9. Once copying is completed, the files will appear in your destination directory, from which SIPs will be created.
Creating a SIP with Preservica SIP Creator

1. Start SIP Creator application.

A new SIP is created using the Prepare SIP form, which is opened when the application is first started. Only one SIP can be open at any time. If you are already creating a SIP and you want to start a new SIP then select

2. **To create new SIP: File > Create New SIP** or using the Create New SIP Icon:

SIP Options

3. Enter location of folder(s) in Source Directory field.

4. Choose whether to create a DU for the parent folder. **DO SELECT THIS.**
The first set of options in the Prepare SIP form pertains to the SIP as a whole. **Selection is mandatory.**

5. Enter directory location in **Files Location** field, which specifies the source directory of the files and folders to include in the new SIP.

6. **Select:** Represent each folder and file in the source directory as a deliverable unit* - this option allows us more flexibility when adding files to existing folders in the future.

**Collection Options**

7. Choose Preservica destination collection from ‘Existing/ Recent Collection’, which will be pre-configured to match up with YCBA Collections Departments and their folder structures.
8. Collection Title and Code will be automatically applied when selecting Existing/ Recent Collection, which are retrieved from Preservica. They can also be entered directly.

9. If the collection you want to ingest into does not exist, you will need to create a new collection in Preservica. See Step 2 under “Preservica Files” in the next section.
   a. You can ingest into the correct top-level collection here, such as department or sub-collection within the department (“YCBA Objects” or “Registrar Scans”, for example), and drag the folder into the collection once logged into Preservica.

10. Note: When selected from recently used or existing collections only the collection title will be shown, but the corresponding collection code will also be used.

11. If the collection title is selected from the list of recently used collections or an existing Preservica collection, then the content of resulting SIP will be added to this collection when ingested into Preservica.

12. In the ‘Fixity Options’ section, select: SHA-512

13. Select ‘Create New SIP’

14. When SIP is created a small XIP folder will appear in the upper left side of the form:

15. You can open the folder to examine the contents:
16. On the bottom of the form, you will find a summary of the SIP’s contents.

<table>
<thead>
<tr>
<th>SIP Summary</th>
<th>Upload Queue</th>
<th>Warnings</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SIP Summary</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Collections</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Total Deliverable Units</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Total Files</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Total File Size</td>
<td>410 KB</td>
<td></td>
</tr>
</tbody>
</table>

17. **Export Full Submission Package**: To export the SIP select the export icon at the top of the form, or ‘Export Full Submission Package’ from the **File** drop-down menu.
18. Select location of the file export folder that will manually or automatically send SIPs to Preservica Test, Development, or Production instances.

Preservica Files

Ingest location in Production Instance of Preservica: **YCBA-IA-NonASpace**

1. Maintain organizational structures for collections in Preservica that mirror department’s primary parent folders.

   a. Prints and Drawings
      i. Object Files

   b. Conservation
      i. Founders Room
      ii. Frames
      iii. Non-YCBA objects
      iv. Quotes and Assessments
      v. Scientific Reports
      vi. Treatment Photography
      vii. YCBA Objects

   c. Painting and Sculpture
      i. Object Files

   d. Rare Books and Manuscripts
      i. Dockets
         1. Artist
         2. Donor
3. Dealer
e. Registrar Folders

1. Note: within each of these folders, create collections for:
   a. Pre-2018 documents
   b. 2018 documents
   c. 2019, etc., for each subsequent year

2. Creating New Collections in Preservica

We will create a parent collection for all Artist Folders (this includes RBM Donor and Dealer folders) and all Object Files within them. This will allow the Institutional Archives to select collections easily from the SIP creator GUI.

   a. Right click and select ‘New’ and ‘Collection’

   ![Image of Preservica interface]

3. In the pop-up fields, name the collection and create a collection code that is similar to collection name, without punctuation.
Security Tag

As in the image above, select “YARCHIVES_CLOSED” for all collections and DUs.

Preservica: Collection and Folder Names

1. In Preservica’s Production instance create and name top-level collections for each department:
   a. Conservation
   b. Paintings and Sculptures
   c. Prints and Drawings
   d. Rare Books and Manuscripts
   e. Registrar

2. Within each department’s collection, create sub-collections and name them to correspond with departments’ master folders (listed above in first section).

3. To facilitate ingests, each object folder will be a collection (description of collection creation is above).

4. Include object number (B/L numbers) in title for Conservation report folders, Prints and Drawings and Paintings and Sculpture object files. Rare Books and Manuscripts will use InMagic cataloging numbers.
Editing DU and Collection Names

1. To edit collection or DU names, right click on the object and select ‘Properties’

2. A screen with Basic Metadata will open and on the upper right side, select ‘Edit Metadata’

3. The following screen will include editable fields (circled below).

4. Once changes have been made, select ‘Save.’
Preservica: Delete Collection

To delete a collection in Preservica, right click on collection you want to delete and select ‘Delete Collection.’ Then select ‘OK’ when popup appears.

Adding to Existing Collections

1. When adding new files to existing collections, follow steps for creating a new SIP.
2. Select existing collection from list of collections that are linked to Preservica in the SIP Creator GUI.

Preservica: Delete Deliverable Unit

1. Contact DPS.
Ingest Schedule

The Institutional Archives will review and ingest new content from collections departments annually.

The Institutional Archives will contact departments before they begin the process and once it has been completed.
Appendix G: Proposal to Preserve TMS with Emulation as a Service

A Proposal to Preserve TMS in Partnership with
Yale University Library’s Emulation as a Service Infrastructure Project (EaaSI)

Introduction

A significant portion of the documentation of the Yale Center for British Art’s (YCBA) art collection is recorded in The Museum System (TMS, 2017, v. 9.60.6010_008), a SQL relational database created by Gallery Systems. TMS supports the YCBA’s management of permanent collection documentation and consists of modules (tables) that contain descriptive, technical, and administrative metadata for works of art, images, intellectual property, rights management, acquisition information, and bibliographies. As the digital nervous system of the Center, TMS governs many processes and workflows and provides efficient stewardship of collection-related information. TMS is integral to the daily operations of the museum and is frequently updated and referred to by museum departments.

The YCBA’s collections are incomplete without the maintenance and preservation of born-digital permanent collection documentation. In addition to content stored in TMS catalog records, the system links to externally stored digitized and born-digital documents central to each object’s provenance and institutional history, such as correspondence, inventories, insurance and shipping information, exhibition agreements, and loan forms. This proposal seeks to ensure that both the TMS metadata records and linked documents will be safe from data corruption, loss, and obsolescence.

The preservation of the YCBA’s born-digital documentation and metadata within TMS is an essential component of both Yale University and the YCBA’s mission to further scholarship and promote open access to knowledge. This proposal identifies TMS components that need to be preserved within the museum’s preservation system, Preservica, and outlines pursing emulation as a preservation strategy and procedure.

Statement of Problem

As an actively updated database, TMS contains the most current information regarding the YCBA’s collection objects, and while there is a University-wide protocol for system backups, there is not yet a process in place that addresses long-term access and preservation measures for this essential content. Additionally, changes made to the system are not tracked, which means significant contextual information about collection objects and museum cataloging practices are lost.
TMS is used by many museums in the United States and abroad. One of the benefits of the system is its customizability, allowing any department that manages collection items to use the database as a hub for recordkeeping and to connect their records, or customized module, with other, related entries. As a software tool, TMS allows department records about particular museum objects and loans to exist within the same system, serving as an access point and collection management system. However, while this is essential for current, day-to-day museum practices and operations, the long-term accessibility of the information contained in TMS is uncertain at best.

Objective

To preserve the database environment and its contents in a manner that will capture changes over time and remain accessible to staff and researchers.

To establish a schedule and procedures that capture changes in the TMS system over time so alterations and cataloging practices will be accessible.

Emulation as a Preservation Strategy

Screenshot of the Twentieth Century American Poetry database emulated and accessed using EaaSI. Image by Seth Anderson

Often considered too costly and impractical, recent developments and projects, such as the University of Freiburg’s bwFLA Emulation as a Service framework, which Yale University Library has implemented for its own EaaSI project, are making progress to erase these outdated concerns. This framework will allow users to access legacy software environments remotely, by logging into the service and accessing web environments via their own web browser.
Unlike migration-based strategies, emulation mimics a host software system or hardware, allowing end-users to interact with a copy of the resource or environment. Migration, on the other hand, typically alters the original digital content by transforming it into another, more current and accessible format. While this is practical and useful for many kinds of content, database systems are complex and our understanding of their contents often relies on how that information is graphically displayed. Ideally, researchers and cultural heritage employees will require access to TMS contents in a manner that is human-readable; emulation offers this kind of user-friendly interaction with a complex system that migratory solutions do not.

Adding TMS to a browser-based emulation service will eventually enable other museums to do the same with their instances of TMS and will provide a necessary first step in demonstrating the possibility and wide-reaching applications of emulation as a preservation strategy for museum content management systems.

To accomplish this, an export of all data in TMS will be ingested into Preservica, as will a copy of the software, which will preserve the entire system on a bit level. These renderings will allow Digital Preservation Services to preserve and replicate the database environment and its contents; development of a frontend access point will be necessary to provide secure access using the Emulation as a Service Infrastructure. Subsequent ingests of TMS data will occur on a regular schedule (e.g., annually or bi-annually) to capture changes made to the database.

Components

1. Linked Documents: Certain TMS modules contain documents and images that are linked media files. Collection images taken by the Imaging department are being migrated into the new DAMS (NetX) and will be integrated with Preservica. For all external documentation (excluding images integrated with NetX), we will determine with collections departments which files can be obtained via download or from network servers, and ingested into Preservica by the Institutional Archives.

2. TMS Modules: The object metadata contained in TMS modules and their relationships within the database system.

Technical Requirements for TMS

- Current Version: 9.60.6010_008 (2017)
- The current TMS database is SQL Server 2008R2 and the client runs on Windows Server 2008R2.
- License is renewed each year and allows for up to 20 users per the YCBA’s license agreement with Gallery Systems

According to the YCBA’s license agreement, an aditional, scaled down license for preservation purposes will be required.
TMS System Requirements

**SYSTEM REQUIREMENTS**

**DATABASE AND SOFTWARE**

**SERVER OPERATING SYSTEM**

- Microsoft SQL Server 2012 or SQL 2014 (with latest SQL Server service pack applied)
- Oracle 11gR2 or 12c Standard or Enterprise Edition

Server operating system will be determined by choice of database. Licenses for supported operating systems and database servers must be purchased and installed separately prior to the installation of TMS. Versions of third-party software are subject to change. Confirm with Gallery Systems before implementation.

**CLIENT WORKSTATION CONFIGURATION**

The current minimum workstation configuration is:

- 2.5 GHz Single Core Processor or better
- At least 2 GB System RAM
- 512 MB display memory capable of supporting 1024x768 video resolution
- 1 Gbps Network card
- Windows 7 or above
- ODBC drivers for supported database server

**SERVER CONFIGURATION**

The current minimum server configuration is:

- Quad Core Processor (or 4 Virtual CPU)
- 8 GB RAM
- A supported database server
- Windows Server 2008 R2
- 100 GB free hard disk space (for installation of software)
- Additional disk storage (sufficient to manage the collections database, thesauri and images, with extra space for growth)
- 2 MB display memory capable of supporting 1024x768 or higher resolution
- Network card
- Mass storage device or tape drive with appropriate backup software

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**Timeline**

Phase 1: Procure appropriate license agreement with Gallery Systems that will allow perpetual use of software minus technical support.

Phase 2: Create a copy of server and software environment.

Phase 3: Export TMS data into Preservica.

Phase 3: Build frontend access point.

Phase 4: Test

Phase 5: Implement
Resources

1. Cost of additional license for preservation purposes.
2. Export and ingest of TMS software and contents into Preservica.
3. Frontend development of access point.

Risk and Mitigations

1. Address licensing issues for emulation of the server and client operating systems.
2. Bit-level preservation of TMS software and contents to be stored in Preservica.
3. The addition of a dependent system, Conservation Studio, has not been taken into account in this proposal and should be addressed.

Next Steps

1. Acquire appropriate license for preservation of TMS.
2. Construct a schedule for TMS export, ingest, emulation process.
3. Establish plan to capture TMS contents annually/periodically.

Conclusion

By forming a partnership with YUL’s Emulation as a Service Infrastructure project, the Yale Center for British Art will address the preservation concerns around its collection management system, TMS, and add to a growing library of software environments. Emulation of the YCBA’s TMS database environment, and periodic captures of its contents will prevent the loss of unique, contextual object-related metadata that document’s the Center’s art collection.

Primary Contacts

Seth Anderson, Project Manager, Yale University Library, Emulation as a Service Infrastructure
Rachel Chatalbash, Senior Archivist, Yale Center for British Art
Cate Peebles, Yale Center for British Art
Appendix H: TMS-EaaSI Executive Summary

A Proposal to Preserve TMS in Partnership with Yale University Library’s Emulation as a Service Infrastructure Project (EaaSI)

Executive Summary

A significant portion of the documentation of the Yale Center for British Art’s (YCBA) art collection is recorded in The Museum System, a SQL relational database created by Gallery Systems. As a collection management system, TMS allows department records about museum objects and incoming and outgoing loans to exist within the same system, serving as an access point to vital information. However, the museum must act to ensure long-term access and preservation of the information contained in TMS. Without a preservation plan, the museum risks losing essential documentation about its collection.

Through a partnership with Yale Library’s Digital Preservation Services and Emulation as a Service Infrastructure project, the Institutional Archives proposes preserving a copy of the TMS software and annual copies of the data contained within be made, with preservation copies saved in the digital preservation system, Preservica. A browser-based emulation service, EaaSI, will be used to provide access to the database environment and its contents.

Next Steps

Phase 1: Procure appropriate license agreement with Gallery Systems that will allow perpetual use of software minus technical support.

Phase 2: Create a copy of server and software environment.

Phase 3: Export TMS data into Preservica.

Phase 3: Build frontend access point.

Phase 4: Test

Phase 5: Implement

Resources

- Cost of additional TMS license for preservation purposes.
- Export and ingest of TMS software and contents into Preservica.
- Frontend development of access point.

Primary Contacts

Seth Anderson, Project Manager, YUL
Rachel Chatalbash, Senior Archivist, YCBA
Cate Peebles, Archivist, YCBA
Appendix I: Cohort Visit Schedule

NDSR Art Cohort Visit to the Yale Center for British Art

Thursday, May 10, 2018

Morning Yale Center for British Art, 1080 Chapel Street

8:30 - 9  Meet at Atticus, 1082 Chapel St.
9 - 9:45  Reference Library, 2nd Floor
          Kraig Binkowski, Chief Librarian, YCBA
          Beth Morris, Librarian, YCBA

9:45 - 10:30  Study Room – Prints, Drawings & Photography Collection, 2nd Floor
              Charlotte Padden, Senior Curatorial Assistant, YCBA

10:30 - 11  Rare Books & Manuscripts, 2nd Floor
           Sarah Welcome, Assistant Curator of Rare Books and Manuscripts, YCBA

Break

11:10 - 11:50  Gallery Talk - Art in Focus: John Goto’s “High Summer”, 2nd Floor
                Courtney Long, Postdoctoral Research Associate, Art Collections, YCBA

Walk to 270 Crown St. offices

12 - 1:15  Lunch Talk: Philadelphia Museum of Art’s Marcel Duchamp Portal Marge Huang,
          Digital Archivist, Philadelphia Museum of Art Lunch provided

Afternoon Yale University Library Digital Preservation Services, 344 Winchester

1:15 - 2  Travel to 344 Winchester

2 - 3  Software preservation & Emulation as a Service (EaaS)
       Seth Anderson, Software Preservation Program Manager, YUL Room: #PRES D153

3 - 4:30  Digital Preservation Lab
          Alice Prael, Digital Accessioning Archivist, YUL

Post-NDSR Experience
          Alice Prael
          Morgan McKeehan, Digital Preservation Librarian, YUL

Return to Crown Street
Pizza! (Optional – split bill) Bar, 254 Crown Street
Appendix J: Symposium Call for Proposals

Call for Proposals - Is This Permanence: Preservation of Born-digital Artists’ Archives

Will the art of the digital age last even one lifetime? If cloud computing fails, where will our documentation be? As the internet pioneer Vint Cerf recently asserted in conversation with Rhizome’s preservation director, Dragan Espenschied, “Preservation by accident is not a plan,” begging the questions, What is the plan? and Do we have one? If we do not develop solutions now, we risk losing not only born-digital artwork but artists’ archives as well, effectively erasing the work and memory of this generation and subsequent generations’ art history.

Today, an artist’s closetful of cardboard boxes is likely stuffed with old laptops and iPhones along with analog ephemera, handwritten letters, snapshots, and postcards. Artists’ archives are increasingly hybrid collections, requiring new, adaptable preservation methods. Even artists working in traditional media like painting and sculpture rely on born-digital methods to help create their art, manage records, and promote their work, while other artists create solely with born-digital materials. What does this mean for artists and their archives—both presently and in the future? Will these integral records that constitute the history of an artist’s practice and oeuvre be available at the end of this decade, let alone to scholars of later generations?

Hosted by the Yale Center for British Art, this National Digital Stewardship Residency for Art Information (NDSR Art) symposium will be held on May 11, 2018. It will explore topics engaging the theme of born-digital preservation and artists’ archives, including the following: artists’ use of born-digital methods within their practice as means of creation as well as documentation; the state of the field for artists and those who steward their collections and archives; what is being done by artists, museums, archivists, and librarians to steward and preserve the born-digital components of artists’ records?; how are born-digital tools changing artists’ studio practice, and what have we already lost?; and how are museum archives handling hybrid and born-digital artists’ archives—where among these bits and bytes is the artist’s hand?

NDSR Art would like to hear about case studies from artists, librarians, and archivists working with born-digital records, their challenges, and possible preservation solutions; what tools are being used, adapted, and developed for the digital preservation of artists’ archives? This event is co-sponsored by: the Yale Center for British Art, the Robert B. Haas Family Arts Library, Yale University Library Digital Preservation Services, Art Libraries Society of North America (ARLIS/NA), and the National Digital Stewardship Residency for Art Information (NDSR Art).

Please submit a proposal of three hundred words maximum for consideration no later than February 15, 2018 to Cate Peebles, NDSR Art, Postgraduate Research Associate: catherine.peebles@yale.edu
Appendix K: Symposium Schedule

Schedule

May 11, 2018 – 10:00 a.m. – 5 p.m. pm
Yale Center for British Art, Lecture Hall

10:00 – 10:20 Registration, Yale Center for British Art Entrance Court
10:20 – 10:30 Cate Peebles, NDSR Art, Yale Center for British Art
Welcome

Morning Presentations: Introduced by Erin Barsan, NDSR Art, Minneapolis Institute of Art

*Digital Artists’ Records in a Curatorial Context: Functional Analysis and Digital Preservation*

10:50 – 11:15 Hilary Price and Josh Franco, Archives of American Art, Smithsonian Institution
*Panel Discussion with Three Case Studies: Curatorial, Digital Preservation, and Processing*

11:15 – 11:40 Sara England and Mikhel Proulx, Concordia University
*Archiving Aboriginal Territories in Cyberspace*

11:40 – 12:00 John Bell, Dartmouth College
*Digital Contexts: How Communities Self-Archive Online*

12:00 – 12:15 Morning Q&A: Led by Sarah Welcome, Yale Center for British Art

12:15 – 1:15 Lunch
On your own

Afternoon Presentations: Introduced by Elise Tanner, NDSR Art, Philadelphia Museum of Art

1:15 – 1:40 Deena Engel and Glenn Wharton, New York University
*The Artist Archives Initiative: Researching and Developing New Models for Digital Art Information Preservation and Delivery*

1:40 – 2:00 Colin Post, University of North Carolina, Chapel Hill
*Toward Distributed Preservation: Bridging Artists’ and Institutions’ Preservation Practices*
2:00 – 2:25  Clifford Allen and Deb Verhoff, Watermill Center, Robert Wilson Archives & New York University
*Case Study: Robert Wilson's Studio Archive from the 1960s to the Present*

2:25 – 2:45  Laura Molloy, University of Oxford
*Digital Research, Communication and Making Methods in UK Contemporary Visual Art Practice: The Artist View*

2:45 – 3:00  **Q&A**: Led by Sarah Welcome, Yale Center for British Art

3:00 – 3:30  Coffee Break, Entrance Court

**Keynote Lecture**

3:30 – 4:30  Jon Ippolito, Professor of New Media and Director of the Digital Curation graduate program, University of Maine
*Your Archival Format Will Not Save You*

4:30 – 4:45  **Keynote Q&A**: Led by Coral Salomón, NDSR Art, University of Pennsylvania

4:45  Closing Remarks: Rachel Chatalbash, Yale Center for British Art
Appendix L: Symposium Recordings

Symposium Recordings

Held at the Yale Center for British Art on May 11, 2018, *Is This Permanence: Preservation of Born-digital Artists’ Archives*, was a one-day symposium planned as part of the NDSR Art residency project.


Recordings of Sessions:
[https://britishart.yale.edu/multimedia-video/26/7206](https://britishart.yale.edu/multimedia-video/26/7206)

Recording of Keynote talk, *Your Archival Format Will Not Save You*, by Jon Ippolito, Professor and Program Coordinator of New Media, Co-director of the Still Water Lab, and Director of the Digital Curation Program, University of Maine:
[https://britishart.yale.edu/multimedia-video/26/7211](https://britishart.yale.edu/multimedia-video/26/7211)
Appendix M: Other Professional Engagement Activities

ARLIS/ NA

- Wrote a review for Media and Technology Reviews on *Drawn to Greatness: Master Drawings from the Thaw Collection* online exhibition at the Morgan Library (Forthcoming, August, 2018)

New England Archivists, Membership Committee

- Planned and oversaw resume review for Spring Meeting
- Coordinated New Member meet-up at Spring Meeting

Society of American Archivists Museum Archives Section Working Group

- Interviewed James Moske, Managing Archivist at The Metropolitan Museum of Art, about permanent art collection records held outside the archives at the Met for the group’s annual project about archival records stewarded outside the archives.

Society of American Archivists Museum Archives Section, Newsletter Editor

- Ran for election: May 2018; two-year position begins August, 2018

Society of American Archivists, Issues and Advocacy Section
Archivists on the Issues, Blog Writer

- Wrote three articles about the prevalence of archival resources in popular culture and the arts, including representations in true crime documentaries, poetry and archives, and archives as a medium in contemporary art, which can be found here: https://issuesandadvocacy.wordpress.com/category/archivists-on-the-issues/