

Intro

My name is Dinah Handel, I use she/her pronouns [Travis says his name (he/him/his)] and we are here to talk about digital preservation theories - what we mean by that are the standards and frameworks that are typically referred to when we talk about digital preservation- and how they are often unsuitable for the practices and realities of many institutions trying to be stewards of digital content, let alone communities trying to take control or manage their own digital stewardship. We'll also introduce the concept of praxis and explore how we might apply the concept to digital preservation theory and practice, with Travis reflecting on a specific example of a project wherein praxis moderated the digital archiving endeavor, as opposed to theory. Finally, we'll end on a short discussion of why this is important given our current political climate. Before we dive too far in, we'd like to thank our fellow presenters and panel moderator, the hard work done by the digital preservation stream organizers, the staff of the Omni William Penn hotel, and all of you who are here today to participate in this discussion.

Fundamentals (Dinah - 3 - 4 minutes)

So I'm going to start us off with a discussion of fundamentals of digital preservation. I realized when working on this section that I actually have a lot of questions about digital preservation standards and best practices and what they mean in the context of practice, and I'm going to share those questions with you all in the hopes that we can be critical of these standards together.

- Digital Preservation Concepts
 - "ISO is an independent, non-governmental international organization with a membership of 163 national standards bodies. Through its members, it brings together experts to share knowledge and develop voluntary, consensus-based, market relevant International Standards that support innovation and provide solutions to global challenges."

- So first, the fundamental OAIS
 - Also known as ISO 14721:2003 which writes “The purpose of this ISO 14721:2003 is to establish a system for archiving information, both digitalized and physical, with an organizational scheme composed of people who accept the responsibility to preserve information and make it available to a designated community.”
 - I think we’re all somewhat familiar with the high level concepts of OAIS- there’s the SIP - submission information package, the AIP - the archival information package, and the DIP, the dissemination information package, which is the content that goes out to the designated community. The AIP is what goes to long term archival storage.
 - At its most simple it makes sense- it is a framework to follow, it can provide a starting point for structuring workflows, and is foundational concept for archival and preservation software. But when you read further into the documentation, it is easy to become overwhelmed, the language is complex and full of technical jargon, and the solution tries to be one-size-fits all when the materials aren’t.
 - Why did the community chose this to be the standard? What types of content does it leave out? Although the standard is in the process of being open for comments to be updated, I think it is fair to question whether it still has relevancy as a universal framework as it stands now. I’m not saying to throw out the standard, but I also think we are allowed to reimagine and reinvent based on what we know now about digital content and how we make it accessible.
- TDR

- Also known as ISO 16363- which sidenote, you can't access the entire PDF from the iso website, you have to buy it, wtf? A trusted digital repository is what you might think it is, based on the name, but it includes adhering to a strict set of rules and expectations.
- Aside from the expense and time-consuming process of becoming a trusted digital repository, there are other larger questions that we might want to ask ourselves about trusted digital repositories. What about when we don't want to trust a particular repository with our materials? What types of institutions have traditionally been considered trusting, and how does that affect what materials have been preserved in trusted digital repositories.
- Standards in general
 - Standards are important, we all have them in our daily lives, personally and professionally. But, in the context of our work and the actions we perform in order to accomplish that work, they are have power to dictate the norms of our profession. To adhere to standards is to be "good" "trusted" allows for us to do "correct" and "proper" archiving and preservation, and to deviate from them is to be considered not those things. I'm not saying we should set fire to standards, but I think we should question how we let our work be dictated by them, who creates them, and how the come to be accepted.
 - Thesis: why do we let standards determine our work when really, our work should determine our standards?
- Other things that we associate with digital preservation:
 - Storage Infrastructure
 - File formats and file identification tools in the context of audio visual materials
 - Fixity checking and checksums

What is Praxis, and how can we bridge theory and practice? (Travis)
(4-5 minutes)

- What is the definition of Praxis, and how can we let practice inform theory?
- What are the actualities of teaching 'best practices' when students (outside of intensive internships) do not have the space/technology/funding to do this?
- Are there alternatives to this model? [discuss Service Learning course I (Travis) am co-teaching. What challenges reside in these approaches
- Are students actually made aware (outside of moving image specific programs) of the unique challenges of moving image materials? More specifically, magnetic media?
 - How can praxis shift to prioritize these needs at institutions of varying sizes?
 - Teaching against the internal-internship model
- Decentralize discussions around what constitutes 'archive worthy' materials [use classroom as space to experiment with 'undervalued' materials
- Use classroom to HELP community archives, as opposed to theorize about what you would create with an 'ideal' collection

Digital preservation is unsuitable for our current political climate
(Both section) (2 minutes)

- Digital preservation lacks an analysis of power.
- If we feel that we have an ethical and moral obligation to collect, preserve, and make accessible materials from marginalized and unrepresented groups, then we need to think about how to best do that, not how to be the best at adhering to digital preservation best practices

- How do groups already do this for themselves? How can we integrate community practices into digital preservation concepts and standards?
- What are the ways that we can do this that retain the integrity of the materials and also the people who they originate from and/or belong to?
- What are the tools that we use to do this work, and how do they preserve hierarchies, inequalities, patriarchy, and western cultural biases. Here I'm thinking of work by Chris Bourg and Elvia Arroyo Ramirez on the ways in which the technologies themselves that we use in digital preservation are not neutral.