“YOU DID WHAT TO IT?”
The concept of Acceptable Change in a preservation repository

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The conceit

- Change shouldn’t happen in preservation work
- Change must happen during preservation work
- Acceptance of this change is harder than other material
- There is good change and bad change
- We don’t know what these are…

http://www.best-horror-movies.com
Our working mandate

To establish the National Digital Heritage Archive to enable the National Library of New Zealand to meet its mandate to collect, make accessible, and preserve in perpetuity, New Zealand’s digital heritage, as defined by the Library’s current collection policy.

A copy of someone’s marbles, in Athens...
Change can be bad
Change can be good (*and* disruptive)
Change can mean no difference
Timeline of caring...?

Perception of importance

ANGER
PERSONAL INTEREST
BUSY PERIOD
PREOCCUPIED
OTHER EVENT
MONTH
NEW GENERATION
NOTES
TIME

FORGET
DON'T CARE
OPINION CHANGE

Te Puna Mātauranga o Aotearoa
NATIONAL LIBRARY
OF NEW ZEALAND
The NDHA and change
The NDHA system

External Deposit
staff mediated (simple)

INDIGO
(Internal Deposit Application)
Staff Mediated (complex),
Digitisation projects, public
orders, published
Physical digital objects, sound preservation

Web Curator Tool

Deposit

Preservation

Management

Permanent Repository

Delivery

Publishing

Administration
Material Flows, Configuration
Producer Management, Audit
User Management, Reporting

Timeframes

Tapuihi and ILS

Common Services

SIP
Staging
AIP
DIP
MD
Pete's simple view of NDHA

NDHA

UPLOAD → WHAT IS IT? (TECHNICAL) → WHAT IS IT? (LIBRARY) → ACCESS COPIES/SEARCH CAPABILITY → PERMANENT REPOSITORY

ERROR HANDLING → WHAT WE GOING TO DO WITH IT?

PUBLISHERS
PERSON ON THE STREET
NLNZ DIGITISATION
NLNZ WEBHARVEST

Online access mechanisms
Catalogues

www.natlib.govt.nz
Te Puna Mātauranga o Aotearoa
NATIONAL LIBRARY
OF NEW ZEALAND
Change at deposit

Visualization of World Wide Web, by G. Laugehead
Harvesting the web

http://www.deutz-fahr.com

www.mitzenmacher.net
Some ZIPs
File extensions

`Twas brillig, and the slithy toves,
"Did gyre and gimble in the wabe:"
All mimsy were the borogoves,
And the mome raths outgrabe.

Was: Jabberwocky.peter mckinney
Becomes: Jabberwocky.doc
Access to content
Access view of the NDHA

NDHA

CATALOGUES

delivered to user

DERIVATIVE COPIES

content has

DATA MANAGEMENT

controls

confer

PERMANENT REPOSITORY
Access view of the NDHA

- JPEG2000
- MP3
- TIFF
- WAV
- MP3

NDHA

- Derivative Copies
- Data Management

- Delivered to user
- Controls

Catalogues
Application is all?

MP3

WAV
Access questions

- How much do the public need to know?
- Is this acceptable change?
- The content is the same?
- What happens if we change the application, but the format is the same?
Change in the NDHA

Access Rights

- Open Access
- Published - restricted: only available within the National Library

Agreement

By submitting the deposited item(s) to the National Library of New Zealand’s (NLNZ) National Digital Heritage Archive:

You warrant that:

(a) the information you provide is complete and correct, and
(b) you are either the owner of copyright in the deposited item(s), or authorised by the copyright owner to submit the item(s) to the NLNZ, and
(c) you have all necessary authority and rights to grant to NLNZ the rights set out below.

You agree to indemnify NLNZ for any liability, damages, loss, costs or expenses arising from any breach of these warranties.

You also agree that NLNZ may take the necessary preservation actions in order to keep the deposited item(s) accessible, including but not limited to converting the deposited item(s) to other formats and making digital or other copies of the deposited item(s).

I accept the terms

Next >
You also agree that NLNZ may take the necessary preservation actions in order to keep the deposited item(s) accessible, including but not limited to converting [...] to other formats and making digital or other copies...
Preservation actions
October 1897

It all started the week before Show, 1897. At the time I was working in the store for Mr. Frank A. Cook, who had a big Grocery business in Colombo Street North, Christchurch. My closest chum at the time was Douglas McLaren, who was in the office of Godfrey & Co., Wholesale Merchants in Lichfield Street.

On Saturday nights most of the whole population paraded, the streets and footpaths being thronged. The horses trams rattle by with bells clanging and late delivery carts threaded through the mass with drivers yelling to the crowd to clear a way for them. The parks closed at 11 p.m. Every Saturday our programme was to gather at 9 p.m. and go along to Boot’s Confectioners’ shop for a pie and coffee (costing 6d.), then shunt up and down lifting our caps to the girls.

This evening on entering Boot’s, Doug, who had only just arrived, whispered to me “Do slow on the pie.”

I knew that implied Debacle off the other three fellows, so I said “I’m hungry – I’m going to have another pie.”

Strangely, Doug was also finished. As soon as our mates had left the shop, he leaned across the table and said, “If you can make the grocer, it’s never going to be written on my tombstone.”

“What’s eating you now Doug, you aren’t a grocer?”

“I know it doesn’t matter whether you sell sugar by the ounce or by the ton, you are still a grocer.”

“What are you going to do about it?” I asked.

There are two fellows here from the goldfields, came up for the show, and they’re looking for two men to go back with them. One of them, who’s named Rivers, has a very big business – Parker, Turner, and Turner, Manufacturers, Tailors, and Furriers at Nelson. He has won the sack.”
Preservation questions

Who?

Why?

What?

Are we preserving:

- Experience?

- Content?

How tied is content to experience?
What happened to my zip?

NDHA

UPLOAD

TIFF

WHAT IS IT?
(TECHNICAL)

PERMANENT REPOSITORY

TIFF

ACCESS COPIES

JPEG 2000

MP3-Higher res

MP3-Lower res

ERROR HANDLING

WHAT WE GOING
TO DO WITH IT?

ACCESS PACKAGE

JPEG 2000

MP3-Higher res

PDF

Online access mechanisms
Change in physical heritage

We expect deterioration
Agreed standards
Preservation work can:
   a) Slow the deterioration
   b) Take action (cut it out, replace it, treat it)
   c) Stabilise
   d) Ignore it..?
Change in digital heritage

We do not expect deterioration?
Preservation work can:
   a) Keep the technology
   b) Emulate the environment
   c) Move it into a new format
   d) Stabilise???
   e) Ignore it..???
Concluding questions

Is the bar higher for digital stuff?

What role is unfamiliarity playing?

What does it mean to change a format?

How embedded in the bits is the content?