Library of Congress
Digital Preservation Newsletter

Help Define Levels of Digital Preservation

Over the last few months a team of librarians, archivists, curators, engineers and other technologists in the [NDSA](#) have been working to draft a simple chart to help prioritize digital preservation work. After iteratively developing this document and workshopping it at [Digital Preservation 2012](#) we are excited to publicly share it for comment.

Why Define Levels? NDSA members felt like there was great basic digital preservation information, like NDIIPP's [personal digital archiving materials](#), and extensive and substantial and comprehensive requirements for being recognized as a [trusted digital repository](#). However, the working group felt there was a lack of solid guidance on how an organization should prioritize its resource allocation between these two ends of the spectrum.

How to read the levels. The overall idea with the document is that all the things in the first level are either necessary prerequisites for things in the second to fourth levels or are themselves the most pressing things to address. To some extent, the goal is that you could use it to start getting your proverbial digital boxes off the floor, and then work your way up to level four where you are much more protected against risk of loss.

How you can get involved? Review the document, think about it a bit, see if you think specific things should be moved around, or that the document needs to address some other factor, and then. leave a comment here. OR feel free to go and blog about this on your own site and then post a link to your reactions here on this post. OR send this link out to some of your colleagues or some of the list serves you participate in and solicit feedback.

Check out some of the excellent comments on the [original blog post](#).

Born Digital Minimum Processing/Access

Kathleen O'Neill, Archives Specialist in The Library of Congress Manuscript Division, reflects on [CurateCamp Processing](#).

Meg Phillips's earlier post on [More Product, Less Process for Born Digital Collections](#) focused on developing minimum standards for ingest and processing with the goal of making the maximum number of records available to the greatest number of users. The resulting output from a minimum processing workflow would be a bitstream copy of a file with accompanying metadata that is discoverable and available to researchers. But available does not necessarily mean accessible. Which lead me to wonder — is there a sufficient minimum standard for access to born digital materials?

Does a copy of the bitstream constitute a sufficient minimum level of access? It could,

Participants considering and admiring the emergent curatecamp schedule

when files are in a readable format. A bitstream of a file in an obsolete format, however, might not provide access to the content. Are institutions obligated to provide software and tools to enable the researcher to access the content? Are institutions obligated to migrate file formats? Read [more](#) about Kathleen's thoughts on minimum standard for access.

Preservation of Video Games

Recently, The Signal featured discussions with three individuals working on the preservation of video games.

Shelved games

[David Gibson](#), a Moving Image technician, was interviewed about working on the acquisition and preservation of games at the Library of Congress.

"The collection as it now stands consists of about 3,000 games for a wide variety of platforms and 1,500 strategy guides, in addition to descriptive documentation that comes through Copyright with the games and about 50 examples of gameplay footage on VHS or DVD. The collection can be broken down into two major chunks: newer games that we have been receiving through the copyright process since 2006 and a large number of "older" games, roughly ranging from the early 1990s to 2005, that were held in the stacks of the Jefferson Building to serve the Main Reading Room, though this collection was accessed infrequently. "

In another interview, [Georgina Goodlander](#), Web & Social Media Content Manager for the Smithsonian American Art Museum and Exhibition Coordinator, talked about Museum's [The Art of Video Games exhibition](#). About the conception of the exhibition, she said "The Secretary of the Smithsonian held a conference in January 2009 called "Smithsonian 2.0." The goal of this event was to re-imagine the Smithsonian and its mission for the 21st century. He invited 30 experts in web and digital technology to come in and brainstorm with Smithsonian staff. I was one of the staff members who participated, and Chris Melissinos was one of the experts from the outside world. One of the things that stuck in my head after

Georgina Goodlander

talking with him was that he owned 43 game consoles! Several months later, the Director of the American Art Museum – Betsy Broun – was interested in exploring video games."

During her interview, [Kari Kraus](#), Assistant Professor at the University of Maryland and a member of the As part of the [Preserving Virtual Worlds](#) project team, mentioned a now preserved video game. "[Home of the Underdogs](#), if you don't already know, was an abandonware site active throughout much of the first decade of this century that made classic video games available for download and play. Shut down in c. 2009, the site has since been partially rebuilt, although most of the original game resources are no longer there."

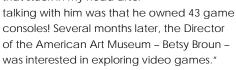# Archiving the "Intellectual" Components of a Website

Abbie Grotke, Web Archiving Team Lead at the Library of Congress, recently wrote a blog post about describing the process of archiving a website – and its subdomains, pages and content.

Everyone knows the Library's URL is www.loc.gov. If we set our crawler to archive that domain, it will follow links to subdomains and pages and content, such this blog post. But what about [copyright.gov](#) or [digitalpreservation.gov](#)? Or our newly launched [beta.congress.gov](#)?

All of those domains also equal the Library of Congress website.

The question is: Are these new domains intellectually part of the original site? Or should we treat them as new sites entirely?

Read [more](#) about what goes into archiving a website.