

MARYLAND
INSTITUTE
COLLEGE
OF ART

DECKER
LIBRARY

Final Report

Archiving Digital Art and Design Theses Work

Cristina Fontánez Rodríguez

Art | National
Digital
Stewardship
Residency

M|I|C/A

MARYLAND
INSTITUTE
COLLEGE
OF ART

DECKER
LIBRARY

Final Report

Archiving Digital Art and Design Theses Work

Cristina Fontánez Rodríguez

Art | National
Digital
Stewardship
Residency

M|I|C/A

TABLE OF CONTENTS /

INTRODUCTION	2
PURPOSE	3
BACKGROUND	3
PROJECT OBJECTIVES	5
METHODOLOGY AND SCOPE	5
PROJECT OUTCOMES	6
I. REPORT — ARCHIVING ART AND DESIGN THESES: REPORT ON INSTITUTIONAL REPOSITORIES	6
A. Purpose	6
B. Methodology	6
C. Findings	8
Acquisition/deposit: General Deposit Workflow	8
Acquisition/deposit: Documentation and Instruction	9
Acquisition/deposit: Multimedia and Accompanying Materials	10
Preservation	12
Description	13
II. REPORT: THESES AT MICA GRADUATE FACULTY FOCUS GROUP FINDINGS	15
A. Purpose	15
B. Methodology	15
C. Finding	16
Theme 1: Multiple components in a thesis project	16
Theme 2: Non-textual media	17
Theme 3: Time constraints	18
Theme 4: Awareness of how the library collects and provides access to theses	18
Theme 5: Unconnected repositories	19

OTHER OBSERVATIONS	20
Documentation provided to students	20
End Game	20
Grad Show website	21
Non-Graduate Studies Graduate Degrees	21
III. PERSONAL DIGITAL ARCHIVING RESOURCE	22
A. Purpose	22
B. Outcome	22
IV . WORKFLOW FOR DEPOSIT, ACQUISITION, AND INGEST OF THESES	23
A. Purpose	23
B. Outcome	23
Phase 1: ACQUISITION	26
Phase 2: ACCESSION	26
Phase 3: INGEST	27
Phase 4: DESCRIPTION	27
Phase 5: QUALITY CONTROL	27
NEXT STEPS FOR PROJECT IMPLEMENTATION	28
FINAL RECOMMENDATIONS	29
Collaboration and Responsibility	29
Documentation	30
Impact of Implementing New Digital Stewardship Strategies	30
Digital Preservation	31
Conclusion	32
APPENDIX A: FOURTH DELIVERABLE WORKFLOW PROPOSAL	33

Through the National Digital Stewardship Residency (NDSR) Art program, the Maryland Institute College of Art (MICA) sought to develop and share a new model for the acquisition, preservation, and access to art and design theses by collaborating with students and faculty. College and University libraries have traditionally collected art and design theses following a model suitable for research projects by using institutional repository software or commercial databases to acquire and provide access to textual components of students' visual arts projects. While institutions, as well as commercial database, acknowledge the existence of non-textual thesis components such as images, video, and data, the focus is placed on acquiring and providing access to traditional research papers.

Stewardship of art and design theses presents particular issues as flattened images and video stills embedded in PDFs are not an accurate representation of works of art. While text is a part of all thesis work, the main contribution students are making to the world, their art, is partially hidden from view. As new and complex media is integrated into art and design work, art and design academic programs will need to showcase student work in a way that's authentic, accessible and discoverable.

Therefore, are “supplemental materials” really supplemental? Or are libraries and archives putting away the essence of student artwork on media like USBs and CDs while displaying textual explanations of visual art? The project report focuses on four main stages of creating and adapting a new workflow:

1. Research on the current landscape of art and design digital theses stewardship
2. Conversations with internal stakeholders
3. Analysis of best practices
4. Workflow proposal

Likewise, the project report highlights the themes of collaboration and responsibility, specifically between faculty, students, and library staff, awareness of post-production digital archival work, and the possible impact of implementing new digital stewardship strategies of theses work as students and faculty start to see the potential ways in which their artwork may become openly accessible online.

PURPOSE

The purpose of this report is to provide a brief of the 2018-2019 NDSR Art Project: *“Digital Archiving Non-Traditional Art and Design Theses Work,”* a summary of individual deliverables, and recommendations for implementation of a new workflow for acquiring, preserving, and providing access to art and design theses. This report is also intended to serve as a framework for other institutions to follow and implement as it relates to the acquisition of theses work.

The report seeks to outline the rationale behind certain acquisition, preservation and access decisions in order to allow other institutions to align to their particular circumstances, educational programs and resources. This report consists of excerpts from Archiving Art And Design Theses: Report On Institutional Repositories ¹ and Theses at MICA: Graduate Faculty Focus Group Findings ² as well as unpublished content.

BACKGROUND

In 2018, MICA’s Decker Library was selected as a host institution for the NDSR Art Information with a proposed project of developing a new model for the acquisition, preservation, and access to art and design Master’s theses. This new model would take into great consideration the visual nature of student-produced works and strive to provide access to student work in an authentic, accessible, and discoverable manner ³.

MICA has a varied and vast graduate degree offering with five Master of Arts programs, ten Master of Fine Arts programs, graduate concentrations in Curatorial Practice and Critical Studies, a Master of Business Administration and Master of Arts dual degree, and three Master of Professional Studies (MPS) degrees. The college also offers students a Post Baccalaureate Fine Arts Certificate. All of MICA’s graduate students, including Post Baccalaureate students, must complete a thesis project and, with the exception of the MPS and MBA/MA degrees, must deposit a PDF/A file documenting their thesis project to the library in order to receive a diploma. The content of the PDF/A submission varies by program and is determined by the program’s director, however, all submissions follow the same deposit workflow, which involves both Decker Library and the Office of Graduate Studies.

1 Fontáñez Rodríguez , Cristina . “Archiving Art and Design Theses: Report on Institutional Repositories.” Baltimore, MD : Decker Library, Maryland Institute College of Art , National Digital Stewardship Residency for Art Information, February 4, 2019. https://assets.mica.edu/files/resources/ndsr_art_mica_fontanez_rodriguez_2019.pdf.

2 Fontáñez Rodríguez , Cristina . “Archiving Art and Design Theses: Report on Institutional Repositories.” Baltimore, MD: Maryland Institute College of Art, National Digital Stewardship Residency for Art Information, February 14, 2019. https://assets.mica.edu/files/resources/ndsr_art_mica_fontanez_rodriguez_2019.pdf.

3 Decker Library’s full project proposal may be accessed here: http://ndsr-pma.arlisona.org/wp-content/uploads/2018/02/MICA_NDSRArt_ProjectSummaryforApplicants.pdf

From 2015 to 2018, Decker Library collected PDF/A versions of theses using a combination of Canvas, a learning management system, where students would upload their work, Google Forms where students added required submission metadata, and two servers where the files were backed up. Submission for the 2018-2019 excluded the use of Canvas and instead relied on Google Forms to attach PDF/A file, as Google Forms added functionality to use attachments in their product.

Decker Library currently provides access to theses through its digital asset management software, the MICA Digital Library, where theses are openly accessible unless students have selected an embargo option for their work. Students may submit video, photos, and interactive and 3D media as supplemental media. Students must submit supplemental media files to the Office of Graduate Studies in a physical carrier and in specific formats, such as .wav, .mov, .tiff, etc. as required by Decker Library. The Office of Graduate Studies then delivers these files to the library, where the Digital Initiatives Unit adds the files to a Google Sheet inventory and create CD or DVD access copies without any format migration. Access copies are stored in metal file cabinets and are available on-site. Supplemental media is currently not included in the MICA Digital Library.

Currently, Decker Library's theses collection workflow doesn't account for the variety of programs offered at MICA and follows a traditional model more appropriate for text-based research rather than experiential, visual, and/or field-based work. The National Association of School of Art and Design Handbook clearly specifies that a written document does not constitute "the final body of work"⁴ an MFA candidate must present. So it is clear that libraries who do not collect additional media are not showcasing the theses to the fullest extent possible.

In addition to pursuing a goal of providing better preservation and access to non-textual theses work, Decker Library's theses project also seeks to establish a collaboration with its stakeholders. In order to propose a model that is valuable and useful to all stakeholders, the project design included a stage to involve graduate students, Graduate Studies staff, and program directors to provide an opportunity to communicate directly with the NDSR Art resident regarding the value of certain aspects of thesis work, reservations towards providing access to their student's art, deadlines, and the library's involvement in various steps of a thesis project. The deliverables and recommendations outlined throughout the residency and this report stem from these conversations and considerations of best practices for digital stewardship.

4 National Association of Schools of Art and Design, Handbook 2016-17 (Reston, VA: The Association, n.d.), 143, <https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2015/11/AD-Handbook-2016-2017.pdf>, [Handbook 2016-17 \(Reston, VA: The Association, n.d.\), https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2015/11/AD-Handbook-2016-2017.pdf](https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2015/11/AD-Handbook-2016-2017.pdf).

The goals of this project are to:

- Collect and share research about how art and design theses are currently being collected, preserved, and accessed.
- Research how complex digital objects created by students can be appropriately collected, preserved, and accessed in an online environment.
- Create documentation that can serve as a model for MICA and other institutions wanting to collect, preserve, and provide access to art and design theses.
- Develop new strategies and workflows that can allow institutions to adapt to new technologies.

METHODOLOGY AND SCOPE

Decker Library's theses project is divided into four main stages:

1. Evaluation of current landscape of electronic theses repositories.
2. Focus group sessions with project stakeholders.
3. Production of documentation for best practices for digital preservation of art and design theses
4. Proposal of workflow for acquisition, preservation, and access.
5. Implementation of workflow.

This project focused on the work produced by students of the Graduate Studies department, although it gathered input from the Open Studies Department, which grants Master of Professional Studies degrees. In terms of academic art and design libraries, the resident also produced an initial literature review covering recent scholarship, largely from 2009 to 2018, on electronic theses and dissertations (ETDs) in regards to their value to an institution, its authors, and researchers; the push for open access; and the libraries' responsibility for providing guidelines for graduate students. To read the complete review, please access [Archiving Art and Design Theses: Report on Institutional Repositories on Decker Library's Projects and Publications](#) page. For specific methodology and scope of each project deliverable, please refer to the [project outcomes](#) section of this document.

I. Report — Archiving Art And Design Theses: Report On Institutional Repositories ⁵

A. Purpose

The purpose of this report was to provide background and insight into how universities collect, preserve, and provide access to Master of Fine Arts theses including media such as video, photography, or interactive media. Terminology for materials submitted along with a written thesis work varies from institution to institution: annexes, supplemental materials, and accompanying materials are some examples. This report refers to these types of files as “accompanying materials” in order to remove the connotation that these files are non-essential or less essential than the textual component of a thesis. While this report focuses on art and design colleges and universities that offer Master of Fine Arts degrees, its findings are applicable to a number of disciplines as students continue to incorporate visual elements such as websites, mobile applications, or any other form of visual communication, such as data visualization, into their graduate and undergraduate work. This report is meant to synthesize general issues and concerns library and archive staff at academic institutions have regarding the preservation and access to visual theses work.

B. Methodology

The report draws on first-person observations of five institutional repositories, as well as documentation available online, to determine general processes, software used, digital preservation strategies, access conditions, and general concerns and issues surrounding acquisition, preservation, and access to ETDs. The five institutions were selected as a sample of art and design programs in the United States and Canada. Larger research institutions with strong art and design programs were also used to draft this report. As part of this scan, several librarians and archivists were interviewed informally in order to add information that was not present online.

1. Institutions observed:

- School of the Art Institute of Chicago (SAIC)
- The Ontario College of Art and Design University (OCAD U)
- Massachusetts College of Art and Design (MassArt)
- University of Washington, School of Art, Art History, and Design
- Rhode Island School of Design (RISD)

⁵ The following is an excerpt of a report published on February, 2019. To access the complete report, visit: https://assets.mica.edu/files/resources/ndsr_art_mica_fontanez_rodriguez_2019.pdf

2. Framework for evaluating institutions:

The following framework reflects the criteria used to observe the state of acquisition, preservation, description, and access processes. However, information on all of these aspects was not available for all institutions observed.

Acquisition/ Deposit	Preservation	Description	Access
Opt in Opt out Compulsory	Documentation available online? Policy/workflows	Finding aid/ guide	Is finding aid/guide available online?
Are restrictions allowed?	Digital preservation policy or plan?	Metadata fields included	Level of access (open, paywall, some restrictions, some restricted)
Format restrictions	Storage of A/V files	Related materials	Restrictions listed (if applicable)
Deposit of digital files (physical media, cloud, email)	Metadata collected after deposit	Mention of additional videos, photos, program files, etc	Available online: Yes/No
Information along with deposit (metadata, labels, file names)	Strategies for digital preservation (Migration? Refreshing data? Emulation? Data backup? Other digital preservation solution?)	Linkage to additional videos, photos, program files, etc	Formats available online or formats available in-library
File size restrictions	CMS		Dedicated web interface?
Documentation available online?	Preservation of physical carrier? (if applicable)		Is collection prominently featured on library or archives website?

Table 1: Framework for evaluating institutions

C. Findings:

Acquisition/deposit: General Deposit Workflow

Generally, the workflow was similar in all institutions observed: students submit their theses to the Graduate Studies office and the library, which makes it available through an institutional repository. Figure 2 shows an overview how the process may vary when an ETD service is not used: it is common for students to submit their theses to the library themselves, while other institutions have the Graduate Students department directly forward the theses to the library. Figure 3 shows an example of a workflow when an ETD database service is used.

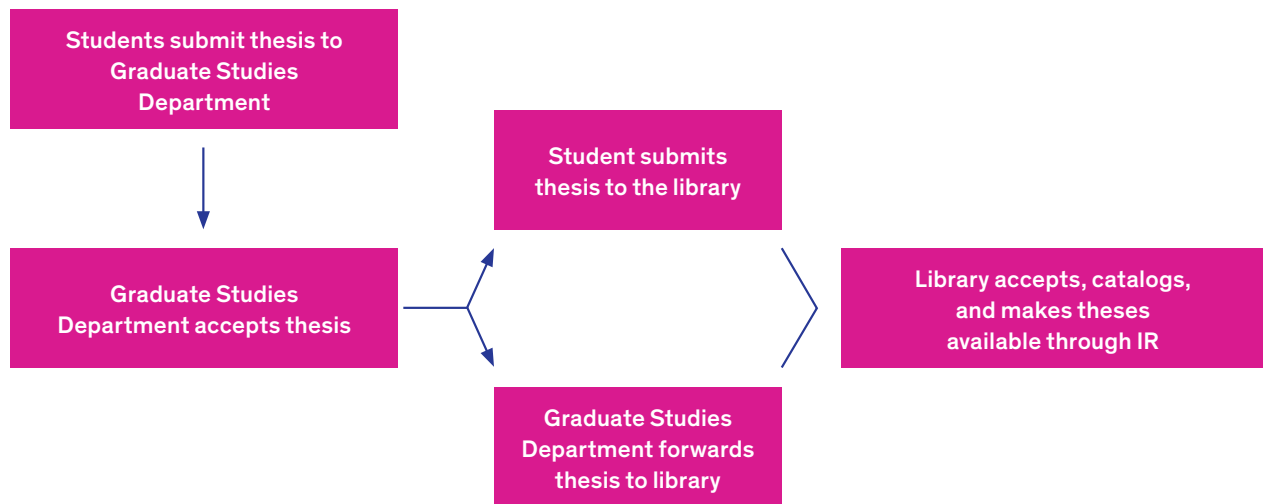


Figure 1. Examples of thesis collection workflows.



Figure 2. Example of thesis collection workflow using ETD database service.

Other observations regarding submission workflow:

- Institutions that allow students to self-upload their thesis don't make the material available until library staff has approved it.
- When students were not responsible for submitting their thesis to the library, program staff delivered the theses to the library. One librarian noted that it was the library's responsibility to claim and/or collect theses from the Graduate Studies Department.

- One librarian noted that workflows might vary by graduate department in order to accommodate particular needs or content. The same librarian noted that variances in workflow are also due to the type of relationship between the library and the faculty or staff.
- While all IR used by the schools observed had self-submission capacities, some schools don't allow students to self-upload their work.

Acquisition/deposit: Documentation and Instruction

Common instruction strategies used by libraries:

- Instruction session on writing a thesis
- Instruction session on submitting thesis to IR (generally focused on steps to submit, required documentation, copyright, and fair use)
- Slides from instruction sessions posted on website
- Metadata workshops
- How-to videos
- Written guidelines on writing and submitting a thesis

Text and video guidelines included information on the following:

- Formal writing
- Copyright and licensing
- Predatory publications
- Format and file size restrictions
- Embargo policies and procedures
- Benefits of submitting work to an open access repository
- Submission to IR
- Submission to ProQuest

Examples of documentation

[University of the Arts Graduate Thesis Submission Guidelines](#)

[OCAD How-To video on Depositing Thesis or Major Research Projects](#)

[OCAD Open Guidelines for the Preparation of the Thesis](#)

[ProQuest Preparing Your Manuscript for Submission \(Including Supplemental Files\)](#)

[University of Washington Libraries – Slide Deck: The Basics: ProQuest, UW and Your ETD](#)

[University of Washington Libraries Digital Preservation Policy](#)

[Flaxman Library Thesis Submission Worksheet](#)

[University of Washington Withdrawal Policy](#)

[Flaxman Library Thesis Submission Guidelines](#)

Acquisition/deposit: Multimedia and Accompanying Materials

A common thread throughout graduate art and design program requirements was to define the thesis as an innovative scholarship that incorporates both textual and visual components. The [School of the Art Institute of Chicago](#) notes “students are encouraged to use innovative approaches to research and analysis, and the formats with which they disseminate the outcomes of their research. The thesis requirement may be satisfied in a variety of ways incorporating visual, sonic, and verbal media.” The [University of Washington](#) notes that a thesis “may exist as a written document, designed artifact, multimedia presentation or any combination of the above” and states that [MFA students](#) “are required to develop both a visual and a written thesis”. Due to the aforementioned duality of the art and design theses as a textual and visual representation of scholarship, all libraries observed mention accompanying visual materials or allude to non-textual theses formats on their guidelines for submission to institutional repositories or databases. For example, on the [School of the Chicago Institute of Art Thesis Submission Guidelines](#), step 8 refers specifically to “formats other than a standard text” and [OCAD’s video on theses submissions](#) even encourages students to submit accompanying materials that highlight visual aspects of theses work.

None of the librarians interviewed worked for institutions that don’t allow students to submit additional media. However, one library discouraged students from submitting accompanying materials due to the lack of resources to preserve digital media. When students do submit this media, the library doesn’t provide access to it. Another institution acknowledged that some formats may require special preservation considerations and thus program staff should discuss non-print theses with library staff before submission. One institution noted keeping CDs and DVDs in the stacks (when they did mention accompanying materials) and this was the only library that mentioned on their website how these types of submissions are made available to researchers. On the other hand, one institution noted that while they do accept accompanying non-textual media, the library has yet to receive such a submission. Furthermore, any student work would most likely be kept by the specific graduate department and wouldn’t be linked in any way to the student’s thesis.

Libraries and graduate programs had the following (general) guidelines for accompanying media:

- All IR software used prompts for students to upload accompanying files when employing self-upload workflow.
- If using ProQuest ETD Administrator, large files may be submitted on a physical carrier directly to the graduate program, which will be responsible for forwarding the files to ProQuest.
- One institution requires accompanying materials to be described in the abstract or listed in the appendix.
- One institution allowed students to link to audiovisual media hosted on other websites. Said link was present in the metadata. It is unclear if the library retains a digital copy of media hosted on other websites.

Institution Observed	Text	Images	Video	Audio	Animation	Comments
1	PDF	Not specified	Not specified	Not specified	Not specified	Open formats such as HTML, JPEG, MP3 are suggested
2	Guidelines not available	Guidelines not available	Guidelines not available	Guidelines not available	Guidelines not available	
3	Printed copy and PDF	GIF (.gif), JPEG (.jpeg), PDF (.pdf) use Type 1 PostScript fonts, TIFF (.tif)	MP4 (.mp4) Apple Quick Time (.mov). E	AIF (.aif), CD-DA, CD-ROM/XA, MIDI (.midi), MPEG-2, SND (.snd), WAV (.wav)	Flash (SWF)	File formats not specified in guidelines must be converted to PDF
4	Printed Copy	JPEG	Not specified	Not specified	Not specified	
5	Adobe PDF required. No compression; no password protection; no digital signature.	GIF (.gif); JPEG (.jpeg); TIFF (.tif)	Apple Quick Time (.mov); Microsoft Audio Video Interleaved (.avi); MPEG (.mvp)	AIF (.aif); CD-DA; CD-ROM/XA; MIDI (.midi); MPEG-2; SND (.snd); WAV (.wav)	Not specified	File formats not specified in guidelines are not guaranteed to be included in IR

Table 2. Format requirements for textual and multimedia components as stated on library guidelines (when available).

Preservation

Information on digital preservation was limited and only one of the libraries contacted had a formal digital preservation policy. However, some information regarding digital preservation may be found on policies pertaining to the institutional repository. These IR policies tend to address issues of withdrawal of content, retention policy for digital files, privacy, copyright and permissions, changes to submissions, and a statement on open access.

Institution Observed	Institutional Repository Software
1	BePress Digital Commons
2	IR+
3	EPrints 3
4	Drupal / Islandora
5	ProQuest ETD administration DSpace

Table 3. Institutional repository software used by institutions observed

WAs seen in the survey and observations from the previous section, librarians seemed mostly to rely on their IR software or ProQuest as the main strategy for digital preservation. However, when interviewed, librarians were conscious of the dangers of relying only on third-party software and noted saving files on institutional and portable drives as a backup. Additionally, those libraries that used ProQuest ETDs services also included theses in their IR. These observations were also reflected in the survey responses where most respondents who had knowledge of digital preservation activities selected replication and migration as a digital preservation strategy.

Nevertheless, one librarian noted that the reason for including theses in the IR in addition to using ProQuest ETD Administrator was not due to preservation reasons but to provide open access, as this aligns with the graduate studies department's mission to provide open access to research produced by the institution. The same librarian noted that using a combination of IR and ProQuest made for an awkward process that caused much confusion among students.

Benefits mentioned by librarians were of providing access via an IR:

- Analytics
- Search engine optimization
- Author has some control on submission
- Ease of installation for those lacking in-house IT support
- Control over the submission process (as opposed to using ProQuest ETD Administrator)

Description

Students were responsible for providing accurate metadata. However, metadata submitted by students was reviewed by library staff except in one case where the librarian noted that it is the graduate program that performs quality assurance on theses metadata.

Common metadata found on observed IRs was:

Author Name	Description of the collection, as viewed on the front-end IR view, is very minimal. Three institutions list the collection with a variation of “Theses and Dissertations” while two included a description with date spans, digitization practices (if applicable), formats, a history of the collection, and access note. Two of the institutions observed don’t include a direct access link to a thesis collection in their IR. In terms of browsing, three IR divided theses by program or discipline while others listed all theses together. Browsing capabilities were very minimal, allowing users to search by author or title and in some instances, department degree type or thesis type.
Title	
Academic Year	
Date of Award	
Degree Name	
Abstract	
Advisors	
Readers	
Keywords	
LCSH	
Additional information	
Contact Email Address	
Rights statement	

Access

All librarians interviewed noted that in special cases students are allowed to remove theses previously submitted if they have been offered publication, are in the process of obtaining a patent, or have serious concerns for their safety. In some cases, students must submit a request to the Graduate Studies office or library to have the thesis removed. While requests of removals may seem like outliers, it is important to have a policy in place that will facilitate and speed up the process of removing a thesis when time is limited. One librarian noted that while submission to the IR is a requirement for graduation, if a student asked to remove their thesis, he would comply even though there is not a policy in place that addresses this scenario. Another librarian noted that while they don’t allow indefinite embargoes, they unofficially let students know that they can request to have the thesis withdrawn and have included some language regarding withdrawal of theses on their website. The same librarian noted that they don’t have an official withdrawal policy in place due to the fact that these situations are extremely uncommon. Furthermore, two librarians noted that theses under an embargo would not be included in the IR due to digital security concerns.

Two of the institutions observed limited access to in-library use only. In such cases, the full metadata and a sample of the content were available online. One librarian noted that all theses are restricted and the permission-granting process is arbitrary. If a person with an institutional email requests to view a thesis, the librarian is likely to grant permission. However, if the email

or name is completely unfamiliar, the librarian will forward the request to a faculty member. Their current IR doesn't allow for different levels of permissions such as on-site and off-site so the librarian must add researchers and students manually in order to grant access to theses. Furthermore, there is not a set policy in place regarding access to theses so everything has to be restricted. Technically, the librarian stated, students have not given permission to have their work publicly available.

II. Report: Theses At MICA Graduate Faculty Focus Group Findings ⁶

A. Purpose

This report represents the second stage in Decker Library's NDSR Art project, which focused on collaborating with Graduate Studies staff and graduate program directors to identify pain points, areas of need, and potential requirements of a new theses collection, preservation, and access model. In order to draft the report, the resident, along with Graduate Studies staff, developed a survey and focus group sessions with graduate program directors.

This document reports on major themes that arose during director focus group sessions and presents ideal situations in contrast with our current situation. Preliminary recommendations were made at the time the report was written and are available on the full report link. However, final recommendations are outlined on this document in the [Final Recommendations Section](#).

B. Methodology

Decker Library's NDSR Art project is a collaborative initiative that seeks to accurately represent graduate theses projects. Thus, this stage of the project was used to incorporate input from our main stakeholders:

- Graduate program directors
- Office of Graduate Studies staff
- Graduate students

Initially, the project would include interviews with program directors as well as focus groups with current graduate students. However, the approach changed as it was concluded that current students may not be able to concretely communicate pain points of creating a thesis submission for the library as they don't encounter this step until the end of their degree. Additionally, Graduate Studies offered to allot time to conduct 30-minute focus group session with program directors during staff meetings. Prior to the focus group sessions, program directors were asked to fill out a survey developed by the NDSR Art resident in conjunction with the Office of Graduate Studies. This survey, which garnered a 100% response rate, was used to get a sense of the type of components present in a thesis project as well as to establish relative priorities between these components. The survey responses were also used as a basis for focus group discussions. The results from this survey are included in the full report.

⁶ The following is an excerpt of a report published on April, 2019.
To access the complete report, visit: https://assets.mica.edu/files/resources/2nd-deliverable_final.pdf

C. Finding

Theme 1: Multiple components in a thesis project

The graduate thesis is a tapestry of components. Each component may include a variety of formats and media. Components present in a thesis project, in addition to the art object, which may take the form of graphic novels, feature films, or sculptures, for example, may include:

- Written component (reflective essay, research article, or artist statement)
- Exhibition
- Oral presentation
- Programming
- Thesis book
- Website of thesis work

These multiple components in turn add multidisciplinary layers to each project. For example, an Illustration Practice student may add a performative or experiential element to the thesis exhibit component. In theory, this could prompt said student to document the exhibit in a manner appropriate for ephemeral art. However, these components are sometimes documented (or submitted to the library) in textual descriptions along with a students' thesis book or written reflections. With the exception of Filmmaking MFA candidates, students are not required to submit multimedia along with their work PDF/A.

This could also be the case for oral presentations and community programming. Twelve programs currently include an oral presentation and/or audience engagement event in the curricular requirements for thesis work. However, there is no systematic way of collecting recordings of talks or events. While some programs have taken it upon themselves to record, most do not, as only two respondents noted recording presentations consistently. During the focus group, the question was raised as to whether they think these talks have little value overall and thus don't need be recorded. Generally, the consensus was that recording talks and events would be an ideal situation but there are budgetary, temporal, and logistical constraints that stop most programs from recording presentations and events. Those that do record, store recordings within the individual graduate program.

While some programs require students to submit photographs or audio visual media, these requirements are not incorporated into the library submission workflow and are actually part of the additional media workflow. When students incorporate audiovisual media, (with the exception of Filmmaking MFA) into their art, as is common in multidisciplinary degrees, they submit textual explanations and photographs of said art. For example, a screen grab of a VR piece or a photograph of a person experiencing the piece.

Finally, some programs produce robust written documentation as part of their thesis project, which makes them ideal candidates for traditional models of thesis repositories. On the other hand, some programs do not require elaborate writings, but instead require students to submit artists statements or short reflections. With Decker Library's current model of collecting thesis

work as a PDF/A, textual components are treated with greater value than all other components, including the art object, which results in an inaccurate representation of student work

Ideal situation: Faculty who determine thesis submission requirements consult with library staff in decisions pertaining to documentation of thesis projects. A thesis submission includes an accurate representation of all thesis components deemed valuable by a program's curriculum. Due to the variety of MICA graduate degree offerings, from Fine Arts to Professional Studies to Field-Based degrees, the library doesn't select a single component as a blanket representation for all degrees. Furthermore, the library provides access to all multimedia submissions and clearly establishes for a user that an essay or statement submitted by a graduate student does not represent the full overview of a thesis project. All thesis components, when not in embargo, are available for MICA's community through Decker Library's digital collections.

Theme 2: Non-textual media

Additional media submitted by students follows a different workflow than PDF/A files submitted to the Library.

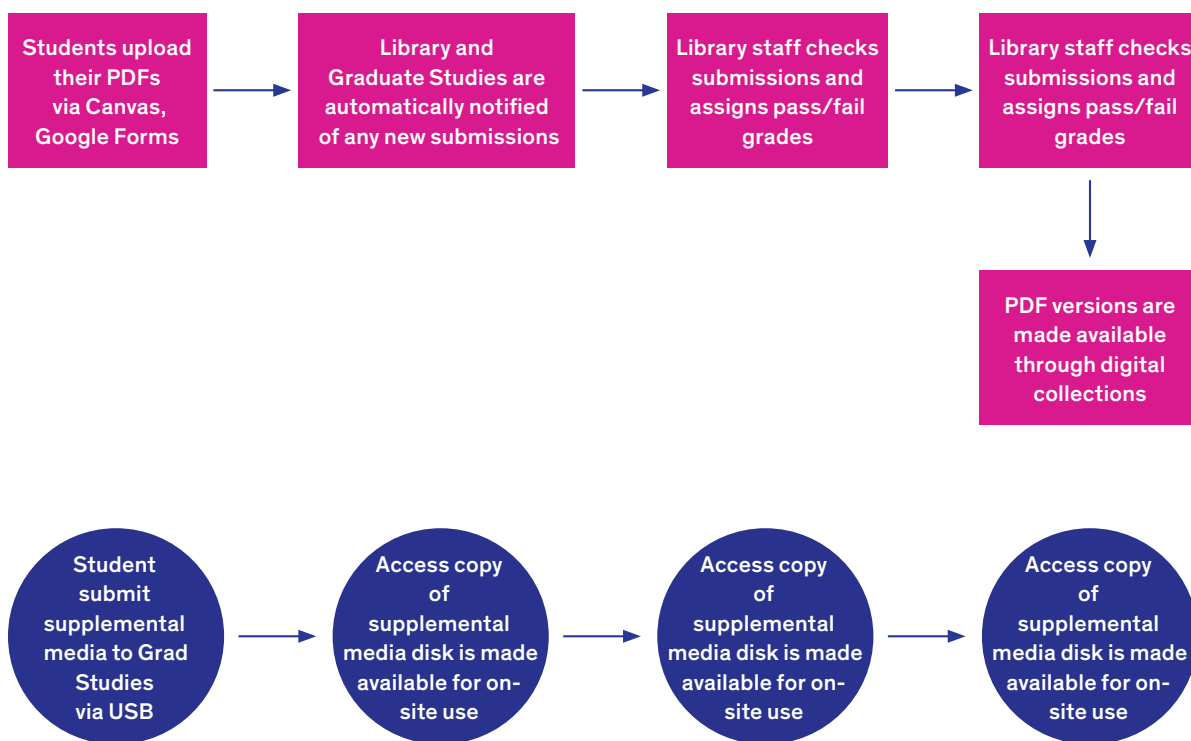


Figure 4. Decker Library's theses collection workflow.

A number of graduate programs require students to submit non-textual media such as slide decks, A/V files, and photographs. However, audiovisual materials are not made available through Decker Library's digital platform, which does not reflect thesis submission requirements set by some programs. This means that an integral part of the thesis submission, when delivered to the library, is treated as supplemental. While this media is inventoried, it is

not checked against a program's requirements.

In many cases, students are not required to include a list of media submitted to the library in their textual submission. What is more, when students do submit the art object, such as a video art piece, the guidelines don't state that they must include this information somewhere in the body of their textual submission. While they are asked to include a list for all images embedded in their PDF/A submission, they are not asked to do the same for supplemental media. Without clear documentation stating that this media exists in the library's holdings and is available for on-site access, and a lack of information on the textual (and accessible) component of the thesis project, non-textual media is inadvertently relegated to a dark archive.

Ideal situation: Non-textual media submitted to the library, when not embargoed, is accessible to MICA's community in a manner similar to how textual theses components are available: with clear preservation and access policies, through Decker Library's digital collections, and with a clear relation to the thesis project as a thesis component rather than an "supplemental" part.

Theme 3: Time constraints

There is not sufficient time to give input or to produce archival-friendly versions that accurately capture a thesis project. Some students may also grapple with differing format requirements. Focus group participants noted that there is not a lot of time between the Graduate Thesis Show (Grad Show) and the deadline to submit theses. While some programs introduce the thesis as an integral part of the curriculum, as is the case of the Social Design program, for some programs the thesis submission is an addition to the thesis project. Furthermore, students will often need to add documentation that is not produced until Grad Show, MICA's culminating graduate art exhibition, such as photographs and descriptions of the show. Thus, students sometimes may not submit the highest quality content that they would like to submit.

Ideal situation: Students build their thesis submission throughout their semesters of study, as opposed to an extra component of their degree, which lessens the impact of having to create an additional project during the last semester. Students are made aware of archival-friendly formats and plan for documentation and submission early in their process.

Theme 4: Awareness of how the library collects and provides access to theses

While all librarians at MICA have liaison areas that allow them to establish relationships with faculty, communication regarding thesis submission processes happens through the Office of Graduate Studies. On the survey, one respondent noted: "More info and clarity on the PDF/A process would be super helpful. I found myself unable to assist my students well when they had technical challenges." Focus group participants were also unclear on how the library acquires theses. Furthermore, during the focus group sessions, it became clear that

program directors have not visited Decker Library's online theses collection and thus don't know how theses are made available to the public. When asked why some thesis components were left out of the thesis submission, the general response from program directors was that they thought they must submit a PDF/A to the library. Interestingly, "PDF/A" was used by faculty and Graduate Studies alike as shorthand for library theses submission. Currently, it is the library's intention to communicate that written documents must be submitted as PDF/A as opposed to .doc or .pdf. So, it will become very important for the library to clearly state that it is also able to steward non-textual documents, that it is striving to move away from a traditional thesis submission model, and that format requirements do not equal submission requirements. This misinterpretation of the library's intentions, along with a lack of digital stewardship documentation that clearly communicates what the library is able to collect in terms of student graduate theses has resulted in a discrepancy in what students are asked to complete as part of their thesis project and what they are asked to submit to the library.

Ideal situation: Faculty members directly involved in thesis projects know the basic workflow for submitting a thesis and have a clear awareness of where to direct students with specific concerns (i.e. questions regarding formats should be directed at the Digital Initiatives Librarian while questions regarding content requirements should be directed at faculty). Furthermore, the library communicates directly to program directors it's capacity of stewarding audiovisual materials so that directors are able to take this into consideration when developing thesis submission requirements that accurately represent a multi-faceted graduate thesis project.

Theme 5: Unconnected repositories

Through the focus group discussions, it became apparent that several programs had DIY repositories with materials related to thesis work such as: printed copies of thesis books, videos of thesis talks, copies of published thesis work, preservation quality audio visual art pieces, and high resolution version of student films. Some programs also unofficially opt-out of submitting to the Grad Show website and instead focus on the program's website. These materials are often used by program faculty and staff to showcase their students' work to potential applicants.

Ideal situation: The library is able to steward all this work. However, the library doesn't strive to strip program's ownership over their materials. The library has a clear awareness of where these collections are located and links to them on their Thesis Collection site so that MICA's community is able to access all work located on campus.

Other Observations

Documentation provided to students

A library submission packet consisting of four handouts is emailed to students by the Graduate Studies department and is distributed during End Game, MICA's Graduate Studies last semester orientation. This documentation is also available on the Decker Library website. These handouts include instructions on what is required by each program in terms of content as well as library guidelines concerning formats and size for both textual and non-textual submissions. The document outlining what each program requires students to submit is unnecessarily packed in a single page, seems to lack coherence across programs, and lacks clarity. These documents also lack information on best practices for submitting materials such as file naming or Copyright requirements.

Ideal situation: All information regarding formatting, and best practices for submitting to a repository is presented in the same document. Communication of submission requirements is homogenized, clearly explained, and stated in a readable format such as a table.

End Game

End Game is MICA's Graduate Studies last semester orientation. The amount and variety of topics discussed during End Game is overwhelming. During this time, students learn about opportunities for the semester, such as participation in Grad Show, submission to the Grad Show website, and social media presence, among other topics. During this event, the Digital Initiatives Librarian is present and talks to students about submitting their theses to the library. Each presenter is given about 5 minutes to speak. While it is important for the library to continue presenting during End Game, the amount of time given to orient students regarding such an important step towards their degree is insufficient.

Ideal situation: Thus, instead of advocating for more time to speak during this event, the library uses the time to present the basic procedure to submit. But, this is not the only time when the library has the opportunity to talk to students about submitting their work. The library works with Graduate Studies to present to students at the beginning of their degree regarding submission processes as well as best practices for documenting their work, and Copyright considerations. This session not only provides information on how to submit a thesis to the library but also gets students to think about the longevity of their work and impacts the quality and authenticity of library submissions.

Grad Show website

While not part of a program's unofficial archive, the Grad Show website seeks to showcase student work, as does Decker Library with their thesis repository. However, the Grad Show website takes a visual approach and is a more user-friendly experience. The website includes a profile for each student and includes information that is not present in the library's catalog record such as contact information, artist statement, social media handles, and links to content hosted elsewhere such as Vimeo. While the Graduate Studies Department provides a list of graduating students to display on the Grad Show website, it is each student's responsibility to upload their materials directly to the website. This website is often used for recruitment purposes and is sometimes described as a "teaser" of student work, but it doesn't reference the library's theses collection, which often presents expansion of this work. In the case when students have submitted their artwork to the library, the Grad Show website doesn't make a mention of this either. Similarly, the library's thesis platform does not contain a link to the Grad Show website.

Ideal situation: Students submit work to the Grad Show website alongside their library thesis submission as it is yet another way in which they can have more online visibility. In addition, library and Grad Show websites would link to one another.

Non-Graduate Studies Graduate Degrees

As part of MICA's graduate offerings, students are able to pursue a dual Master of Business Administration and Master of Art degree in Design Leadership, and three Master of Professional Studies (MPS) in User Experience, Business of Art and Design, and Information Visualization. While these programs produce theses projects as final deliverables, these theses are currently not collected by the library. These programs are not part of the Office of Graduate Studies, but rather the Office of Open Studies, MICA's continuing education office. However, these programs currently save their cohorts' work and, it can be inferred that not being constrained to PDF/A submissions has helped them develop well-rounded submissions. MPS students are also required to submit a README file as part of their submission packet, so they've thought about longevity and the importance of providing documentation to access files in the future.

Ideal Situation: MPS and MBA/MA theses are collected and stewarded by the library.

III. Personal Digital Archiving Resource

A. Purpose

Originally, the project would include a report for best practices for preservation and access to digital media assets. However, as the second stage in the project was completed, it was evident that the priorities of the third deliverable would need to shift in the interest of serving our stakeholders immediately. It was decided that the resident would create a resource for Personal Digital Archiving focused on art and design works. The purpose of this resource is to provide an accessible guide that students could use to document and preserve their work at a human scale and to include archival thinking throughout the creative process. This decision was made in response to focus group data that revealed that students and faculty were sometimes unclear on how to document their work and that students often found themselves creating documentation right before they needed to submit it to the library. However, this resource is a step toward appropriate support from the library in creating layered submissions. This website was deliberately created in an accessible way, both in terms of language and in terms of the format. Thus, website sections as well as digital preservation concepts are presented in non-expert language and the resource is built on a Google Site.

B. Outcome

The resource was created on a Google site and is available freely through a Creative Commons License. It is linked on Decker Library's Projects and Publications Page. It's contents include:

- An introduction on the contents and purpose of the website
- Definitions of main concepts related to digital archiving as well as the reasoning behind the need for digital preservation
- A step by step guide to Personal Digital Archiving
- A guide to choosing a digital file format for preservation of moving image, still image (Raster and Vector), audio, GIS, CAD, presentations, text documents, websites, 3D images.
- A guide to documenting visual projects
- A guide for describing visual project files
- A primer on Copyright
- A link to the library's website with information on submitting theses projects
- A link to theses collections at MICA, including Grad Show Website.
- Further resources on personal digital archiving and artist archives.

Personal Digital Archiving: How to create a digital archive for your work, thesis, and career is available here: bit.ly/ArtPDA

IV . Workflow for Deposit, Acquisition, and Ingest of Theses

A. Purpose

The purpose of this phase was to introduce a new workflow for the acquisition and ingest of thesis submission. The creation of this workflow started by visualizing what the thesis collection would look like and how it should be organized for users. As stated on the findings of [Theses at MICA: Graduate Faculty Focus Group Findings](#) the thesis is a tapestry of components and Decker Library shouldn't decide which component is more valuable nor should the same decisions be applied to all programs. On the other hand, Decker Library doesn't have the resources to create a different workflow and rules for each program, so the proposed workflow would create portfolios for each student, within the theses collection on the MICA Digital Library instance which would include all assets within a digital submission without making Parent-Child hierarchical statements.

B. Outcome

The proposed workflow is divided in five main phases:

- Deposit
- Accession
- Ingest
- Description
- Quality Assurance

It has a focus on tools already used at MICA, with a few additional tools, which are outlined below. The labor is divided by two Decker Library departments: the Digital Initiatives Unit and the Resource Description Department. A chart summarizing the process of acquisition, accession, ingest, description and QC is outlined on Figure 5. Please refer to appendix A for a complete workflow.

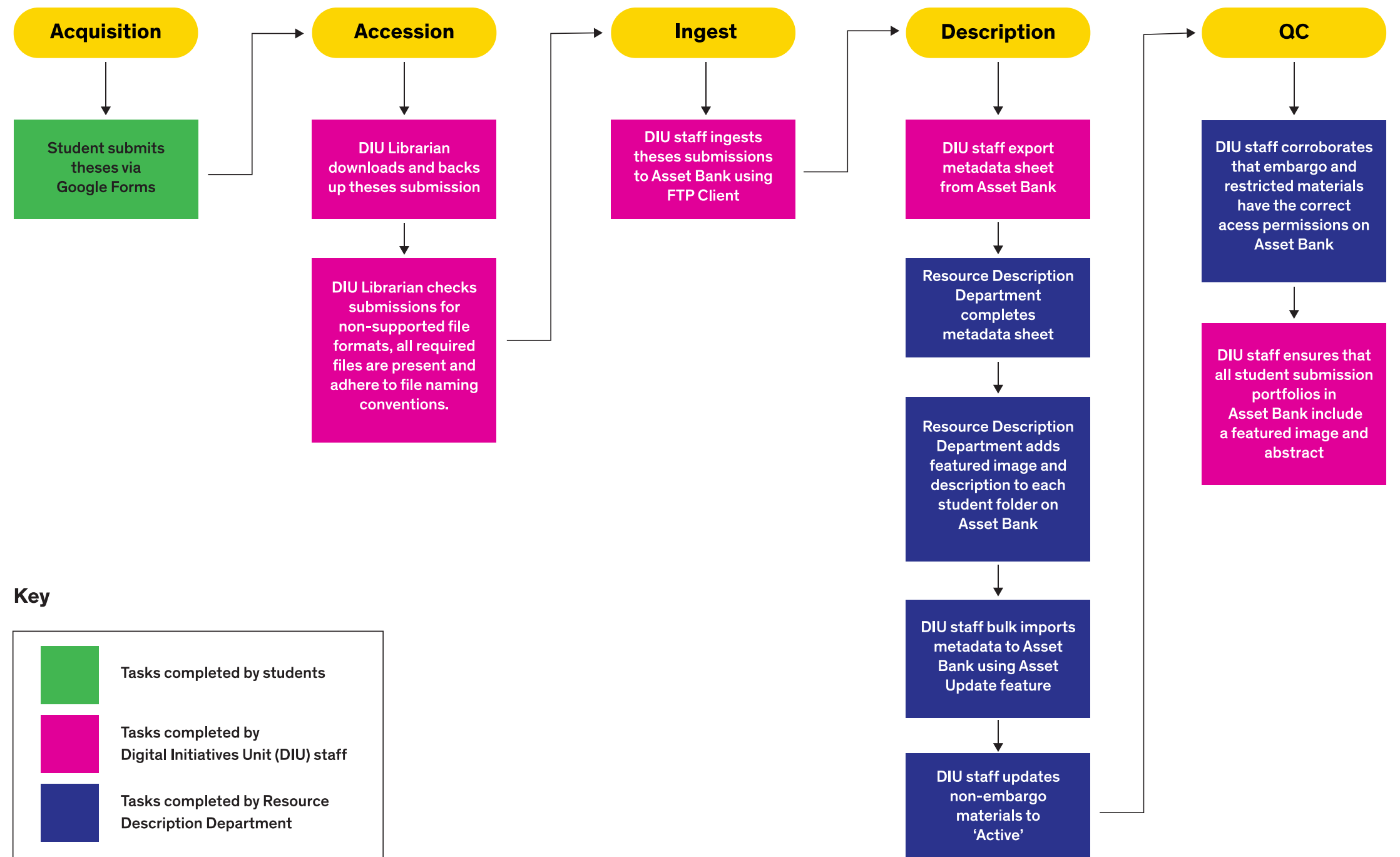


Figure 5: Workflow chart for Acquisition, Accession and Processing Workflow for Digital Theses.

Phase 1: ACQUISITION

Tools: Google Forms

Departments involved: Digital Initiatives Unit and students

Summary: During this phase, students submit their theses using Google Forms and its attachment feature to submit metadata and a zipped folder containing all the media files in their thesis submission. The workflow was written as detailed instructions for students, including how to name their files, which should be made available through Decker Library's website. The Digital Initiatives Unit will be in charge of fielding technical questions regarding thesis submission. However, students are instructed to refer to their particular program for questions regarding the content of the submission.

Metadata submitted by students:

- | | |
|--|---|
| <ul style="list-style-type: none">• First Name• Last Name• Preferred Name (if different from above)• Email Address• Collaborators (Last Name, First Name)• Program (drop-down list)• Thesis Title• Submission File Name
[Program Abbreviation_LastNameFirst-Name_ThesisTitle]• Abstract• Tags• Level of Access (Drop down list: Restricted On-Site; Unrestricted; Embargo) | <ul style="list-style-type: none">• Restricted to MICA Community• Unrestricted• Embargo 3 years• Embargo 5 years• If you chose embargo, please select how you would like your theses to be accessed after the embargo has lapsed.<ul style="list-style-type: none">◇ Unrestricted◇ Restricted to MICA community• Restricted to MICA community• Unrestricted• Website• Grad Show Profile Link• Website• Number of files in submission |
|--|---|

Phase 2: ACCESSION

Tools: Google Forms , Archives Server

Departments involved: Digital Initiatives Unit

Summary: During this phase, the Digital Initiatives Librarian will download all thesis submissions, migrate them to the Archives Server, backs up the data, and ensures that they are named according to the proposed Decker Library's File Naming Convention for Theses

Submission, which is included in the instructions for submission. The Digital Initiatives Librarian will also identify if file formats not supported by Decker have been submitted and contact students when this happens.

Phase 3: INGEST

Tools: Archives server, FileZilla, Asset Bank

Departments Involved: Digital Initiatives Unit

Summary: During this phase, a staff member from the Digital Initiatives Unit will perform a bulk ingest of these submissions to Asset Bank using the FTP upload client FileZilla, which allows assets to be ingested while retaining a folder structure. This folder structure will allow each submission to be created in the form of a portfolio, rather than individual assets without connection to each other.

Phase 4: DESCRIPTION

Tools: FileZilla, MS Excel, Text Edit, Google Sheets, Asset Bank

Departments Involved: Digital Initiatives Unit, Resource Description Department

Summary: During this phase, the Digital Initiatives Unit will export a metadata sheet directly from Asset Bank and forward this sheet for the resource description department, who will fill out the sheet using information submitted by students. Once the Resource Description Department completes the metadata sheet, it will copy the data to Google Sheets as a way to keep a record of all metadata ingested to Asset Bank on Decker's Google Drive and the Archives Server and create a tab delimited file version for batch metadata update to Asset Bank. A staff member from the Digital Initiatives Unit will conduct the batch metadata update and set all updated assets to be 'Active' (except for restricted submissions) on the user-facing Asset Bank portal.

Phase 5: QUALITY CONTROL

Tools: Asset Bank

Departments Involved: Digital Initiatives Unit

Summary: During this phase, a staff member of the digital initiatives unit will review that all assets are under the correct access permissions and will conduct random metadata checks to ensure that metadata has been updated accurately. It is possible to include student workers during this phase to conduct basic Quality Control procedures like ensuring that all submission folders have a Description (submitted by the student as 'Abstract') and the featured image has been added.

While it may take more time for proper documentation and updated thesis submissions to be embedded in each program's curriculum, the workflow may be implemented by Summer 2020 submission cycle by adhering to the instructions for submission, which include the following new requirements:

- Featured Image
- File Naming Convention
- Formats accepted by Decker Library

Non-essential but ideal requirements:

- Research papers and essays include a cover sheet.
- Theses books include name, program name, AND [MICA logo](#) or full institutional name (Maryland Institute College of Art) on the front cover OR back cover OR front inside cover.

These recommendations focus on the library's role in addressing issues surrounding thesis submissions, are based on MICA's current capabilities, and may change as implementation occurs and the collaboration with Graduate Studies Department continues. They are divided into four main categories: Collaboration and Responsibility; Documentation; Impact of New Digital Stewardship Strategies; and Digital Preservation.

Collaboration and Responsibility

At every institution, the library and the graduate programs will have to work together to establish a model for acquisition and access that fits the particular needs of their students, faculty and researchers. As was evidenced by conversations with stakeholders, libraries and any repositories acquiring student-produced work must consult with each program's staff and faculty members to identify the products of each program and assess if current library submissions adequately represent the requirements of a program's thesis project. Specifically at MICA, Decker Library and Graduate Studies should work together to clearly delineate responsibilities when it comes to the acceptance of theses submissions. While the workflow proposed in this document states that the library will check that submissions meet the requirements, it should not be the responsibility of the library to determine that a student has satisfactorily completed content requirements. That is, the library should check for the correct amount of files, accepted file formats, and correct naming conventions, but that the programs and directors must participate in the process. The library should never be put in the position to determine who receives a diploma or not. Considering this there is still a gap between the documentation as created by the students and the time that they submit to the library. There should be an intermediate step in which faculty members revise submissions and notify the library, that the thesis submission is approved.

Furthermore, Decker Library and Graduate Studies should collaboratively develop a framework for art and design documentation and Personal Digital Archiving education for students and program faculty. While the Personal Digital Archiving website will be a useful resource for students to refer when documenting and preserving their work, library staff should work directly with students and faculty members by providing workshops dedicated to the documentation of theses projects. It will be very important for these workshops to not be limited to students, as faculty members would also benefit from learning new documentation strategies as the Office of Graduate Studies works to embed archival thought into the curriculum, thus creating a more robust and layered submission that are built throughout the student's time at MICA.

As a last stage in this project, Decker Library should consider a project to conduct basic inventories of collections kept by programs and that are available for viewing including the kind of content, format(s) and access permission. Decker Library should then include this information as 'Related Collections' in MICA Digital Library's Theses Collection.

Documentation

Each year, the Digital Initiatives Librarian should work with the Graduate Studies Department to ensure that the library has up-to-date information on submission requirements for each program. Furthermore, any resources used by students to document, preserve, or submit their work, such as the Personal Digital Archiving (PDA) website, should be periodically updated. The PDA website should be a live resource that reflects the evolving nature of digital preservation and the new strategies that continue to arise in the field of digital art stewardship, personal digital archiving, and digital preservation. Likewise, the link to the Grad Show website should be updated every year to reflect the current year's page.

Impact of Implementing New Digital Stewardship Strategies

It is important that repositories recognize the rippling effects of implementing new digital stewardship strategies and proactively address these effects. For example, repositories must take into consideration the need for instruction on open access, Copyright, and Fair Use when dealing with the potential loss of value of a project such as product or graphic design. Likewise, repositories must use conversations with stakeholders to assess issues surrounding documentation of art and design projects and awareness of post-production archival work by both students and faculty and implement strategies to address these issues as part of the wider model for acquisition, preservation, and access to art and design theses.

Through Decker Library's NDSR Art project, we have been able to identify gaps not only in the type of media that is submitted to the library but also in the programs that have been excluded from Decker Library's theses collections. Moving forward, Open Studies Graduate Programs should be included in communications regarding theses submissions, included in collaborations to embed archival thinking into the curriculum, and their students should have the opportunity to participate in library submission and Personal Digital Archiving workshops and orientations.

The successful implementation of the workflow at Decker Library, both in technical as well as aesthetic aspects, will also have an impact on the submission requirements. New submission requirements should include: File Naming Convention (file naming convention is essential for the successful implementation of bulk ingest)

- Featured Image
- Cover Sheet for textual component

Digital Preservation

Any repository acquiring digital media must develop a digital preservation policy that establishes how the library will steward digital content, including but not limited to student theses. Through digital preservation policies, repositories are better positioned to state a purpose for their digital collections and establish how much server space will be dedicated to these, thus further outlining the amount of files and file sizes they may accept. Digital preservation policies should also state access policies for media submitted by students, which will allow them to make informed decisions when choosing an access level for their submissions. Other topics covered by the digital preservation policy should include: scope of digital collections, retention policy for digital files, digital preservation strategies currently implemented and plans for future strategies, file formats currently collected by the library, and any mandates.

As stated in *From Theory to Action: “Good Enough” Digital Preservation Solutions for Under-Resourced Cultural Heritage Institutions*, “digital preservation is best thought of as an incremental, ongoing, and ever-shifting set of actions, reactions, workflows, and policies. [...] They [practitioners] can start by taking small steps to prioritize and triage digital collections, while working to build awareness and advocate for resources.”⁷ The Digital Initiatives Unit at Decker has been doing just that: taking small steps towards a goal of preservation of the library’s digital collections. Decker Library’s current digital preservation strategies account for a format and geographical variety of storage, while the proposed workflow also includes steps for the storage of metadata in three places (Archives server for preservation and Google and Asset Bank for access) and the logging of changes to the files as is consistent with levels 1 and 2 of the National Digital Stewardship Alliance (NDSA): Protect Your Data and Know Your Data within the Storage and Geographic Location, Information Security, Metadata, and File Formats categories.⁸

However, current workflows do not comply with File Fixity and Data Integrity as advised by the NDSA. It would be ideal that before this new model of acquisition is implemented, Decker Library considered adding Fixity Checks to its digital preservation strategies. Fixity Checks are especially important for the theses collection as they will allow the Digital Initiatives Unit to determine whether a file has been changed or corrupted during the many file transfers that each submission goes through, from Google Forms to the Archives Server, to back up servers, and then to Asset Bank.

7 Schumacher, Jamie, Lynne M. Thomas, and Drew VandeCreek. “From Theory to Action: ‘Good Enough’ Digital Preservation Solutions for Under-Resourced Cultural Heritage Institutions.” Institute of Museum and Library Services, Digital POWRR, 2014.

8 Phillips, Megan, Jefferson Bailey, Andrea Goethals, and Trevor Owens. “The NDSA Levels of Digital Preservation: An Explanation and Uses.” Proceedings of the Archiving (IS&T) Conference, Washington, DC, April 2013. http://www.digitalpreservation.gov/documents/NDSA_Levels_Archiving_2013.pdf.

According to Asset Bank support: “An integrity check is performed on upload to AWS S3 to verify the contents of an asset has not changed during data transfer. We do not perform data integrity checks at rest, instead we rely on AWS S3 data durability SLA of 99.999999999% and backup each asset to AWS Glacier which again has a data durability of 99.999999999%.”⁹ However, it is not best practice to completely rely solely on the word of a third party software for data integrity. Therefore, it is recommended that institutions include Fixity Checks in its Digital Preservation Policy and implement this strategy on these submissions. It is worth mentioning that, while this is not the practice at Decker Library, institutions should also avoid relying and trusting a single software or service to meet all digital stewardship needs and instead use a network of tools and systems to collect and preserve their data.

Conclusion

Predominantly textual submissions do not showcase the visual aspects of the work produced by art and design students, nor do they showcase the multi-layered and multi-disciplinary quality that accompanies each project. As such, basing a framework for acquisition, preservation, and access to art and design theses on traditional research-based models will not provide accurate representations of student work that benefit graduating students, current students, and the institution.

In order to develop digital theses repositories that reflect the true nature of art and design projects, repositories must work directly with staff and faculty outside of the library to create awareness surrounding the project, assess the needs of people involved in the creation and submission of theses, assess the impact of current library services, and to establish a framework of continuous collaboration between the library or archives, Graduate Students staff, faculty, and students. It is important to recognize that institutional culture has a great impact on any digital stewardship endeavour. Tools and workflows that help institutions collect, preserve, and provide access to digital media are only a part of a larger landscape of digital stewardship. In the case of art and design theses, where theses repositories and collections are established to document part of the institution’s academic products, a high degree of collaboration is needed in order to effect a shift in institutional culture that allows for educators to embed strategies for art and design documentation into the curriculum, for students to document their work throughout their graduate careers, and for the library to support this documentation in the form of digital infrastructure and library programs.

9 Asset Bank Support Team, email message to the author, March 26th, 2019.

MICA Decker Library _____ Digital Initiatives Unit

Created: May 2019

Updated: June 2019, July 2019

CONTENTS

HOW TO SUBMIT YOUR THESIS PROJECT TO DECKER LIBRARY	34
Steps for submitting your thesis to Decker Library	34
Checklist for complete theses submissions	34
File Naming Convention for Thesis Submissions	35
File Formats Accepted by Decker Library	37
Fields for Metadata Intake Form	37
ACCESSION, INGEST, AND DESCRIPTION	38
Accession (Digital Initiatives Unit)	38
Ingest (Digital Initiatives Unit)	42
Description: Bulk Metadata Export (Digital Initiatives Unit)	44
Description: Bulk Metadata Input (Resource Description Department)	44
Updating Thesis Project Folders on Asset Bank (Resource Description Department)	45
Description: Bulk Metadata Import (Digital Initiatives Unit)	47
Quality Assurance (TBD)	48

I. HOW TO SUBMIT YOUR THESIS PROJECT TO DECKER LIBRARY

1. Steps for submitting your thesis to Decker Library

- 1 Add a cover sheet to your essays, written reflections, and research papers. Written submissions without a cover sheet will be rejected.
- 2 If you are submitting a thesis book, make sure to include your name, name of the program, and a reference to MICA on front cover OR back cover OR front inside cover. Submissions without this information will be rejected.
- 3 Convert your files to [formats accepted by Decker Library](#). Unsupported formats will be rejected.
- 4 Create a folder with your submissions and name the folder according to Decker Library's [File Naming Convention for Thesis Submissions](#)
- 5 Rename your files using Decker Library's [File Naming Convention for Thesis Submissions](#) (Use this [cheat sheet](#) if you need to batch rename your files).
- 6 You must select and identify a featured image for MICA's Digital Library portal. Follow the [file naming conventions](#) to learn how to label your featured image.
- 7 Compress the folder into a zip file.
- 8 Complete this Google form [LINK] and upload your files.

2. Checklist for complete theses submissions:

- All my files, including my project folder, adhere to Decker Library's [File Naming Convention for Thesis Submissions](#)
- I have selected a featured image.
- I have correctly labeled my featured image.
- All my written submissions (essay, reflections, research paper) include a cover page.
- My thesis book includes my name, program name, AND [MICA logo](#) or full institutional name (Maryland Institute College of Art) on the front cover OR back cover OR front inside cover.
- I have compressed my thesis project folder into a zip file.

3. File Naming Convention for Thesis Submissions

- Folder Name

[ProgramAbbreviation]_[LastName_FirstName]_[ThesisTitle]

Ex. MASD_DeNiro_Robert_MigratoryPlightsofLowerManhattan

- File Names

[Program Abbreviation]_[ThesisTitle]_[Descriptor].[ext]

Ex. MigratoryPlightsofLowerManhattan_thesisbook.pdf
MigratoryPlightsofLowerManhattan_showcase.jpg

- * If more than one file has the same descriptor, include a number

[Program Abbreviation]_[ThesisTitle]_[Descriptor]_###.[ext]

Ex. MigratoryPlightsofLowerManhattan_showcase_001.jpg
MigratoryPlightsofLowerManhattan_showcase_002.jpg
MigratoryPlightsofLowerManhattan_showcase_003.jpg

- Featured Image

You must select a featured image to appear on MICA's Decker's Digital Library portal. Include: '_featured' at the end of the file name to let us know which image we should use.

Ex. MigratoryPlightsofLowerManhattan_showcase_featured.jpg

- Keep in mind:

- ✓ Use a three letter extension for all files.
- ✓ Avoid special characters.
- ✓ Use Capitalization to differentiate between words.
- ✓ Files named incorrectly will not be accepted.
- ✓ Use the program abbreviations as outlined in the table below.
- ✓ If you're unclear on how to name your files, reach out to digitaldecker@mica.edu

- **Program Abbreviations**

Program Name	Abbreviation for File Name	Example
Master of Arts		
Art Education	MAAE	MAAE_FirstNameLastName_ThesisTitle.zip
Graphic Design MA	MAGD	MAGD_FirstNameLastName_ThesisTitle.zip
Illustration MA	MAIL	MAIL_FirstNameLastName_ThesisTitle.zip
Social Design MA	MASD	MASD_FirstNameLastName_ThesisTitle.zip
Master of Fine Arts		
Community Arts	FACA	FACA_FirstNameLastName_ThesisTitle.zip
Curatorial Practice	MACP	MACP_FirstNameLastName_ThesisTitle.zip
Filmmaking	FILM	FILM_FirstNameLastName_ThesisTitle.zip
Graphic Design MFA	GDFA	GDFA_FirstNameLastName_ThesisTitle.zip
Illustration Practice	ILLP	ILLP_FirstNameLastName_ThesisTitle.zip
LeRoy E. Hoffberger School of Painting	HOFF	HOFF_FirstNameLastName_ThesisTitle.zip
Mount Royal School of Art	MRSA	MRSA_FirstNameLastName_ThesisTitle.zip
Photographic and Electronic Media	PAEM	PAEM_FirstNameLastName_ThesisTitle.zip
Rinehart School of Sculpture	RINE	RINE_FirstNameLastName_ThesisTitle.zip
Studio Art Low Residency MFA	STUD	STUD_FirstNameLastName_ThesisTitle.zip

Master of Business Administration / Master of Art		
Design Leadership	DELE	DELE_FirstNameLastName_ThesisTitle.zip
Master of Professional Studies		
Business of Art & Design	BOAD	BOAD_FirstNameLastName_ThesisTitle.zip
Information and Data Visualization	INDA	INDA_FirstNameLastName_ThesisTitle.zip
UX Design	UXDE	UXDE_FirstNameLastName_ThesisTitle.zip
Post-Baccalaureate Certificate		
Fine Arts	PBFA	PBFA_FirstNameLastName_ThesisTitle.zip

- **File Formats Accepted by Decker Library**

Media Type	File Format
Audio	BWF or WAV
Computer Aided Design (CAD)	PDF/A, PDF-3D, PDF/E
Geographical Information Systems	JPG World (.jpg & jgw)
Moving Image	MPEG-4 AVC (H.264 codec) in MPEG-4 container
GIF	mp4
Presentations	PDF/A
Raster Images	JPEG
Text Files	PDF/A
Vector Images	PDF/A
Websites	WARC
3D Images	PDF-3D

- **Fields for Metadata Intake Form (Use these fields to create the submissions form)**

*[Required fields are marked with *]*

1. First Name*
2. Last Name*
3. Preferred Name (if different from above)
4. Email Address*
5. Collaborators (Last Name, First Name)
6. Program (drop-down list)*
7. Thesis Title (if untitled write Untitled)*
8. Submission File Name [Program Abbreviation_LastNameFirstName_ThesisTitle]*
9. Abstract/Project Description*
10. Artist Statement
11. Tags*
12. Level of Access (Drop down list: Restricted On-Site; Unrestricted; Embargo)*
 - Restricted to MICA community
 - Unrestricted
 - Embargo 3 years
 - Embargo 5 years
13. If you chose embargo, please select how you would like your theses to be accessed after the embargo has lapsed.
 - Restricted to MICA community
 - Unrestricted
14. Professional Website
15. Grad Show Profile Link
16. Number of files in your zip folder*
17. Are you submitting any JPEG World, PDF-3D, PDF-E, or WARC files?*
18. If you answered yes to the previous question, please copy and paste the file names of any JPEG World, PDF-3D, PDF-E, or WARC files and indicate the file type if not clear from the extension. *Ex. [LastNameFirstName]_Title_Demo.pdf (PDF-3D)*

ACCESSION, INGEST, AND DESCRIPTION

A. Accession (Digital Initiatives Unit)

1. On the [Year] Graduate Thesis Submission Form (Responses) Google Sheet, add a column for Directory File Name.
2. On the same Google Sheet, create a new tab and name it Progress.
3. Create the following columns:

Directory File Name	Accessioned (Date)	Assets Ingested (Date)	Metadata Ingested (Date)	Folders Updated (Date)	QC (Date)	Notes
---------------------	--------------------	------------------------	--------------------------	------------------------	-----------	-------

4. Create a new directory on your computer and name it 'Upload'.
5. Inside the new 'Upload' directory, create a new directory and name it "Graduate Theses 2020 to Present".

*Note: This directory name must match the exact name of the folder in the DAM where the new type of theses submissions will live. It is necessary for the folders on the Working Archives server and the folders in the DAM to match in order to successfully conduct a batch asset ingest while keeping file structure. If the Graduate theses folder (from 2020 onwards) is no longer named 'Graduate Theses 2020 to Present', update step 5 to match.

6. Download all zip folders to your computer.
 - a. Go to the current thesis submission form (not the responses sheet)
 - b. Click on the 'Responses' and scroll to the bottom of the page.
 - c. Click on the View Folder link on the bottom right corner.
 - d. Download all zip directories.
7. Unzip all directories. (TIP: Select several zipped files at once and double click to unzip several directories at the same time.)
8. Move zip directories to trash.
9. Check that all directories are named according to the [File Naming Convention for Theses Submission](#). (If they aren't, you may need to go to the Form Responses Google Sheet to fix the directory name or get in touch with the student to fix the error). All directories and files must adhere to the file naming convention before ingest.
10. Move unzipped directories to the 'Graduate Theses 2020 to Present' directory you created in step 5.
11. Expand (Select all directories and use Command + Right Arrow [⌘ + ►], use Command + Left Arrow [⌘ + ◀] to contract them) all directories and open any PDF/A files to check that:

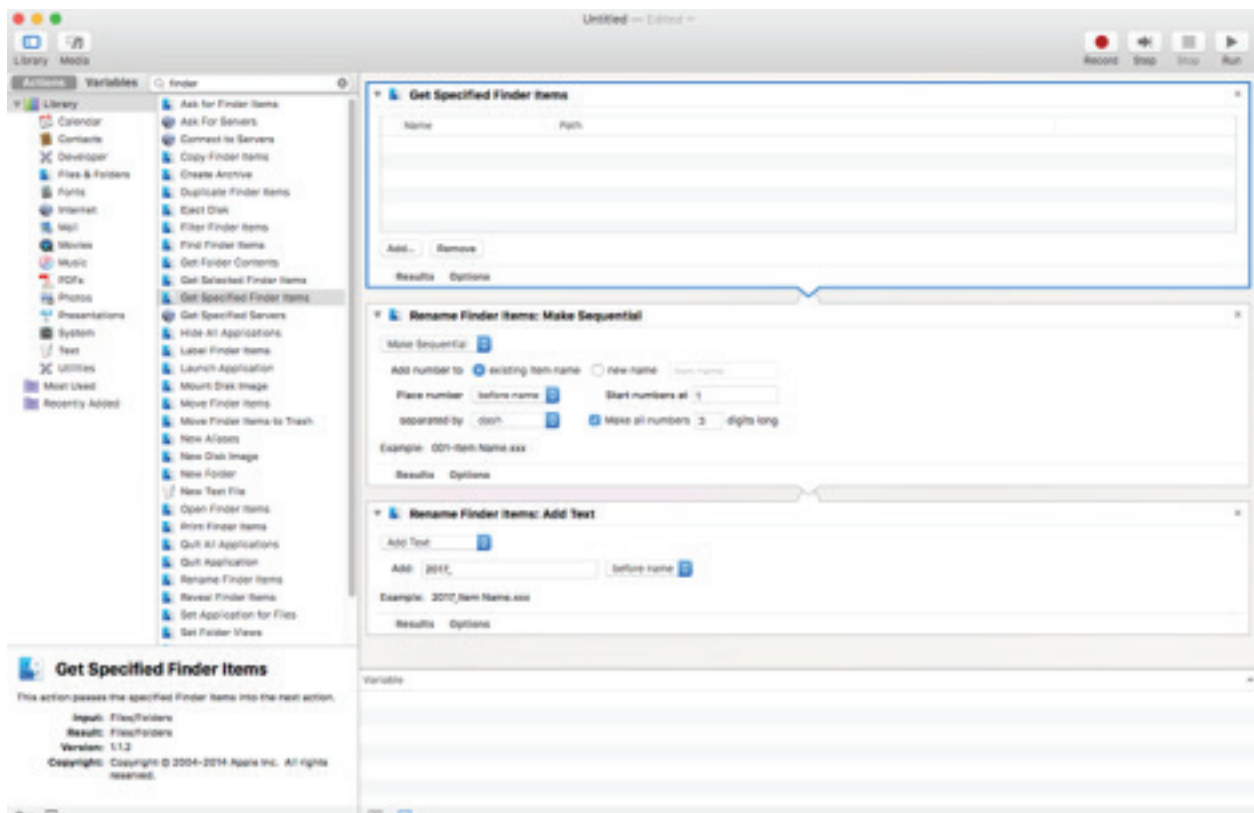
Thesis Books include:

- Student Name
- Program Name
- School Name (MICA or Maryland Institute College of Art)
- Graduation Year
- Essays, reflections, research papers include a cover page.
- All files included adhere to [the File Naming Convention for Submissions](#).
- No unsupported formats have been submitted.

*If any of the above are missing or incorrect, get in touch with the student. Written submissions MUST include cover page or identifying information (for theses books) in order to be accepted.

12. Rename all thesis project directory files to include Unique ID [Graduation Year]-[Accession Number]:

- a. Go to the Thesis Accession Automator Workflows folder on Google Drive and download the Theses Directory Rename zip file to your computer.
- b. Unzip the file. You can move the zip file to trash.
- c. Open the file or Open Automator on your computer and:
 - i. go to File → Open... → and select the Theses Directory Rename file you unzipped in step 10.
 - ii. If you're just opening the program, you can also choose 'Open an Existing Document...' on the pop-up window. A new window will open showing the imported workflow.



- d. On the 'Get Specified Finder Items Step' click 'Add...' and select all the theses project directory in the Upload→ Graduate Theses 2020 to Present directory.
- e. Change the year to reflect current year on the second 'Rename Finder Items: Add Text' pane.
- f. Click run. On the Pop-Up window, click 'Ok'.
- g. Go to Finder to double check that the workflow was executed correctly. The directory names should now include the graduation year and a sequential three-digit number followed by a dash.

[GraduationYear]_[###]-[ProgramAbbr]_[LastName]_[FirstName]_[ThesisTitle]

Ex. From:

ILLP_Pacino_Alfredo_ImNotReallyCuban

MASD_DeNiro_Robert_MigratoryPlightsofLowerManhattan

PAEM_Pesci_Joe_CrimeintheSuburbs

To:

2020_001-ILLP_Pacino_Alfredo_ImNotReallyCuban

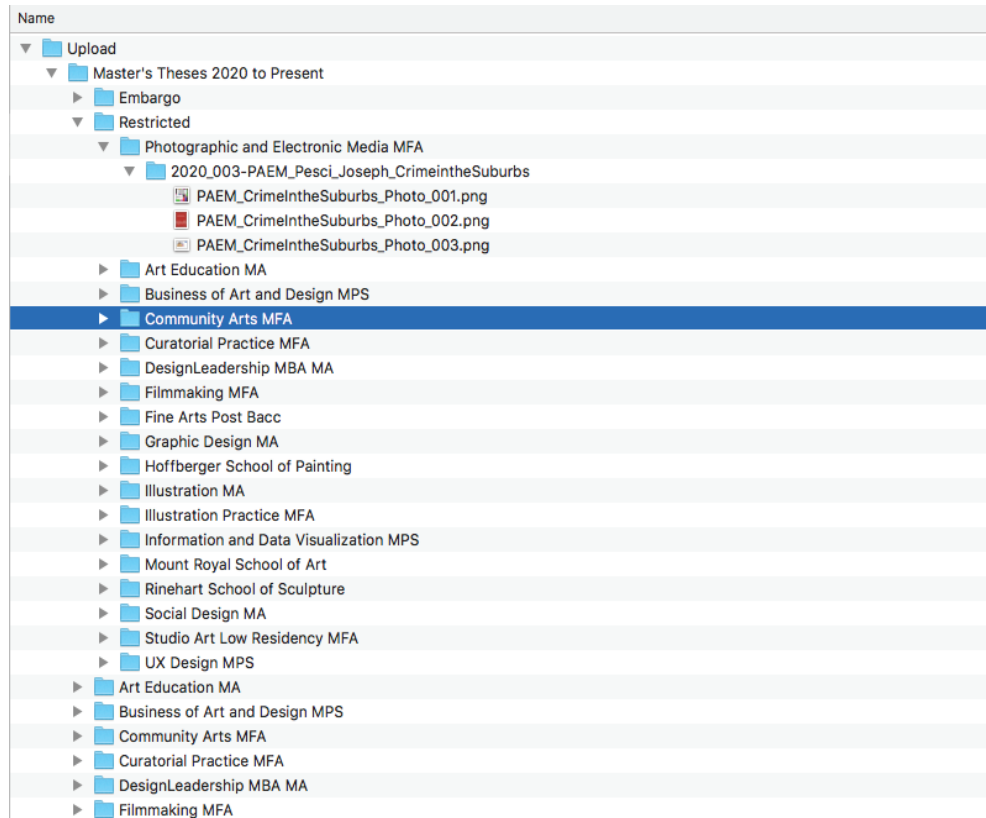
2020_002-MASD_DeNiro_Robert_MigratoryPlightsofLowerManhattan

2020_003-PAEM_Pesci_Joe_CrimeintheSuburbs

13. Add new directory file names to the Google Sheet Directory File Name column on the the submissions tab and the progress tab .
14. Create a folder for each program.
 - a. Open terminal
 - b. Type cd and hit spacebar
 - c. Click and drag and drop the Graduate Theses 2020 to Present folder on terminal and hit Enter.
 - d. Copy and paste the following command:

```
mkdir Art\ Education\ MA Graphic\ Design\ MA Illustration\ MA Social\ Design\ MA Community\ Arts\ MFA Curatorial\ Practice\ MFA Filmmaking\ MFA Graphic\ Design\ MA Illustration\ Practice\ MFA Hoffberger\ School\ of\ Painting Mount\ Royal\ School\ of\ Art Photographic\ and\ Electronic\ Media\ MFA Rinehart\ School\ of\ Sculpture Studio\ Art\ Low\ Residency\ MFA Design\ Leadership\ MBA\ MA Business\ of\ Art\ and\ Design\ MPS Information\ and\ Data\ Visualization\ MPS UX\ Design\ MPS Fine\ Arts\ Post\ Bacc
```
 - e. Hit Enter. A directory for each program should have been created inside your Unrestricted directory.
15. Create a Restricted directory:
Repeat steps 11.a to 11.e for the Restricted and Embargo directories.

The folder structure should look like this:



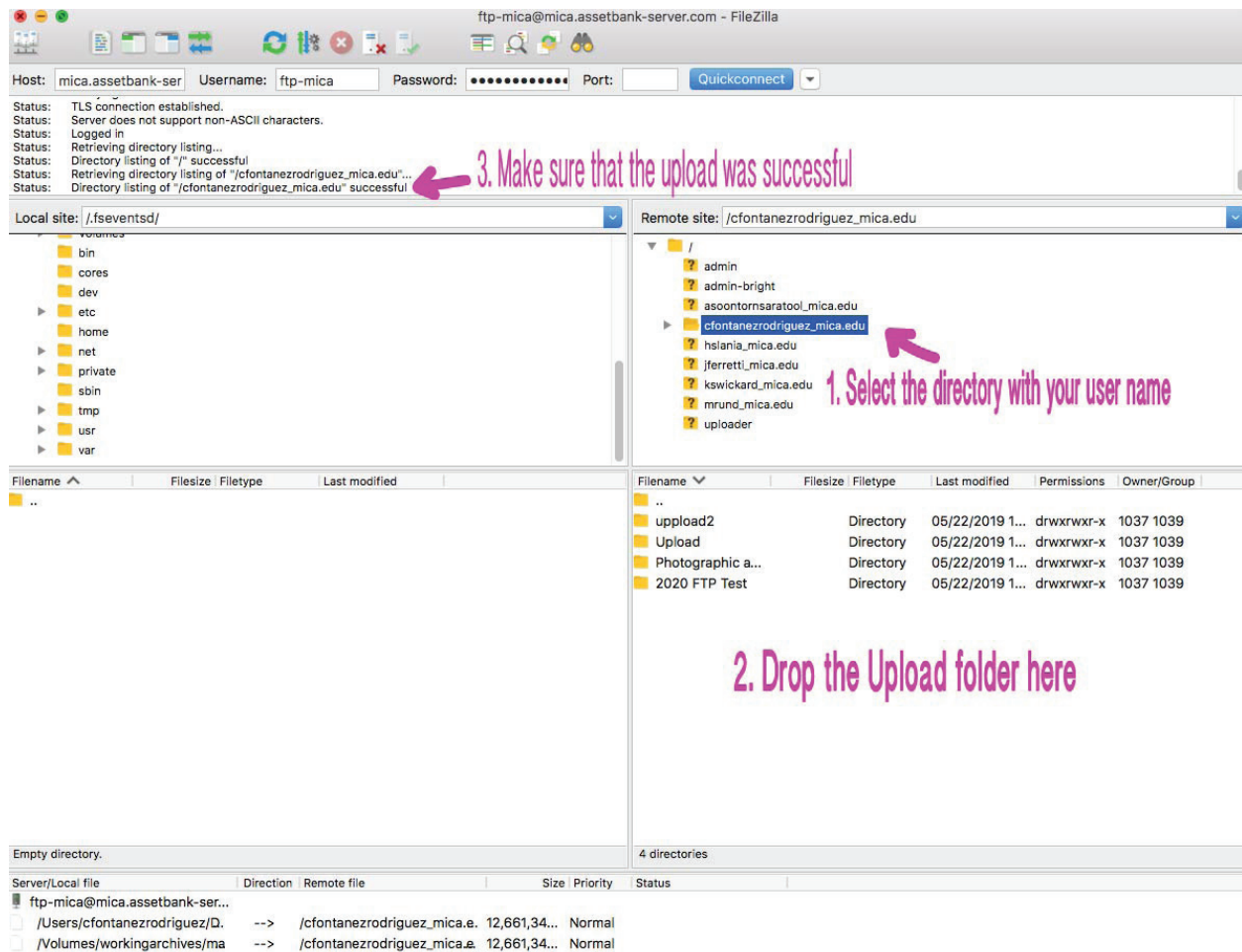
16. Move each theses project directory to the appropriate access level and program folder.
17. For embargo theses: move them to the access level they will have after the embargo has expired.
18. Connect to the Working Archives Server.
19. Move the directories you created in step 2 (Upload), including all its subdirectories and contents, to the Graduate Theses 2020 to Present directory on the Working Archives Server.
20. On the progress tab of the Google Sheet, enter today's date on the Accessioned column for each submission.
21. Notify Digital Initiatives Librarian that the submissions have been accessioned.

B. Ingest (Digital Initiatives Unit)

*Adapted from Asset Bank ingest workflow created by Art Soontornsaratool.

*You will need to have [FileZilla](#) installed on your computer for this workflow.

1. Open FileZilla
2. Connect to the server using the following credentials:
Host: mica.assetbank-server.com
Username: ftp-mica
Password: 5b739682e56549e9
Port: 21



3. Check the log on the upper panel to see if the upload was successful.
4. Login to Asset Bank and go to Upload.
5. Select 'Upload files with FTP'.
6. Click 'Start New Upload'
7. On the Choose Type dropdown menu, select Graduate Theses. Click Next.
8. On the select import assets from a directory, select the Upload folder you just uploaded onto FileZilla. Note: If the Upload folder doesn't appear on the drop-down menu, try restarting Asset Bank and/or FileZilla.
9. Select Graduate Theses 2020 to Present as the Folder.
10. Leave all metadata blank except for:
 - a. Folder: Graduate Theses 2020 to Present (This folder name may change according to what the new theses submissions folder will be named on the DAM)
 - b. Relationship to MICA: MICA alumni
 - c. Graduation Year: [Enter graduation year]
 - d. Publisher: Maryland Institute College of Art
 - e. Date of Publication: [Enter today's date]
 - f. Place of Publication: Maryland Institute College of Art
 - g. Date Accepted: [Enter today's date]
 - h. Active status: Inactive
11. On Submit Action select submit to live.
12. Click 'Start Import'

13. Once the import is finished, Asset Bank will provide a log and let you know how many assets were successfully imported.

C. Description: Bulk Metadata Export (Digital Initiatives Unit)

1. If you're doing this step right after the bulk upload, click on the 'View Assets' on the green Checkmarked pane and jump to step 2. Otherwise, go to Advanced Search on the left side pane:
 - a. Go to Advanced Search.
 - b. Select:
 - i. Attributes only
 - ii. Type: Graduate Theses
 - iii. Date added: Today's Date (or the date you added the assets)
 - iv. Folder: Graduate Theses 2020 to Present

Note: Make sure that you are the only one that has added thesis assets with these attributes. I.e. Nobody else has added an asset to the theses folder on the same day that you have.

2. Scroll to the bottom of the page and click on the 'Export all results' link located in the bottom left corner.
3. Select Export as 2007 format. This will produce a metadata sheet that will include all file names, file IDs and metadata attributes to be bulk ingested.
4. Save the downloaded file onto the archives server as Theses_[Year]_MetadataforInput.xls on the Master's Theses folder.
5. Notify the Resource Description Department that the theses are ready for description.

D. Description: Bulk Metadata Input (Resource Description Department)

1. Go to Archives Server → Master's Theses and locate the Theses_[Year]_MetadataforInput.xls file.
2. Open the file and delete the contents of cells A:1 and B:2
3. Locate the string 'filenameFormat:none'. Cut and paste this text into cell A:1
4. Freeze the first row.
5. Complete the following metadata columns for each asset (do not change column headings):
 - a. **att:Title:3** : Thesis Title
 - b. **att:Creator(s):709**: Student Name (First Name Last Name)
 - c. **att:Degree or Program:723** Copy and paste from the following:

- Art Education M.A.
- Business of Art and Design M.A.
- Community Arts M.F.A.
- Curatorial Practice M.F.A.
- Design Leadership M.B.A./M.A.
- Filmmaking M.F.A.
- Graphic Design M.F.A.
- Information Visualization M.A.
- LeRoy E. Hoffberger School of Painting M.F.A.
- Mount Royal School of Sculpture M.F.A.
- Social Design M.A.
- Studio Art M.F.A.
- Teaching M.A.T.
- UX Design M.A.

- Graphic Design M.A.
- Illustration Practice M.F.A.
- Illustration Practice M.A.
- Post- Baccalaureate Certificate in Fine Arts
- Photographic and Electronic Media M.F.A.
- Rinehart School of Sculpture M.F.A.





- d. **att:Contributor(s):710** : (Optional)
- e. **att:Description:4**: Abstract
- f. **att:Tags:743**: Tags provided by the student
- g. **att:Rights:750**: (Copy and paste) Masters’ theses restricted OR Masters’ theses unrestricted OR Embargo (make you are spelling them exactly as they appear here).
- h. For non-embargo theses, change att:Inactive Status:21 to Active
- i. For embargo theses, enter the date of the embargo expiration (dd/mm/yyyy) on column att:Expiry Date:23. Leave blank for non-embargo.

6. On the [Year]Theses Submission Responses, add a new tab named Metadata for Ingest and copy the contents of the Excel file.
7. Back in Excel, save as Tab Delimited Text (.txt) on the Archives Server Master’s Theses folder and name the file MastersTheses_2020_Ingest[Date]. Do not select Unicode-16.
8. Notify the Digital Initiatives Unit that metadata is ready for ingest.

E. Updating Thesis Project Folders on Asset Bank: Adding Abstract Information, Featured Images, and Relating Assets (Resource Description Department)

1. Go to Folders.
2. Open Graduate Theses 2020 to Present.
3. Open each program folder and click on ‘Edit’ for each folder that doesn’t have a featured image.
4. Copy and paste the project’s abstract on the description. Highlight all text and click **Tx** to clear all formatting.
5. Upload a featured image:
 - a. Go to the student’s directory on the Archives server and locate the student’s folder.
 - b. Locate the file as below and upload it as a [Program Abbreviation]_[Thesis Title]_[Descriptor]_[Featured].jpg or pdf
Ex. ILLP_ImNotReallyCuban_Photo_Featured.jpg
6. Click save and do the same for each student’s project folder.
7. Relate assets:

Photographic and Electronic Media MFA sub-folders:

Name	Selected on load?	Browsable?	Own permissions?	Always assignable?	Image	Actions
2020_003-PAEM_Pesci_Joseph_CrimeintheSuburbs	no	yes	no	yes	no	 Open  Edit  Move  Delete

- a. Go into each project folder (use the [YEAR] Theses Submission Responses to guide you) and select any asset.
 - b. Scroll down and click on search for related assets.
 - c. On the next page, scroll down and select the student's folder as your search criteria. Hit enter.
 - d. You will see the assets that fit the selected criteria (i.e. that belong in the same theses project folder), select all and click 'Apply Selected'.
 - e. Move on to the next student/project folder.
8. On the [YEAR] Theses Submission Responses progress tab, add today's date on the

Update Folder

Name:

Description:

Edit View Insert Format Table

Paragraph B I S A A I Link List Bulleted List Numbered List

Code

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

68 WORDS POWERED BY TINYMCE

Image:

For best results, your image should be at least 255px wide by 193px tall.

Selected on load? Select this folder by default when someone loads an asset into Asset Bank

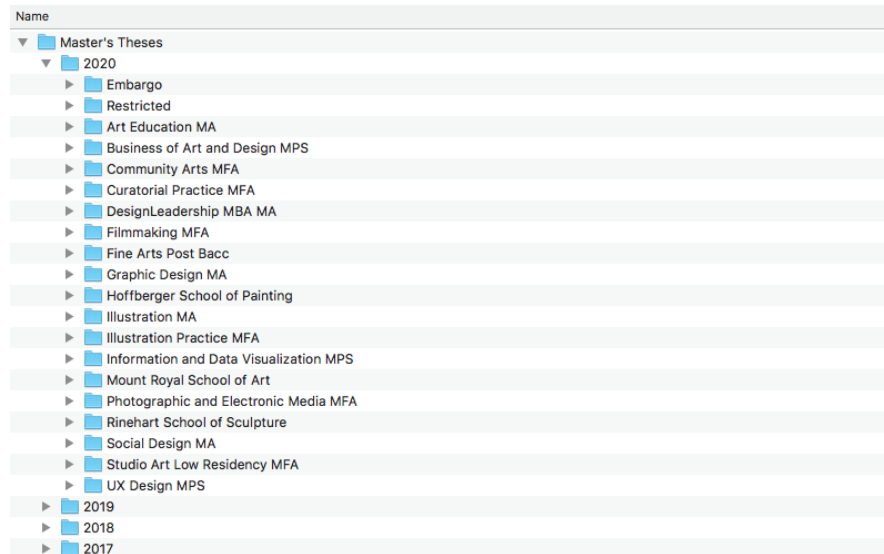
Is browsable? Assets in this folder are browsable

'Folders Updated' column.

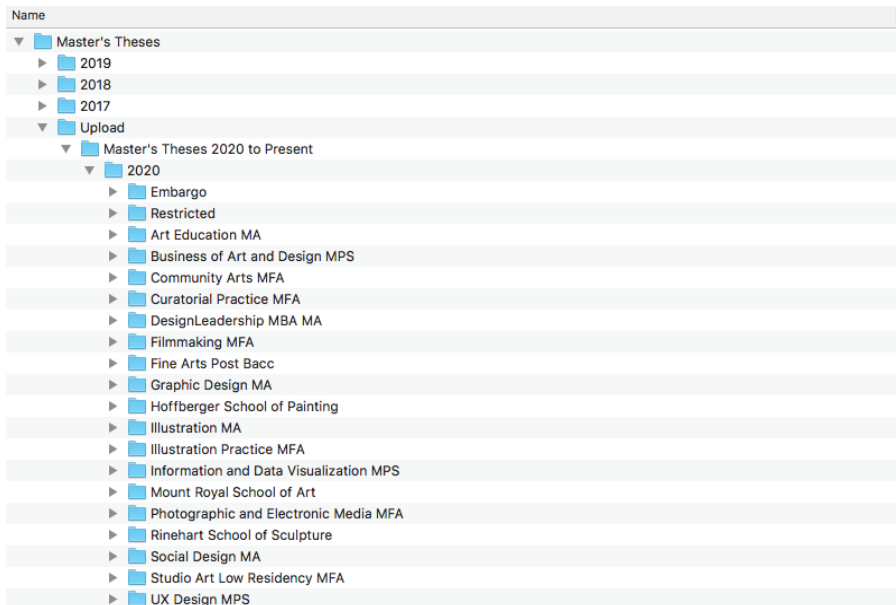
F. Description: Bulk Metadata Import (Digital Initiatives Unit)

1. On Asset Bank, go to Update Assets and click on the Metadata Import tab.
2. Click on the 'Start new metadata import' link.
3. Select the .txt file created in step C.3 and click submit. Do not check any options.
4. On the Working Archives Server, select all contents on the Upload→ Graduate Theses 2020 to Present, right click and select New Folder With Selection.
5. Rename the folder according to the graduation year.
6. Move the folder created in step 13 to the same level as past years.

The folder structure on the Archives Server should change from:



To:



G. Quality Assurance (TBD)

1. Check that all assets submitted as part of an embargoed project are set to Inactive.
2. Check that all projects submitted as Restricted are located in the correct folder on Asset Bank.
3. On asset bank, go to folders and check that all folders have a featured image.
4. On the [YEAR] Theses Submission Responses progress tab, enter today's date for in the 'QC' column.

**DECKER/
LIBRARY/**

Art | National
Digital
Stewardship
Residency

M|I|C/A

**DECKER/
LIBRARY/**