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Report on Multi-stakeholder Workshop

'Framing the Digital Curation Curriculum': a DigCurV Workshop
10th December 2012
Societa Dantesca Italiana, Florence, Italy

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Authors: Susan Schreibmann and Vicky Garnett (TCD)

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Executive Summary

This deliverable reports on the preparation, planning and implementation of the DigCurV Multi-Stakeholder Workshop which was held in Florence on the 10th December in the periphery of a major international conference on “Cultural Heritage Online”.

Section 1 - The introduction – gives a brief overview of the DigCurV project, and the reason for holding this multi-stakeholder workshop at the mid-point in the development of the DigCurV curriculum framework.

Section 2 – Designing the Workshop - gives the rationale behind decisions taken in the lead up to the workshop, as well as the design of the running order, and how we were able to adapt to unforeseen obstacles in the planning of this event.

Section 3 – Promotion of and Registration for the event - discusses the methodology for the promotion of and registration for the event. It shows the decisions taken in the best method for attracting and registering an international audience.

Section 4 – The Venue -gives brief details of the venue, with an evaluation of its suitability to the event.

Section 5 – Programme of Events – talks through the events of the day, and provides feedback from the breakout sessions in the afternoon.

Section 6 – Conclusion – evaluates the success of the event and promotional activities.

Section 1 - Introduction

The Digital Curator Vocational Education Group project (DigCurV) aims to address the issues and availability of suitable training facing those working in the Digital Curation and archiving sector in Europe's Cultural Heritage institutions. As part of this work, the project is developing a framework from which individuals or organisations can devise a curriculum that best suits their needs for training and skills enhancement.

The purpose of the Multi-Stakeholder Workshop was to gather feedback on the curriculum framework in its current draft form. This would then inform the continuing development of the framework and lenses. To enable this, the multi-stakeholder workshop was timed to take place around two thirds of the way through the development of the framework, so that the workshop participants would be able to evaluate the framework while still in the draft stage.

In the initial stages of the development of the DigCurV project, it was proposed that the Multi-Stakeholder Workshop would take place in Dublin. However, the project consortium later decided that it would be more effective to hold the workshop in conjunction with an international event within the field of digital preservation and training. It was thought that this approach would be more likely to result in the workshop being attended by experts in the field of digital curation education and training.

Following this decision the project consortium considered a number of possible events before deciding to organize a one-day event in the framework of the "Cultural Heritage Online – Trusted Digital Repositories and Trusted Professionals" conference being organised by the Fondazione Rinascimento Digitale in Florence in early December 2012. The consortium felt that the "Cultural Heritage Online" conference would attract an audience similar in profile to that which it wished to attract to our workshop, and the timing fitted well with the stage of development of the DigCurV Curriculum Framework.

Section 2 - Designing the Workshop

Audience

The workshop was aimed at experts in the field of digital preservation and key stakeholders in the field of vocational education and training for digital curators. Many of the attendees came from libraries and were working as part of a team to develop a digital curation strategy within their institutions. PhD students and academics from the field of digital curation and preservation were in attendance. Registration was encouraged throughout Europe and internationally.

Running order

In devising the running order for the event to ensure sufficient and suitable feedback was gathered, it was determined that a combination of leading academics closely affiliated with the project and internationally recognised experts in the field should be approached. The DigCurV project is already closely linked to several experts in the field through 'Third Country' connections. Prof. Seamus Ross of the University of Toronto, and Prof. Helen Tibbo of the IMLS at the University of South Carolina have been involved in the DigCurV project since its inception. Dr. William Kilbride works closely with DigCurV partners, HATII (based in the University of Glasgow). DigCurV partners at UGOE recommended Dr. Dorothee Haffner of the University of Applied Sciences Berlin for her work as a representative of the nestor qualification consortium, which is an associate partner of the DigCurV project,



It was desirable to ensure there was a strong interactive element to the workshop, to allow delegates to engage fully with the topics for discussion. Therefore two key sessions were embedded in the running order ensure that this high level of engagement was reached. The first was a one-hour session during which the CURATE! game, devised by DigCurV, was played. The intention behind playing this game was two-fold; i) to provide a time and space in which the delegates could discuss the issues and hurdles associated with projects in digital preservation and curation; and ii) to gather feedback on the game for its further development.

The second session came after lunch, during which breakout sessions used the lenses to draw up solutions to scenarios drawn from issues common to the field. Again, this session was specifically designed with scenarios to introduce the delegates to likely situations they may encounter in their work, and to make use of the lenses to overcome them. The feedback gathered during this session would provide the DigCurV network partners with suggestions and ideas for improvement of the lenses.

Section 3 - Promotion of and Registration for the Workshop

The workshop took place in Florence on 10th December 2012, on the periphery of the Fondazione Rinascimento Digitale event, 'Cultural Heritage Online'. In preparation for this, a registration site was developed using 'Eventbrite'¹. This allowed the organisers to provide a safe website that would store registrants' contact details, as well as assist in catering and other logistical details.

This registration site was promoted on the DigCurV website², and provided in all emails distributed about the event.

A press release drafted and placed on the DigCurV website, as well as being issued by email. DigCurV Partners sent the Press Release (see **APPENDIX I**) via email to mailing lists within their respective countries totalling approx 178 people emailed directly in promotion for the event. Email campaigns were sent in October and November. Emails were also sent to mailing list providers, such as Humanist.org.

The workshop was also promoted as a feature article in the DigCurV Newsletter, which was sent out at the beginning of October 2012 to 486 DigCurV members.

Partners ensured that the workshop was promoted in conferences and national meetings that they attended in the lead up to the event.

60 spaces were made available. 38 registered, and 34 attended on the day (including DigCurV Project Partners). Unfortunately the weather in Central Europe had an impact in the total number of people who were able to make it to Florence in time for the workshop. Several flights were cancelled or delayed, particularly those coming through Germany. However, despite this disappointment, the attendance figures were still high, and we were able to hold lively and useful discussions throughout the day. We were also delighted to welcome many international practitioners in Digital Curation and Preservation, with European attendees from Britain, France, Germany, Italy, Ireland, Latvia, Lithuania, the Netherlands and Portugal as well as international attendees from Canada, the USA and Hong Kong.

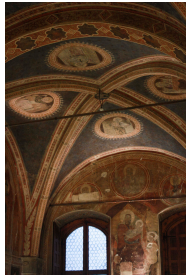
¹ <http://digcurvdec2012.eventbrite.com/>

² <http://www.digcur-education.org/eng/Events/Framing-the-Digital-Curation-Curriculum-a-DigCurV-Workshop>

During the event itself, we were able to make use of social media to continue to promote the work and interact with our participants. The Twitter hashtag '#digcurv' was used throughout the day for tweets about the conference, and all tweets, pictures and quotes posted throughout the day were gathered in a 'Storify' compilation for viewing after the event³.

Section 4 - The Venue

The Venue was the Societa Dantesca Italiana (Italian Dante Society) building in central Florence. The building is the home to the Dante Society. We were in a conference room on the first floor with beautiful frescos on the walls and ceilings. Given the number of people who attended, the room was perfectly sized, providing participants with excellent networking opportunities.



The venue was chosen as part of the satellite events involved with the larger FRD conference, and was selected for its reasonable hire fee. Free Wi-Fi was provided throughout the event for use by both delegates and organisers. This enabled greater interaction (as discussed above).

The location of the venue, however, was a little tricky, so some improvised signage had to be added. This, however, did create an opportunity for further promotion of the project.



Section 5 - Programme of Events

The aims of the event were to showcase the framework developed by DigCurV, to gather feedback on work completed thus far, and to promote the work of DigCurV to a wider group who may otherwise not be aware of the Network's work.

The morning session of the workshop involved speakers from leading curation institutions delivering their perspectives on the framework. This began with Laura Molloy and Ann Gow from HATII explaining the rationale behind the lenses and their possible uses. Prof. Helen Tibbo from the University of South Carolina then gave an overview of the use of lenses as a tool. Prof. Seamus Ross (University of Toronto) talked about the Executive Lens, Dr. William Kilbride (University of Glasgow) talked about the Managerial Lens, and finally, Dr. Dorothee Haffner (University of Applied Sciences Berlin) discussed the Practitioner lens.



The CURATE! Game, which was devised by DigCurV partners TCD and developed along with MDR, has proved hugely popular in the few months it has been made available, and has been translated into Lithuanian and Hebrew, with a Dutch language version currently in development. A one-hour session in the late-morning of the workshop was designed for delegates to play this game. The group was split into sub-groups of no more than 6 people, and DigCurV representatives were available throughout the session for clarification. This also allows the partners to observe the progress of the game, and gather vital feedback for its further development.

³ http://storify.com/DigCurV/digcurv-workshop-framing-the-digital-curation-curr?awesm=sfy.co_fChE&utm_medium=sfy.co-twitter&utm_source=t.co&utm_campaign=&utm_content=storify-pingback

The second interactive session came just after lunch, during which delegates were once again put into sub-groups to discuss key issues surrounding training in digital preservation and curation. The groups were provided with scenario each, and were asked to develop a solution to the issue using the most relevant lens.

Section 6 – Feedback from the sessions

Morning Session Feedback

During the morning session, invited experts were asked to deliver feedback on the lenses. Prof. Helen Tibbo was asked to deliver feedback on the Curriculum Framework as a whole, whereas Prof. Seamus Ross, Dr. William Kilbride and Dr. Dorothee Haffner were each given a lens for discussion.

Helen Tibbo – A Response to the DigCurV Curriculum Framework

Progress has been made in the past 10 years, particularly with the practices developed by professionals and researchers in the field. But this isn't a uniform development with many institutions, particularly the smaller ones, falling behind.

It is, of course, easier to develop a course in an academic setting, particularly as students are a captive audience, but the challenge comes when trying to develop a course for professional development for a 'heterogeneous' group of people. Professionals requiring training have different limitations to those already within the academic system. In many cases the course developers might not know the demographic of the audience before they begin the training.

The role of the DigCurV framework is to make things look simple, to present the overview. Much of the standards, knowledge and skills have come from the practitioners in the first place, and the knowledge and skills are rarely coming from educational or training centres. The majority of the skills in the framework, therefore, have been developed from the ground up.

So what are the key parts of theory and practice that need to be taken into consideration in this framework? Who is this ultimately going to be used by, and what will they already know when they come to a framework-based workshop? Will costs and resultant qualifications be taken in to account when designing a workshop? How can the managers support the professional development of the practitioners?

This would suggest that over time, practitioners will come out of schools qualified, but does this make the role of the manager and executive more or less relevant?

Seamus Ross – The Executive Lens

The skills of the executive are reflective by what the manager and practitioner are bringing forward. It is desirable, therefore, for the executive to have some professional qualities. But these don't come from what you teach them in digital preservation.

The overall Curriculum Framework identifies personal qualities, professional conduct, project management skills and knowledge/intellectual abilities that are core to each of the lenses. In particular, the Executive Lens focuses on risk management, integrity, ability to understand relevant laws, with a responsiveness to change, and an ability to excite the fund-raisers and convince them of the mission.

In fact, the Executives don't need subject knowledge at all, it could even be a disadvantage. Subject knowledge is imperative at manager/practitioner level, but critical thinking is much more important for the executive level. Short courses that allow executives to have the right sets of abilities to lead their organisations are what is needed, and the DigCurV Executive Lens is a step in the right direction towards this.

William Kilbride – The Manager’s Lens

The Manager’s Lens shows a series of expected areas of knowledge and behaviour. There is a difference between project management and service management. Therefore we need to turn digital preservation from a project into a continuous service.

But what is a manager? This can vary between institutions depending on that institution’s culture. All management in this context is middle-management, which means that everyone is involved to an extent. The practitioner could be a manager of a team, but reports to a manager outside that team.

So what is the relationship between the manager and the executive? This can depend on how deep the management structure is, and how many steps there are between the two roles. One element of management that the lens currently lacks is that of the relationship to any contractors. Delegating work outside the institution brings further challenges and opportunities that need to be taken in to account.

The issue of subject knowledge for a manager can vary. Obviously a manager needs an understanding of the areas in question in order to advise and ensure that their teams are on track. But there are few institutions that currently have an in-house team involved in Digital Preservation. If we dwell too much on subject knowledge, is there a danger of missing a trick and excluding people? Much of the knowledge and policy surrounding digital preservation has thus far come from academia and research – which is no bad thing as they are for the most part ahead of the curve. But without taking ‘real world’ experiences in to consideration, the message may become lost.

The manager of a digital preservation team within an organisation be it academic or private sector, has to cope with changes in technology, changes in priorities of the organisation, changes in budgets, and indeed changes in staff. These changes can be rapid and have implications for being flexible and responsive to the communities.

Dorothee Haffner – The Practitioner’s Lens

The detail contained within the Practitioner’s Lens is appropriate, however areas for improvement could include focusing on what is most important for the practitioners – with ‘Knowledge and Intellectual Abilities’ weighing as 75% of the overall lens, perhaps differentiating this areas using roles and developing profiles of knowledge. The variety and complexity of the curation-specific tasks could be more detailed.

Dorothee also suggested adapting the layout of the lens to reflect this proposed weighting. The wording could be harmonized, describing the contents with more detail and re-thinking the audience levels. It was commented upon that the role of the technician is currently missing from the framework, although this is likely incorporated with the Practitioner Level lens. In particular, for practitioners, digital curation is a daily task – so the skills should actively reflect this. The descriptions of the competencies could be harmonized, and the differences between the ‘soft’ and ‘hard’ skill should be more clearly indicated.

Breakout Session Feedback

Group 1:	
Use the framework to develop a hypothetical course in a museum for specialist curators	
Moderator	Prof. Dr. Dorothee Haffner, HTW Berlin (nestor qualification consortium)
<p>Notes: Suggest the use of the practitioner lens.</p> <p>The following things on digital art have to be observed:</p> <ul style="list-style-type: none"> • get fundamental information about the digital art: hardware, software, concept, data, installation process and the metadata of every detail • document every detail when the digital art enters the museum, i.e. at the very beginning of the process • follow the standards and guidelines of registration and documentation (perhaps also the vocabulary) for digital art <p>observe and make clear the facts on IPR and copyright</p> <p>Course:</p> <ul style="list-style-type: none"> • should be structured in modules, each of one day, together of one week <p>should be a mixture of theoretical input and practical exercises (cf. the concept of the nestor schools which is very successful)</p> <p><u>Questions to be discussed at the beginning:</u> What is digital art? How does it work? -> Definition of the subject</p> <p><u>Modules (each with the focus on digital art):</u></p> <ul style="list-style-type: none"> • Registration, documentation, guidelines, standards • IPR, copyright • Performance of digital art - accessibility of technique, concept, data, installation process etc. • Preservation: strategies, technologies, standards, quality control, monitoring, storage repositories <p>Possible also: Digitalization for analogue material (modes, techniques, standards etc.)</p> <p><u>Related modules of the framework:</u></p> <ul style="list-style-type: none"> • Knowledge and Intellectual Abilities • Subject Knowledge • Selection/Appraisal • Information literacy • Professional conduct • IPR and copyright 	

<p>Group 2: Use the framework to develop a hypothetical short term course (from a half day to a week long summer school) for library managers</p>
<p>Moderator: Stefan Strathmann, UGOE</p>
<p>Notes:</p> <p>Time frame - half-day or day long course (managers' time is very limited) > we must focus on the most important topics!</p> <p>Level course for beginners (as there are not many managers that have experience yet in the field of digital preservation and curation)</p> <p>Introductory course:</p> <p>From the "Subject knowledge area": Understands fundamental digital curation principles including the digital lifecycle (most important) Is able to select appropriate technological solutions (this is something that people always want to know) Is aware of digital preservation standards</p> <p>From the "Selection and Appraisal" area:</p> <ul style="list-style-type: none"> - Understands and is able to articulate the benefits and long-term value of digital preservation

<p>Group 3: Mapping the framework to existing courses (2-3) for a particular sector (to expose any gaps in both framework and in courses)</p>
<p>Moderator: Chiara Cirinnà, FRD</p>
<p>Notes:</p> <p>The group decided to map the framework to an existing course, entitled "F.R.A.M.E. Future for restoration of Audiovisual memory in Europe", organised by the "Institute national de l'audiovisuel" (INA), in collaboration with The International federation of Television Archives (IFTA) and The European Broadcasting Union Training (EBU Training) and MEDIA, a program of the European Union.</p> <p>The aim of the training sessions was to present issues and tools available for film and TV archive management, with a particular focus on preserving and digitizing audiovisual media, promoting and using digital contents.</p> <p>The discussion</p> <p>Considering the target addressed by the course, the group decided to take into account the Manager Lens.</p> <p>The discussion aimed at answering the following questions: How does the training course fit within the Curriculum Framework (CF) and, in case, which competence/skill would you add to the CF? Which skill/competence does the training course miss, considering the target and time frame available?</p> <p>Regarding question 1), from the discussion emerged that the following skills/competences should be included in the CF:</p> <p><i>Area Knowledge and Intellectual Abilities</i></p> <p>A further comment was reported regarding Selection/Appraisal: the first and second descriptors don't fit with appraisal (apart from the last descriptor, "Is able to contribute to institutional policies, including criteria for selection/appraisal" which is the only one relevant for this sub-domain).</p> <p><i>Area Project Management and Quality Assurance</i> <i>Area Professional Conduct</i></p> <p>Regarding question 2), from the mapping of the course to the CF, it emerged that some topics were missing, in particular:</p> <p><i>Area Knowledge and Intellectual Abilities</i></p>

Area *Project Management and Quality Assurance*

Area *Professional Conduct*

Area *Personal Qualities*

In conclusion the group was satisfied about the results of the discussion and expressed interest in further developments of the Curriculum Framework.

Group 4: You are a govt department with responsibility for cultural heritage. You are going to make available a fund for training in digital curation. How would you use the framework to create a call for proposals / criteria to evaluate training proposals for any level of staff

Moderator: Ann Gow, HATII

Notes:

What kind of organisations are we aiming this at?

Transferable skills

Higher Education environment to deliver training

Recommend embedding this within existing courses

Theory and intellectual rigour within HE, e.g. IPR update, broad spectrum Refresher

Manager levels

Traditional training need for organisations

Change! Shift in technology

Driven by grant body and need of organisations

Executive thinking

Generic comments

Flag specific Digital Curation elements for focus on building

Managers need to know the effect of the digital on their own organisation

Moves archivist from end of the line to front of the line as records manager, project officer etc

Information plan, tends to be ICT driven - need to embed curation

Apply taxonomy to help decide the required elements

Use risk management to teach subject knowledge - applying subject knowledge rather than learning

Practical cases - map what they know against what they don't know.

Guiding theme, e.g. sustainability, digital literacy,

Section 6 - Conclusion

The decision to hold the workshop on the periphery of a larger event helped to boost registration numbers, as the two events were directly mutually beneficial. The feedback received both during and after the event regarding uses for the framework, and suggestions for further development of the CURATE! Game were useful, and became the focus of further discussion in the subsequent Board meeting that was held immediately afterwards.

The promotional activities in this campaign proved successful. Email campaigns yielded the largest response, drawing visitors to the event page on the DigCurV website. Social media outlets such as Facebook and Twitter were also useful, but not as effective as direct marketing via email, and co-promotion with the FRD 'Cultural Heritage Online' event.

The MSH workshop was obviously a good opportunity to set out the lenses and their development to an audience of interested parties, including but not limited to experts in digital curation skills, to deal with questions and also to get a better comprehension of how the work was understood when presented using our current layout and materials. So responses from the audience informed understanding of their perceptions, and help guide decisions about what is being successfully communicated, and what is currently not entirely clear to the audience. The presentations – and the subsequent discussion – at the event underlined the importance of all three types of audience, i.e. executive, manager and practitioner.

The Expert speakers during the morning session provided a useful perspective on the current framework. All agreed that the manager and executive lenses were important elements of the overall framework, implying by their existence the importance of communication across staff groups and the value of each dimension of professional digital curation practice as it interacts with and impacts on the practitioner lens.

This was further highlighted during the breakout sessions, when interestingly, the Manager's lens was used by the breakout groups more frequently than had been anticipated. The creative ways in which the lenses were used during these sessions were an insight in to how these lenses may be adopted by the Digital Curation and Preservation community in ways that were unexpected. For example, Breakout Group 4 suggested using the Risk Management node on the Manager's Lens as a means of assessing subject knowledge in funding applications.

APPENDIX I

Press Release regarding MSH workshop, issued in October via email by all partners:

Registration open for Framing the Digital Curation Curriculum workshop

Registration has opened for a **Framing the Digital Curation Curriculum: A DigCurV workshop**, a free one-day event, which forms part of the ongoing work to design a Curriculum Framework in digital curation. The workshop will be held in Florence on 10th December 2012.

DigCurV presents this [one-day free workshop](#), which will take place on the periphery of the Online Heritage conference, which is also taking place in Florence in December 2012. The workshop will inform the development of a Curriculum Framework for Digital Curation. Working within three key areas, we discuss the design of the curriculum from the perspective of the Executive, the Practitioner and the Manager. The workshop will feature high profile expert guest speakers from the field of digital curation, as well as the opportunity to provide feedback on the development of the Curriculum Framework.

DigCurV brings together a network of partners to address the availability of vocational training for digital curators in the library, archive, museum and cultural heritage sectors needed to develop new skills that are essential for the long-term management of digital collections.

Professionals, practitioners and executives working in the field of digital curation are encouraged to participate in this workshop.

- How do we self-evaluate our skills and knowledge as digital curators to keep current in our field?
- What training is required for those working in digital curation at the Practitioner, Manager and Executive levels?
- What challenges are there in designing digital curation training?

To discuss these issues, join us for this workshop!

Spaces are limited so be sure to register soon. To register visit

<http://digcurvdec2012.eventbrite.com/>

To find out more about the event, visit <http://www.digcur-education.org/eng/Events/Framing-the-Digital-Curation-Curriculum-a-DigCurV-Workshop>