

# Pratt

Dr. Anthony Cocciolo  
 Pratt Institute, School of Information and Library Science  
 144 W. 14th St., 604D  
 New York, NY 10011-7301  
 Phone: 212-647-7702  
 Email: [acocciol@pratt.edu](mailto:acocciol@pratt.edu)  
 URL: <http://www.thinkingprojects.org>

Subject to change based  
 on student interest.  
 Please refer to the LMS  
 for updates:  
<http://lms.pratt.edu>



Office Hours: Thursdays 3:00 – 6:00p, and by appointment

Credits: 3

Prerequisites: LIS 654 (Information Technologies), or by permission

Recommend: LIS 694 (Film and Media Collections)

Location: PMC 611

## Bulletin Description:

Covers current issues and topics. New or experimental courses are taught several times to assess the need for them in the regular curriculum.

## Detailed Description:

From film, video, to born digital, moving image and sound recordings have compelled users since their advent in the late nineteenth century. Today, many archives housed at universities or non-profit institutions

act to preserve the moving image record. However, the fragility of this medium (particularly the magnetic medium that holds sound and video), combined with the preservation needs of today's born-digital works (such as independent documentaries), are questioning our collective ability to preserve this work. This class will work to combat this trend by focusing on the theoretical and practical aspects related to archiving moving image and sound recording, with a particular focus on digitization and born-digital assets.

### Course Goals:

- Familiarize students with the current discourses in the area of moving image and sound archiving, including theoretical and practical aspects.
- Introduce students to the digitization of moving image and sound content, and the handling of materials that are born digital.
- Learn about metadata and standards used in digital archive creation, as well as digital infrastructure.
- Anticipate managing digital archives in a time of technical change, including issues related in archiving the web, managing digital rights, and preserving digital content.

### Student Learning Objectives:

- Students will become familiar with the technical dimensions related to digitally archiving moving image and sound assets.
- Students will be able to digitize (select) analog material into digital form in a variety of moving image and sound formats.
- Students will be able to create metadata appropriate for moving image and sound content.
- Students will be able to identify rights issues (legal, ethical, moral) with digitized materials.
- Students will be able to work with a team to implement a small moving image or sound digital archive using open source software.

### Course Schedule and Readings

#### 8/29 - Introduction

- Overview of Syllabus and Projects
- Post a photo of yourself and fill-out your profile on the LMS  
<http://lms.pratt.edu>
- Sign-up for the Association of Moving Image Archivists Listserv:  
<http://www.amianet.org/participate/listserv.php>

#### 9/5 – Film: A Recently Obsolete Technology?

##### Screening at the Quad: *Side by Side: The Science, Art, and Impact of Digital Cinema*

Azéma, M. & Rivère, F. (2012). Animation in Palaeolithic art: a pre-echo of cinema. *Antiquity*, 86, pp. 316-324. Retrieved from course e-reserves.

Thompson, K. & Bordwell, D. (2003). Chapter 1: The Invention and Early Years of the Cinema, 1880s-1904. In *Film History: An Introduction* (pp. 13-31). New York: McGraw Hil.

##### Further Reading:

Bordwell, D. (2012). *Pandora's Digital Box: Films, Files and the Future of Movies*. Madison, WI: Irvington Way Institute Press. Retrieved from course e-reserves.

Eakin, E. (2011). Celluloid Hero: Tacita Dean's exhilarating homage to film. *New Yorker*. Retrieved from [http://www.newyorker.com/reporting/2011/10/31/111031fa\\_fact\\_eakin?currentPage=all](http://www.newyorker.com/reporting/2011/10/31/111031fa_fact_eakin?currentPage=all)

### 9/12 – The Digital Dilemma: Preserving Moving Images through Digital files

Science and Technology Council of the Academy of Motion Picture Arts and Sciences. (2007). *The Digital Dilemma: Strategic Issues in Archiving and Accessing Digital Motion Picture Materials*. Retrieved from course e-reserves.

*Further Reading:*

FIAF – International Federation of Film Archives: FIAF e-Publications:  
<http://www.fiafnet.org/uk/publications/fep.html>

### 9/19 – Emerging Technology and Moving Image Archiving: Tensions and Opportunities

Prelinger, R. (2009). The Appearance of Archives. In P. Snickars & P. Vonderau (Eds.), *The YouTube Reader* (pp. 268-274). Stockholm: National Library of Sweden. Retrieved from course e-reserves.

Gracy, K. (2007). Moving Image Preservation and Cultural Capital. *Library Trends*, 56(1), 183-197. Retrieved from course e-reserves.

### 9/26 – Video & Television

Wheeler, J., Brothers, P. & Frost, H. (2007). *AMIA Videotape Preservation Fact Sheets*. Retrieved from course e-reserves.

*Further Reading:*

Wheeler, J. (2002). *Videotape Preservation Handbook*. Retrieved from course e-reserves.

Edmondson, R. (2004). *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO. Retrieved from course e-reserves.

AMIA Guidelines & Factsheets:

<http://www.amianet.org/resources/guidelinesnologin.php?accesscheck=%2Fresources%2Fguidelines.php>

*On specific video carriers:*

U-Matic - <http://en.wikipedia.org/wiki/U-matic>

Mini Disc - <http://en.wikipedia.org/wiki/MiniDisc>

Betacam - <http://en.wikipedia.org/wiki/Betacam>

Betamax - <http://en.wikipedia.org/wiki/Betamax>

High Definition - [http://en.wikipedia.org/wiki/High-definition\\_video](http://en.wikipedia.org/wiki/High-definition_video)

DV Cam - <http://en.wikipedia.org/wiki/DVCAM>

VHS - <http://en.wikipedia.org/wiki/VHS>

S-VHS - <http://en.wikipedia.org/wiki/S-VHS>

Digital Video - [http://en.wikipedia.org/wiki/Digital\\_video](http://en.wikipedia.org/wiki/Digital_video)

Video CD - [http://en.wikipedia.org/wiki/Video\\_CD](http://en.wikipedia.org/wiki/Video_CD)

DVD Video - <http://en.wikipedia.org/wiki/DVD-Video>

Blu-Ray Disc- [http://en.wikipedia.org/wiki/Blu-ray\\_Disc](http://en.wikipedia.org/wiki/Blu-ray_Disc)

### 10/3 - Video: Cases of Video Migrations

Linder, J., Dávila, J., Roberts, A. Rosner, G. & Crowe, J. (2004). *Digital Video Preservation Reformatting Project*. Washington, DC: Dance Heritage Coalition and New York, NY: Media Matters LLC. Retrieved from course e-reserves.

*Further Reading:*

McDonough, J. P. (2004). Preservation-Worthy Digital Video, or How to Drive Your Library into Chapter 11. *Annual Meeting of the American Institute for Conservation of Historic and Artistic Works*, June 13, 2004, Portland, Oregon.

Bigourdan, J., Reilly, J., Santoro, K. & Salesin, G. (2006). *The Preservation of Magnetic Tape Collections: A Perspective*. Rochester, NY: Image Permanence Institute. Retrieved from course e-reserves.

Teruggi, D. (2012). Models for Defining Technical Specifications for Digitisation Service Level Agreements. Hilversum, The Netherlands: PrestoCentre Foundation. Retrieved from course e-reserves.

Digital migration tools and techniques - [http://videopreservation.conservation-us.org/dig\\_mig/index.html](http://videopreservation.conservation-us.org/dig_mig/index.html)

Independent Media Arts Preservation - <http://www.imappreserve.org/>

EVIA Digital Archive: Ethnographic Video for Instruction and Analysis - <http://www.eviada.org/>

**10/10 – Sound Archiving: Digital Preservation**

Alten, S. (2011). Recording. In *Audio in Media, 9<sup>th</sup> Edition* (pp. 130-150). Belmont, CA: Wadsworth. Retrieved from course e-reserves.

[read pages 9-59]. Casey, M. & Gordon, B. Digital Files. In *Sound Directions: Best Practices in Audio Preservation*. Harvard University and Indiana University.

*Further Reading:*

IASA Technical Committee. (2009). In K. Bradley (Ed.), *Guidelines on the Production and Preservation of Digital Audio Objects*, 2<sup>nd</sup> Ed. Retrieved from <http://www.iasa-web.org/tc04/audio-preservation>

**10/17 - Sound Archiving: Oral History and Sound in Historic Preservation**

Shulman, S. (2012). Introduction: Making Memory from Memory. In *The Gentrification of the Mind: Witness to a Lost Imagination* (pp. 1-20). Berkeley, CA: University of California Press. Retrieved from course e-reserves.

Ritchie, D. A. (2003). Chapter 1: An Oral History of Our Time. In *Doing Oral History: A Practical Guide* (pp. 19-46). New York: Oxford UP. Retrieved from course e-reserves.

Sommer, B. W. & Quinlan, M. (2009). Chapter 5: Recording Technology. In *The Oral History Manual*, 2<sup>nd</sup> Ed. (pp. 31-43). Lanham, MD : AltaMira Press. Retrieved from course e-reserves.

*Further Reading:*

Association of Cultural Equity (Alan Lomax Archive) - <http://www.culturalequity.org/>

**10/24 – Moving Image Metadata****Design Project Proposal Due.**

JISC Digital Media. (2010). *Metadata and Digital Video*. Retrieved 6 July 2012 from <http://www.jiscdigitalmedia.ac.uk/movingimages/advice/metadata-and-digital-video/>

Rubin, N. (2012). The PBCore metadata standard: A decade of evolution. *Journal of Digital Media Management* 1(1), 55-68. Retrieved from course e-reserves.

*Further Reading:*

Clair, K. (2008). Developing an audiovisual metadata application profile: A case study. *Library Collections, Acquisitions & Technical Services*, 32, 53-57. Retrieved from course e-reserves.

**10/31 – Moving Image File Formats**

Shahmohammadi, A. (2011). *Born-Digital Video Preservation: A Final Report*. Washington, DC: Smithsonian Institution Archives. Retrieved from course e-reserves.

Gilmour, I. & Dávila, R. J. *Lossless Video Compression for Archives: Motion JPEG2k and Other Options*. New York: Media Matters. Retrieved from course e-reserves.

*Further Reading:*

Wright, R. *Preserving Moving Pictures and Sound*. Digital Preservation Coalition. Retrieved from course e-reserves.

Föbel, S. (2009). JPEG 2000 for Digital Cinema. In P. Schelkens, A. Skodras & T. Ebrahimi (Eds.), *The JPEG 2000 Suite* (pp. 251-272). New York: Wiley.

Pearson, G. & Gill, M. (2005). An Evaluation of Motion JPEG 2000 for Video Archiving. *Proceedings Archiving 2005*, April 26-29, Washington, D.C. Retrieved from course e-reserves.

De Simone, F., Ouaret, M.; Dufaux, F., Tescher, A. G., Ebrahimi, T. (2007). A comparative study of JPEG 2000, AVC/H.264, and HD Photo. *SPIE Optics and Photonics, Applications of Digital Image Processing XXX, San Diego, CA USA*, 28 - 30 August 2007. Retrieved from course e-reserves.

**11/7 - Film Preservation**

Eckinap, L. (2005). Chapter 1: Film. In *Moving Image Technology: From Zoetrope to Digital* (pp. 4-28). London, Wallflower.

Eckinap, L. (2005). Chapter 7: Archival Preservation and Restoration. In *Moving Image Technology: From Zoetrope to Digital* (pp. 187-201). London, Wallflower.

*Further Reading:*

Vitale, T. (2009). *History, Science and Storage of Cellulose Acetate Film Base*. Emeryville, CA: Vitale Art Conservation. Retrieved from course e-reserves.

**11/14 - Digital Rights Management**

Besek, J. M. (2003). *Copyright Issues Relevant to the Creation of a Digital Archive: A Preliminary Assessment*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub112/pub112.pdf>

Sommer, B. W. & Quinlan, M. (2009). Chapter 4: Legal & Ethical Considerations. In *The Oral History Manual, 2<sup>nd</sup> Ed.* (pp. 21-30). Lanham, MD : AltaMira Press. Retrieved from course e-reserves.

Hirtle, P. B. (2012). Copyright term and the public domain in the United States, January 1, 2012. Retrieved from <http://copyright.cornell.edu/resources/publicdomain.cfm>.

*Further Reading:*

Litwak, M. (2009). *Dealmaking for the Film and Television Industry*, 3<sup>rd</sup> Ed. New York: James-Silman Press. Available from PMC Library.

Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions*. Chicago, IL: ALA. Available from PMC Library.

**11/21 – No Class; Thanksgiving Holiday****11/28 - Cases in Archiving Born Digital Moving Image Assets***Digital Television:*

Rubin, N. (2009). Preserving Digital Public Television: Not Just an Archive, but a New Attitude to Preserve Public Broadcasting. *Library Trends*, 57(3), 393-412. Retrieved from course e-reserves.

*Digital Cinema:*

Science and Technology Council of the Academy of Motion Picture Arts and Sciences. (2011). *Long term Management and Storage of Digital Motion Picture Materials: A Digital Motion Picture Archive Framework Project Case Study*. Retrieved from course e-reserves.

*Further Reading:*

Archive Team - <http://www.archiveteam.org/>

**12/5 – The Digital Dilemma II: Experiences from Independent Filmmakers**

Science and Technology Council of the Academy of Motion Picture Arts and Sciences. (2012). *The Digital Dilemma 2: Perspectives from Independent Filmmakers, Documentarians and Nonprofit Audiovisual Archives*. Retrieved from course e-reserves.

**12/12 – Design Project Presentations****Textbooks, Readings, and Materials**

No textbook is required for this course. All readings are available online via the LMS (<http://lms.pratt.edu>).

**Course Requirements**

Students' course grades will be determined by performance on the following activities:

1. Class Participation (20%)
2. Digital Archive Creation Project (35%)
3. Design Project (35%)
  - 3a. Proposal (2-5 pages) (5%) – **due October 24**
  - 3b. Design Document (5-10 pages) (20%) - due December 12, last day of class
  - 3c. Presentation (10%) – present on December 12, last day of class
4. Self-assessment (10%) – due December 12, last day of class

**Class Participation**

Students are expected to be prepared and to contribute to class discussions each week with scholarly analyses and insights. In addition, each week one student or a team of two students will present their understanding of the readings to the class. This is an opportunity to consolidate your (or your team's) understanding on a topic, to present your perspective, to make novel connections to other domains, and to relate the readings to real-world experience. Presenters should be prepared to make around a 10-15-minute presentation, and conclude with some questions or issues they would like to discuss more thoroughly.

The schedule of presenters will be decided on the first day of class.

## Digital Archive Creation Project (DACP)

The objective of the Projects in Moving Image and Sound Archiving course is to provide students with the theoretical, practical and hands-on experience in digital archive creation. In order to provide the most relevant and realistic learning experience for students, students will digitize an actual archival collection and develop the means of access to that collection through creating a web-presence.

This semester, we will be working to advance two digital archives: one sound-based, and one video-based.

### *Video-based Project*

This semester, we will be working with The Archives of the American Field Service and AFS Intercultural Programs (aka AFS Archives). AFS can trace its origins to 1914 shortly after the outbreak of World War I, when young Americans living in Paris volunteered as ambulance drivers at the American Hospital of Paris. During the Second World War, AFS ambulance drivers were one of the earliest responders to the Nazi concentration camps. More information on the AFS Archives can be found here: <http://www.afs.org/afs-history-and-archives/about-the-archives/archival-collections/>.

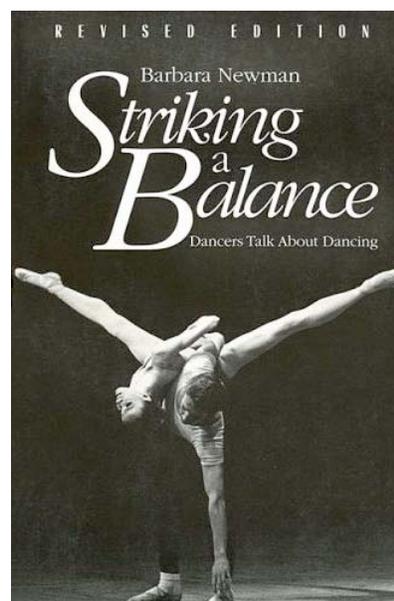
We will be working to digitize a collection of oral histories available on VHS from WWII ambulance drivers recorded during the later half of the 20<sup>th</sup> century. In order to digitize the materials, each student will be responsible for digitizing approximately a few tapes. In addition to students digitizing a few tapes, students will be placed in groups based on interests to carrying-out the project:

### *Sound-based Project*

We will be working with dance critic Barbara Newman to complete and enhance an oral history archive around dance. Ms. Newman has interviewed dance choreographers, company directors, master teachers, among others, and has published these interviews in her books (e.g., *Grace Under Pressure: Passing Dance Through Time* (Limelight, 2004)) and in periodicals like *Dancing Times* of the UK [<http://www.dancing-times.co.uk/>]. Many of the interviews have survived on audio cassette and mini-disc. Specifically, we will be creating a digital archive of the recorded interviews that went into creating her first book, *Striking a Balance: Dancers Talk About Dancing* (Houghton Mifflin, 1982). This archive includes interviews



Two AFS ambulance drivers at the Cité Universitaire in Paris, April 1940. Courtesy of the Archives of the American Field Service and AFS Intercultural Programs



from notable members of the dance community such as Peter Martins (Ballet Master in Chief, NYC Ballet), Tanaquil LeClercq (wife of George Balanchine and NYC Ballet), and Moira Shearer (*The Red Shoes*). This project was begun in Spring 2012, and is available at <http://striking.prattsils.org>. In engaging with this project, we will consider the more substantive issues of how to archive dance in the digital era, a form of performance particularly prone to loss.

Student will join groups based on interests within the following functional areas:

- **Research and Collection Development:** Research the cutting edge in digital archiving; bring ideas and research to enrich the collection; providing any auxiliary materials (photos, etc.) that could augment the experience.
- **Metadata:** Develop a metadata plan; import digital materials into the CMS
- **Technology:** Responsible for setting-up and installing the Content Management System, working with the design team to integrate the design.
- **Design:** Responsible for designing the look and feel of the site (graphics, colors, user experience, usability).

More information on this project will be made available as the course progresses.

## **Design Project**

### **Overview**

Each day, the web expands with new videos, trailers, web pages, tweets, status updates, files, links, among many other types of contributions. With the deluge of new information, a challenge associated with contributing any digital material to the web is making it meaningful to users. Relatedly, what constitutes a “digital archive” is continually evolving (e.g., Twitter is now archived at the Library of Congress). Your challenge is to design your “ideal” project, tool, or program that you think points to the future of moving image and sound archiving. Unlike the archives we will be creating for the AFS or Barbara Newman, this project is more about designing--not fully implementing--some moving image and sound digital archiving idea you are interested in. You should consider the ways in which your project, tool or program makes the content interesting, relevant or useful to new or existing users.

The class will be divided into design groups with around four members (same group as the DACP). Time will be provided in class for groups to meet; however, meeting out of class time may be required. Each group will be expected to deliver a project proposal, a project design document, and a presentation on the last day of class. Details on these aspects are below:

### **Proposal**

The Proposal should be 2-5 pages and outline the idea for your project. The proposal should be considered a less fully-fleshed-out version of the project design document (see below). The instructor will provide feedback on the proposal which you can use in further refining your project.

### **Design Document**

The project design document should be 10-15 pages, and can include figures and diagrams. This document should take the form of a traditional document (hence, it should not be a Powerpoint or in a presentation form). The design document should address:

- a) What is the purpose of your project?

- 1) Why do we need it?
- 2) What materials will you use for this project?
- 3) What educational or learning goals will motivate this effort, if any?
- 4) What populations of users (if any) will be served?
- 5) What type of community (if any) will be fostered by this effort?
- 6) What role (if any) will librarians or archivists play in this project?
- 7) What will be the size of this effort?
- 8) How will the project be assessed?
- 9) Does it make use of moving image and sound assets, and how?

b) What are the features and functions of the project? Please be specific.

c) Implementation: What do you think would be involved to make this design a reality? Provide estimations.

d) What does the literature and research on digital archives offer in thinking about this project?

### **Presentation**

Each group will get 15 minutes to present, and a 5 minute question and answer period. Each group should:

- a) Make it fun and educational! Be creative! We have all been subject to ill-prepared or low-energy presentations- avoid it!
- b) Discuss the goals, why your project is needed, and what makes your project innovative.
- c) Provide a way of demonstrating your design to the class. These may include electronic illustrations (Powerpoint), an interactive simulation, or large paper/drawing presentations. You may also want to consider handouts for the class.

### **E-Portfolio**

Starting Fall 2012, all students entering the MSLIS degree program are required to complete an e-portfolio that must be approved by their advisor before they will be permitted to graduate. The e-Portfolio provides students with an opportunity to showcase their best work from the courses they have taken at SILS, and an opportunity to demonstrate they have met the learning objectives of a Master of Information and Library Science.

Work completed for this course may be included in the e- portfolio.

Students must demonstrate that their work fulfills at least one of the following learning outcomes:

1. Students carry-out and apply research
2. Students demonstrate excellent communication skills and create and convey content
3. Students use information technology and digital tools effectively
4. Students apply concepts related to use and users of information and user needs and perspectives
5. Students perform within the framework of professional practice

Detailed information on the learning outcomes, requirements and how to create your e-portfolio is available from: [http://www.pratt.edu/academics/information\\_and\\_library\\_sciences/about\\_sils/sils\\_eportfolio/](http://www.pratt.edu/academics/information_and_library_sciences/about_sils/sils_eportfolio/)

### **Assessment and Evaluation**

1. All assignments must be completed in order to receive a passing grade in the course
2. Assignments must be turned in during class in hard copy (except for the weekly responses which should be completed on The LMS). Late assignments will receive a reduced grade

4. Late papers will receive a grade but no comments
5. Pratt policy: Students with extensive absences (three or more for any reason) will be required to drop the course.

**Pratt's grading scale:**

Superior work:	A 4.0 (96-100)	A- 3.7 (90-95)
Very good work:	B+ 3.3 (87-89)	B 3.0 (83-86) B-2.7 (80-82)
Marginally satisfactory:	C+ 2.3 (77-79)	C 2.0
Failed:	F 0.0 (0-69)	

**Policies**

All Institute-wide policies are listed in the Bulletin under "Community Standards," which include policies on attendance, academic integrity, plagiarism, computer, and network use. Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Mai McDonald, Disability Services Coordinator, in the Office of the Vice President for Student Affairs, Main Building, Lower Level: 718-636-3711.