

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
 URL: <http://www.thinkingprojects.org>

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

Fall 2014
 LIS 668-1
 Dr. Cocciolo
 Wednesdays 6:30-8:50p

Projects in Moving Image & Sound Archiving

Office Hours: Thursdays 3:00-6:00 pm, 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:

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 and time-based media art), 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.

Detailed Description:

This class will explore how to use digital technology to preserve the moving image and sound record for future generations. To best understand this process, students will work with an archive to transform an analog collection into a digital archive for long-term preservation. Additionally, students will work in a team to implement this moving image and sound archive using open source software.

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

8/27 - Introduction

- Overview of Syllabus and Projects
- Assign weekly presenters of class readings
- 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>

9/3 – Video and Television: Carriers and Digitization

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

Davy, S. & Wright, R. (2008). *Prestospace Video Digitization Roadmap*. Retrieved from <http://www.preservationguide.co.uk/RDWiki/pmwiki.php?n=Main.Roadmap>

Further Reading:

High, K., Miller Hocking, S. & Jimenez, M. (Eds). (2014). *The Emergence of Video Processing Tools: Television Becoming Unglued*. Bristol, UK: Intellect. Available from PMC Library
<http://cat.pratt.edu/record=b1194506~S0>

Lacinak, C. (2012). *A Primer on Codecs for Moving Image and Sound Archives & 10 Recommendations for Codec Selection and Management*. New York: AV Preservation Solutions. 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.

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. Retrieved from course e-reserves.

Nowak, A., Föbel, S., Nunes, L. and Santos, E. (2007). A System Architecture for Digital Film Archives Using JPEG 2000 and MXF'. *International Broadcasting Convention 2007*, Amsterdam, The Netherlands. Retrieved from course e-reserves.

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.

Waggoner, B. (2010). *Compression for Great Video and Audio: Master Tips and Common Sense*, 2nd Ed. Burlington, MA: Focal Press. Available from the [PMC Library](#).

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.

Weise, M & Weynard, D. (2007). *How Video Works: From Analog to High Definition*, 2nd Ed. Burlington, MA: Focal Press. Available at the [PMC Library](#).

Thiebaut, B. et al. (2006). *Report on video and audio tape deterioration mechanisms and considerations about implementation of a collection condition assessment method*. Paris: Prestospace. Retrieved from course e-reserves.

US National Archives: Video: <http://www.archives.gov/preservation/products/definitions/video-def.html>

On video specific carriers:

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

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

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

8 mm video format - http://en.wikipedia.org/wiki/8_mm_video_format

High Definition - http://en.wikipedia.org/wiki/High-definition_video

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

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

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

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
 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

Bay Area Video Coalition – Quality Control Tools for Video Preservation: <http://www.bavc.org/qctools>

Jimenez, M. & Platt, L. (2004). Videotape Identification and Assessment Guide. Texas Commission on the Arts. Retrieved from <http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf>

University of Illinois Urbana-Champaign: Audiovisual Self-Assessment Program (AvSAP): http://www.library.illinois.edu/prescons/projects_grants/grants/avsap/

Columbia University Libraries: Audio/Video Survey: <http://library.columbia.edu/services/preservation/audiosurvey.html>

Reflection Questions:

Given the AMIA videotape preservation factsheets, and the digitization roadmap from Prestospace, what might the implications be for our project with LHA?

9/10 – Video and Television: Implementing a Video Digitization Project

Goldsmith, B. (2013). *Digitizing Video for Long-Term Preservation: An RFP Guide and Template*. New York: New York University Libraries. Retrieved from <http://library.nyu.edu/preservation/VARRFP.pdf>

Further Reading:

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.

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

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.

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. Retrieved from course e-reserves.

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

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

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

Library of Congress MXF File Format: <http://www.digitalpreservation.gov/formats/fdd/fdd000013.shtml>

NYPL Jerome Robbins Archive of the Moving Image: <http://video.nypl.org/>

Discussion Question:

For the LHA project, we have 29 VHS tapes (approximately), and let's assume that the average running time is 2 hours. If the contents are captured at 25 Mbps (MiniDV rate), approximately how much total disk space will we need?

9/17– Sound Archiving: Oral History and Sound in Historic Preservation

Field Trip: Lesbian Herstory Archives, 484 14th St., Brooklyn. Take the F or G Train to the 15th St. Prospect Park stop and walk over. 7PM

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, 2nd Ed.* (pp. 31-43). Lanham, MD : AltaMira Press. Retrieved from course e-reserves.

Further Reading:

Ritchie, D. A. (2012). *The Oxford Handbook of Oral History*. New York: Oxford UP. Available from [PMC Library](#).

DeBlasio, D. M. et al. (2009). *Catching Stories: A Practical Guide to Oral History*. Athens, OH: Swallow Press. Available from the [PMC Library](#).

Sommer, B. W. & Quinlan, M. (2009). *The Oral History Manual, 2nd Ed.* Lanham, MD : AltaMira Press. Available from [PMC Library](#).

Polley, S. (Director). (2012). *Stories We Tell* [motion picture]. Canada: National Film Board of Canada. Available from [Pratt Brooklyn Library](#).

Sterne, J. (2012). *MP3: The Meaning of a Format*. Durham, NC: Duke University Press. Available from [PMC Library](#).

Cocciolo, A. (2014). Mobile Technology, Oral History and the 9/11 Memorial: A Study of Digitally Augmented Remembrance. *Preservation, Digital Technology & Culture*, 43(3), 86-99. Retrieved from course e-reserves.

Oral History Association - <http://www.oralhistory.org>

Columbia Center for Oral History - <http://library.columbia.edu/indiv/ccoh.html>

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

Reflection Questions:

What is oral history good at, and what isn't it?

9/24 - Sound Archiving: Digitization and Standards

Alten, S. (2011). Recording. In *Audio in Media, 9th 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. Available from http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf

Further Reading:

Copeland, P. (2008). *Manual of Analogue Sound Restoration Techniques*. London, UK: British Library. Available from course e-reserves.

Library of Congress. (2010). *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age*. Washington DC: CLIR. Retrieved from course e-reserves.

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

National Recording Preservation Board, LOC. (2006). *Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes*. Washington D.C.: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub137/pub137.pdf>

Jackson, Derek J. (2013). Defining Minimum Standards for the Digitization of Speech Recordings on Audio Compact Cassettes. *Preservation, Digital Technology & Culture*, 42(2), 87-89. Retrieved from course e-reserves.

Benchmark Media. (2007). *Benchmark ADC1 USB User Manual*. Retrieved from [course e-reserves](#).

Kirk, Roger E. (1956). Learning, a Major Factor Influencing Preferences for High-Fidelity Reproducing System. *Journal of the Acoustical Society of America* 28(6), 1113-1116. Retrieved from course e-reserves.

Indiana University: Field Audio Collection Evaluation Tool (FACET): <http://www.dlib.indiana.edu/projects/sounddirections/facet/>

Reflection Questions:

What standards have the audio preservation community decided upon for preserving sound?

10/1 - Motion Pictures: Film Preservation

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

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

Further Reading:

National Film Preservation Foundation. (2004). *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco, CA: National Film Preservation Foundation. Available from <http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download> and [PMC Library](#)

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

Gracy, K. (2007). *Film Preservation: Competing Definitions of Value, Use, and Practice*. Chicago: Society of American Archivists. Available from [PMC Library](#).

Slide, A. (1992). *Nitrate Won't Wait: A History of Film Preservation in the United States*. Jefferson, NC: McFarland. Available from [PMC Library](#).

Jones, J. (2012). *The Past is a Moving Picture: Preserving the Twentieth Century on Film*. Gainesville, FL: University Press of Florida. Available from [PMC Library](#).

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 Hill. 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

Eagan, D. (2012). With 35mm Film Dead, Will Classic Movies Ever Look the Same Again? *The Atlantic*. Retrieved from <http://www.theatlantic.com/entertainment/archive/2012/11/with-35mm-film-dead-will-classic-movies-ever-look-the-same-again/265184/>

Herzog, W. (2010). *Cave of Forgotten Dreams* [motion picture]. United States: Creative Differences. Available from [Pratt Brooklyn Library](#) and [Netflix Streaming](#).

Mariano, ðP. & Norton, K. (2011). *These Amazing Shadows: The Movies That Make America* [motion picture]. United States: Gravitas Docufilms. Available from [Netflix Streaming](#) and [Pratt Brooklyn Library](#).

Reflection Questions:

How do you know if a film you are the steward of is degrading? What do you do if it is?

10/8 - Motion Pictures: Digitization and The Digital Dilemma

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:

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.

Indiana University Bloomington. (2011). *Meeting the Challenge of Media Preservation: Strategies and Solutions*. Retrieved from http://www.indiana.edu/~medpres/documents/iu_mpi_report_public.pdf.

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.

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

Frick, C. (2011). *Saving Cinema: The Politics of Preservation*. New York, NY: Oxford UP. Available from [PMC Library](#).

Reflection Questions:

What is the “Digital Dilemma,” as outlined by the Academy of Motion Picture Arts and Sciences? Do you think this dilemma has been assuaged by developments in digital technology over the last six years since the report was published?

10/15 – Moving Image Metadata

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.

Library of Congress (2000). *Archival Moving Image Materials*, 2nd Ed. Washington, DC: Library of Congress Cataloging Distribution Service. Retrieved from course e-reserves.

Reflection Questions:

Many different metadata standards and structuring devices exist for a variety of purposes. Why would you want to adopt a standard metadata schema? What metadata do we need for the LHA video project?

10/22 – Rights Management

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

Hirtle, P. B. (2014). Copyright term and the public domain in the United States, January 1, 2014. Retrieved from <http://copyright.cornell.edu/resources/publicdomain.cfm>.

Further Reading:

Besek, J. M. (2009). *Copyright and Related Issues Relevant to Digital Preservation and Dissemination of Unpublished Pre-1972 Sound Recordings by Libraries and Archives*. Washington, DC: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub144/reports/pub144/pub144.pdf>

Besek, J. M. (2005). *Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives*. Washington, DC: Council on Library and Information Resources. Retrieved from <http://www.clir.org/pubs/reports/pub135/reports/pub135/pub135.pdf>.

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>

Litwak, M. (2009). *Dealmaking for the Film and Television Industry*, 3rd Ed. Los Angeles, CA: Silman-James Press. Available from [PMC Library](#).

Donaldson, M. C. (2008). *Clearance & copyright: everything you need to know for film and television*. Los Angeles, CA: Silman-James Press. Available from [PMC Library](#).

Fishman, S. (2012). *The public domain: how to find & use copyright-free writings, music, art & more*. Berkeley, CA: NOLO. 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](#).

Reflection Questions:

Sommer and Quinlan (2009) outlines some legal and ethical issues related to oral history. What are the issues? What do you think the implications are for an oral history digital archive (like the LHA project)? Are there other digital rights issues other than copyright that we should be paying attention to?

10/29 - Digital Preservation of Moving Image and Sound Assets

Sorenson, L. & Jones, T. (2012). *Developing and Implementing a Digital Video Repository for Legacy Dance Documentation*. Retrieved from course e-reserves.

NDSA Levels of Digital Preservation - <http://www.digitalpreservation.gov/ndsa/activities/levels.html>

Further Reading:

Library of Congress. (2012). *The Library of Congress National Recording Preservation Plan*. Washington, DC: CLIR. Retrieved from course e-reserves.

Center for Research Libraries. (2007). *Trustworthy Repositories Audit & Certification: Criteria and Checklist*. Retrieved from http://www.crl.edu/sites/default/files/attachments/pages/trac_0.pdf

Blue Ribbon Task Force on Sustainable Digital Preservation and Access. (2010). *Sustainable Economics for a Digital Planet: Ensuring Long-Term Access to Digital Information*. Retrieved from http://brtf.sdsc.edu/biblio/BRTF_Final_Report.pdf

Lavoie, B. F. (2004). *The Open Archival Information System Reference Model: Introductory Guide*. Dublin, OH: OCLC Office of Research. Retrieved from course e-reserves.

Reflection Questions:

What are the primary methods to digitally preserve moving image and sound files for the long-term?

11/5 - Interactions with Moving Image and Sound Producers

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.

Further Reading:

Gracy, K. F. (2012). Distribution and Consumption Patterns of Archival Moving Images in Online Environments. *American Archivist*, 75, pp. 422-455. Retrieved from course e-reserves.

Fossati, G. (2009). *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press. Available from the [PMC Library](#).

Usai, P. C., Francis, D., Horwath, A. & Loebenstein (Eds.). (2008). *Film Curatorship: Museums, Curatorship and the Moving Image*. Vienna: Austrian Film Museum. Available from [Pratt Brooklyn library](#).

Reflection Questions:

In DD2, non-profit audiovisual archives are described as the “repositories of last resort,” and none of the independent film makers, documentarians, marketers, distributors and film festival organizers surveyed, viewed these organizations as archival destinations for their materials (p. 39-40). Why do producers of audiovisual content not know about audiovisual archives? Should this change?

11/12 – Appraisal of Moving Image and Sound Assets

Kula, S. (2003). Appraisal Theory. In *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*, pp. 23-51. Lanham, MA: Scarecrow Press. Retrieved from course e-reserves.

Further Reading:

Reappraisal and Deaccessioning Development and Review Team. (2012). *Guidelines for Reappraisal and Deaccessioning*. Chicago, IL: Society of American Archivists. Retrieved from <http://www2.archivists.org/sites/all/files/GuidelinesForReappraisalAndDeaccessioning-May2012.pdf>

Harrison, H. P. (1997). Archival Appraisal. In *Audiovisual Archives: A Practical Reader*, pp. 126-152. Retrieved from course e-reserves.

Kula, S. (1979). Rescued from the Permafrost: The Dawson Collection of Motion Pictures. *Archivaria*, 8. Retrieved from <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/10738/11624>

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

Reflection Question:

What ought one consider when selecting a moving image or sound asset to be placed in long-term archival storage?

11/19 – Preserving Interactive Video

Moore, B. (2013, May 30). ‘All Hell Broke Loose’: Why MoMA Is Exhibiting Tetris and Pac-Man. *Wired Magazine*. <http://www.wired.com/gamelifelife/2013/05/moma-video-games/> [Read article and watch Paola Antonelli TED video]

Guttenbrunner, M., Becker, C. & Rauber, A. (2011). Keeping the Game Alive: Evaluating Strategies for the Preservation of Console Video Games. *International Journal of Digital Curation*, 5(1), 64-90. Retrieved from course e-reserves.

Reflection Question:

What are the challenges to preserving console video games and what are some strategies for addressing these challenges?

11/26 – No Class; Thanksgiving Holiday

12/3 - Emerging Technologies: 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.

McKee, A. (2011). YouTube versus the National Film and Sound Archive: Which Is the More Useful Resource for Historians of Australian Television? *Television & Media*, 12(2), 154-173. Retrieved from course e-reserves.

Reflection Questions:

Prelinger (2009) argues that YouTube makes moving image archives look like barriers to access rather than enablers, and has been exacerbated by the fact that archives have prioritized preservation over access. Are moving image archives in competition with YouTube, and if so, how can they compete more effectively?

12/10 – 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. Weekly Responses (20%) – 11 responses required over the course of the semester
3. Digital Archive Creation Project (50%)
 - 3a. Report on work completed (10-15 pages) (25%) – due Dec. 17, last day of class
 - 3b. Presentation on work completed (25%) – due Dec. 17, last day of class
4. Self-assessment (10%) – due Dec. 17, 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 perspective on the topic of the readings for the week. 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 may use the essential questions posed (available on the LMS) to guide their presentations, or may choose their own direction in discussing the readings. Presenters should be prepared to make around a 10-minute presentation, and conclude with some questions or issues they would like to discuss more thoroughly. Remember that everyone in the class has read the week's readings, so it should not simply be a summarization of what we have already read.

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

Please note that the course is 2 hours and 20 minutes, and you will be expected to attend the entire time. Also, forms of digital distraction (working on email, social media, etc.) will be interpreted by the instructor as reduced participation in the course.

Weekly Responses

Each week, students are expected to write at least two paragraphs that reflect on the readings. Reflections can be in response to the essential questions posted on the LMS. Students responses should be posed on the LMS by 6pm (at the latest) on the day of class (late responses will receive a reduced grade). Please do not bring in a hard-copy or email unless the LMS is unavailable. The purpose of these responses is to allow students the opportunity to reflect on the readings and share their reflections with the other members of the class. Students are encouraged to read the responses by their fellow classmates (this is, however, not a requirement). Based on interests, students may choose two weeks NOT to do a weekly response. This means by the end of the semester, each student should have posted 11 responses.

Please note that the instructor will refer to these responses during class discussion and may ask students to further clarify or expand on their response.

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 enhance a digital archive based on the oral history video recordings of members of the Daughters of Bilitis (DOB), which was the first lesbian civil and political rights organization in the United States (founded in 1955 in San Francisco, and ending in 1970). DOB published the serial “The Ladder” (cover shown to the right), which was the first nationally distributed lesbian publication.



The stories contained within the oral histories touch on issues of 1950s social oppression, feminism and women’s sexuality, and provide a timely contrast with recent legal and cultural developments related to LGBT populations, such as the overturning of the Defense of Marriage Act and California Proposition 8 by the U.S. Supreme Court.

The collection of video tapes are archived by the Lesbian Herstory Archives in Brooklyn, NY, which is one of the world’s oldest LGBT archives (it will celebrate it’s 40th anniversary in 2014). The videotapes have been removed from Iron Mountain for use with this class.

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:

- **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.

Each group will submit a 10-15 page report detailing the work completed on the project. This report should highlight a) achievements and work completed in the project, b) challenges that have been overcome, as well as those that did not, c) discussion of decisions that you made (e.g., decisions based on something you read for class or some other resources, and cite as needed), and d) future directions for the project as perceived by project team. Be sure to include hyperlinks or evidence of work completed. The group will also present this report to the class on the final class.

Self-Assessment

In one or more pages, reflect on your contribution to the DACP. What role did you play in each? What were your specific contributions? How would you rate your performance, and how does it compare to your fellow group members? Please submit by the end of the final class electronically via the LMS.

Notes on Assessment and Evaluation

1. All assignments must be completed in order to receive a passing grade in the course
2. SILS is going green: assignments must be turned in electronically via the LMS. Late assignments will receive a reduced grade
4. Late papers will receive a grade but no comments
5. Students with extensive absences (three or more for any reason) will be required to drop the course.

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. **Research** - Students carry-out and apply research
2. **Communication** - Students demonstrate excellent communication skills and create and convey content
3. **Technology** - Students use information technology and digital tools effectively
4. **User-Centered Focus** - Students apply concepts related to use and users of information and user needs and perspectives
5. **LIS Practice** - 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/

Work completed in this class may satisfy one or more program-level learning objectives. You may discuss this with your instructor and/or advisor.

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.

Notes on Research, Archiving and Photographs

1. Students taking this class may be asked to participate in faculty-sponsored research for advancing knowledge in the field of Information and Library Science. This research will exclude any personally identifiable information. If you object to this practice, please communicate with the instructor at the beginning of the semester.
2. Student work may be retained by Pratt SILS and disseminated, including through electronic networks (e.g., repositories, websites). Students retain intellectual property rights on their work but Pratt has the right to use and display your work (for more information see Pratt’s Intellectual Property Policy available at: http://www.pratt.edu/provost/Final_Approved_by_BOT_Effective_01-01-08.pdf)
3. Students in the class may be photographed during class related activities. Photographs may be archived in institutional archives or websites. Photographs may be name tagged. If you object to being included in such photographs, please communicate with the instructor at the beginning of the semester.