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**

**TBD In February:** 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.

1/26 - 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](http://lms.pratt.edu)

2/2 – Video and Television: Carriers and Digitization


**Further Reading:**


*On video specific carriers:*

8 mm video format - [http://en.wikipedia.org/wiki/8_mm_video_format](http://en.wikipedia.org/wiki/8_mm_video_format)


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


Reflection Questions:

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

2/9 – Video and Television: Implementing a Video Digitization Project


Further Reading:


Independent Media Arts Preservation - [http://www.imappreserve.org/](http://www.imappreserve.org/)


Discussion Question:

For the LHA project, we assume 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?

2/16 – Sound Archiving: Oral History and Sound in Historic Preservation


Further Reading:


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?

2/23 - Sound Archiving: Digitization and Standards

Further Reading:


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?

### 3/2 - Motion Pictures: Film Preservation


Further Reading:


**Reflection Questions:**

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

### 3/9- Motion Pictures: Digitization and The Digital Dilemma


**Further Reading:**


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


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?

3/16 – No Class; Spring Break!

3/23 – Moving Image Metadata


Further Reading:


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?

3/30 – Rights Management


Further Reading:


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?

4/6- Digital Preservation of Moving Image and Sound Assets


Further Reading:


**Reflection Questions:**

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

### 4/13 - Interactions with Moving Image and Sound Producers


**Further Reading:**


**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?

### 4/20 – Appraisal of Moving Image and Sound Assets


**Further Reading:**


**Reflection Question:**

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

**4/27 – Preserving Interactive Video**


**Reflection Question:**

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

**5/4 - Emerging Technologies: Tensions and Opportunities**


**Further Reading:**


**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?

**5/11 – Presentations**

**Textbooks, Readings, and Materials**

No textbook is required for this course. All readings are available online via the LMS ([http://lms.pratt.edu](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 May 11, last day of class 
   3b. Presentation on work completed (25%) – due May 11, last day of class 
4. Self-assessment (10%) – due May 11, 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 50 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 its 40th anniversary in 2014). The videotapes have been removed from Iron Mountain for use with this class. The existing website the class will be inheriting is available at http://herstories.prattsils.org.

As the DOB digitization project is nearly complete, and based on interests of students, the class may also have an opportunity to work on digitization of other collections housed at LHA. These include collections related to ACT UP (the AIDS Coalition to Unleash Power), which is often credited for accelerating the availability of treatments to AIDS through its application of pressure onto the political and medical establishment.

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:

- Curatorial: Curate the collection in a way that makes it meaningful to end-users. Create research materials around the collection (research the collection, people, interviewees, interviewers, contexts, etc.) and make it available to end-users online. Find additional materials to augment the collection (e.g., photographs).

- Collection Control and Metadata: Develop a metadata schema; import digital materials into the CMS; provide documentation and rights information for all objects; control the physical objects. Set standards for digitization.

- Technology: Responsible for setting-up, installation and maintenance of the Content Management System; work with the design team to integrate the design.

- Design: Responsible for designing the look and feel of the site (graphics, colors, user experience, usability, user testing).

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.
3. Late papers will receive a grade but no comments.
4. 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.

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. **Reflective 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/](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. Please speak with your instructor for assistance on how your group’s work can be used in your e-portfolio.

**Pratt’s grading scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>96-100</td>
<td>A-</td>
<td>90-95</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B</td>
<td>80-82</td>
<td>B-</td>
<td>78-79</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>C</td>
<td>70-72</td>
</tr>
<tr>
<td>F</td>
<td>0-69</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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.