



Dr. Anthony Cocciolo
Pratt Institute School of Information
144 W. 14th St., 601B
New York, NY 10011-7301
Phone: 212-647-7702
Email: acocciol@pratt.edu
URL: <http://www.thinkingprojects.org>

INFO 668-01: Projects in Moving Image and Sound Archives

Fall 2019

Class Hours: Tuesdays 3:00 – 5:50p

Office Hours: Mondays, Wednesdays, Thursdays 5:30-6:30p, Tuesdays 5:50-6:30p, and by appointment

Credits: 3

Prerequisites: INFO 654 (Information Technologies) and INFO 653 (Knowledge Organization)
OR INFO 684 Museum Information Management: Collections Cataloging & Digital Technology,
or by permission

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.

More Detail:

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

9/3 – Appraisal and Reappraisal of Moving Image and Sound Assets

Read MISCA: Introduction and Chapter 1: Appraisal and Reappraisal

Further Reading:

Society of American Archivists – Guidelines for Reappraisal and Deaccessioning - <https://www2.archivists.org/groups/technical-subcommittee-on-guidelines-for-reappraisal-and-deaccessioning-ts-grd/guidelines-for-reappraisal-and-deaccession>

Kula, S. (2003). *Appraising moving images: assessing the archival and monetary value of film and video records*. Lanham, MD: Scarecrow Press. Retrieved from PMC Library <http://cat.pratt.edu/record=b1126028>.

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>.

Harrison, H. P. (1997). Archival Appraisal. In *Audiovisual Archives: A Practical Reader*, pp. 126-152. Retrieved from <http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf>.

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

Reflection Question:

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

9/10 – Accessioning, Arrangement and Description

Read MISCA: Chapter 2

Further Reading:

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

Higgins, C. (2015). *Film and Video Collections: A guide to using RDA and MARC 21*. Chicago, IL: ALA Editions. Retrieved from Pratt Manhattan Library
<http://cat.pratt.edu/record=b1219051~S0>.

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 LMS.

Reflection Questions:

What metadata do we need for the Gay Center Archives video project? Should we create item-level or aggregate-level metadata? Should we “process like an archivist” or “catalog like a librarian”?

9/17 – Film Collections

Read MISCA Chapter 8 Film Collections.

Further Reading:

Eckinap, L. (2005). *Moving Image Technology: From Zoetrope to Digital*. London, Wallflower. Retrieved from PMC Library <http://cat.pratt.edu/record=b1159595>.

Luckow, R. & Turner, J. M. (2008). All Singing, All Talking, All Digital: Media Windows and Archiving Practice in the Motion Picture Studios. *Archivaria* 65 (Spring), 165-186. Retrieved from <http://journals.sfu.ca/archivar/index.php/archivaria/article/view/13174/14416>

Ricci, S. (2008). Saving, Rebuilding, or Making: Archival (Re)Constructions in Moving Image Archives. *American Archivist* 71(Fall/Winter), 433-455. Retrieved from LMS.

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 <http://cat.pratt.edu/record=b1145246~S0>.

McKinney, J. (2014). From Ephemera to Art: The Birth of Film Preservation and the Museum of Modern Art Film Library. *Art Documentation* 33(Fall), 293-312. Retrieved from LMS.

Vitale, T. (2009). *History, Science and Storage of Cellulose Acetate Film Base*. Emeryville, CA: Vitale Art Conservation. Retrieved from http://videopreservation.conserva-tion.us.org/library/history_storage_of_cellulose_nitrate_film_v26.pdf.

- Gracy, K. (2007). *Film Preservation: Competing Definitions of Value, Use, and Practice*. Chicago: Society of American Archivists. Available from PMC Library <http://cat.pratt.edu/record=b1160584~S0>.
- Slide, A. (1992). *Nitrate Won't Wait: A History of Film Preservation in the United States*. Jefferson, NC: McFarland. Available from PMC Library <http://cat.pratt.edu/record=b1126030~S0>.
- 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 <http://cat.pratt.edu/record=b1187759~S0>.
- Azéma, M. & Rivère, F. (2012). Animation in Palaeolithic art: a pre-echo of cinema. *Antiquity*, 86, pp. 316-324. Retrieved from LMS.
- Thompson, K. & Bordwell, D. (2010). *Film History: An Introduction*, 3rd edition. New York: McGraw Hill. Available from Pratt libraries <http://cat.pratt.edu/record=b1187955>.
- 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. (Director) (2010). *Cave of Forgotten Dreams* [motion picture]. United States: Creative Differences. Available from Pratt Brooklyn Library <http://cat.pratt.edu/record=b1160736~S0>.
- Mariano, P. & Norton, K. (Directors) (2011). *These Amazing Shadows: The Movies That Make America* [motion picture]. United States: Gravitas Docufilms. Available from Pratt Brooklyn Library <http://cat.pratt.edu/record=b1188107~S0>
- Dungarpur, S. (Director). (2012). *Celluloid Man*. India: Dungarpur Films. Available from Pratt Brooklyn Library <http://cat.pratt.edu/record=b1218883~S0>.
- 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 LMS.
- Dessem, M. (2014, February 24). Film preservation 2.0. *The Dissolve*. Retrieved from <http://thedissolve.com/features/exposition/429-film-preservation-20/>
- 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 <https://mdpi.iu.edu/doc/meeting-the-challenge.pdf>.

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 <http://cat.pratt.edu/record=b1188509~S0>.

Reflection Questions:

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

9/24 – No Class; Prof. Cocciolo is away at the ALISE conference

10/1 - Analog Video Collections

Read MISCA Chapter 7 Analog Video.

Further Reading:

Wheeler, J., Brothers, P. & Frost, H. (2007). *AMIA Videotape Preservation Fact Sheets*.
 Retrieved from <https://amianet.org/wp-content/uploads/Resources-Video-Preservation-Fact-Sheets-2002-1.pdf>.

Gfeller, J., Jarczyk, A. & Phillips, J. (2012). *Kompendium der Bildstörungen beim analogen Video / Compendium of image errors in analogue video*. Zürich : Schweizerisches Institut für Kunstwissenschaft. Retrieved from Pratt Manhattan library
<http://cat.pratt.edu/record=b1220512~S0>

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 http://www.avpreserve.com/wp-content/uploads/2010/04/AVPS_Codec_Primer.pdf

Gilmour, I. & Dávila, R. J. *Lossless Video Compression for Archives: Motion JPEG2k and Other Options*. New York: Media Matters. Retrieved from
<https://pdfs.semanticscholar.org/a5c9/ec0c69767fb4803494477cb8e6d6249efcdc.pdf>.

Wright, R. (2012). *Preserving Moving Pictures and Sound*. Digital Preservation Coalition.
 Retrieved from <http://dx.doi.org/10.7207/twr12-01>

Wheeler, J. (2002). *Videotape Preservation Handbook*. Retrieved from
<https://amianet.org/wp-content/uploads/Resources-Guide-Video-Handbook-Wheeler-2002.pdf>.

Edmondson, R. (2004). *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO.
 Retrieved from <http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>.

Weise, M & Weynard, D. (2007). *How Video Works: From Analog to High Definition*, 2nd Ed.
 Burlington, MA: Focal Press. Retrieved from PMC Library
<http://cat.pratt.edu/record=b1187102~S0>.

Schüller, D. and Häfner, A. (2014). *Handling and storage of audio and video carriers: Technical Committee standards, recommended practices, and strategies*. London: International Association of Sound and Audiovisual Archives. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1220100~S0>

US National Archives: Video:

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

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 (PSAP):

<https://psap.library.illinois.edu/>

Reflection Questions:

Given the chapter on digitizing analog video, what might the implications be for our project with the Gay Center?

10/8 - Digital Video

Read MISCA Chapter 10 Digital Video

Further Reading:

Waggoner, B. (2010). *Compression for Great Video and Audio: Master Tips and Common Sense*, 2nd Ed. Burlington, MA: Focal Press. Available from PMC Library <http://cat.pratt.edu/record=b1187101~S0>.

Reflection Questions:

Perhaps stating the obvious, but born-digital works do not need to be digitized. However, what other issues should be considered?

10/15 – Digital Preservation of Moving Image and Sound Assets

Read MISCA Chapter 4 Digital Preservation of Digitized and Born-Digital Content.

Further Reading:

Prom, C. J., O'Meara, E., Stratton, K. (2016). *Digital Preservation Essentials* (Chicago, IL: Society of American Archivists). Available at PMC Library <http://cat.pratt.edu/record=b1226136>.

Sorenson, L. & Jones, T. (2012). *Developing and Implementing a Digital Video Repository for Legacy Dance Documentation*. Retrieved from http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/VC_Sorensen_Jones_26_E_1430.pdf.

NDSA Levels of Digital Preservation - <http://ndsa.org/activities/levels-of-digital-preservation/>

Lavoie, B. F. (2014). *The Open Archival Information System Reference Model: Introductory Guide, 2nd Edition*. Dublin, OH: OCLC Office of Research. Retrieved from <http://dx.doi.org/10.7207/twr14-02>

Marks, S. (2015). *Becoming a Trusted Digital Repository*. Chicago, IL: Society of American Archivists Press. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1220596~S0>

Harvey, D. R. (2018). *Preserving Digital Materials*. Lanham, MD: Rowman & Littlefield. Available from PMC Library <http://cat.pratt.edu/record=b1230517>.

Library of Congress. (2012). *The Library of Congress National Recording Preservation Plan*. Washington, DC: CLIR. Retrieved from <http://www.loc.gov/programs/static/national-recording-preservation-plan/publications-and-reports/documents/NRPPLANCLIRpdfpub156.pdf>.

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

Reflection Questions:

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

10/22 - Legal and Ethical Issues

Read MISCA: Chapter 3: Legal and Ethical Issues

Further Reading:

Hirtle, P. B. (2016). Copyright term and the public domain in the United States, January 1, 2016. Retrieved from <http://copyright.cornell.edu/resources/publicdomain.cfm>.

Behrnd-Klodt, M. L. & Prom, C. J. (Eds.) (2015). *Rights in the digital era*. Chicago, IL: Society of American Archivists Press. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1219922~S0>

Litwak, M. (2009). *Dealmaking for the Film and Television Industry*, 3rd Ed. Los Angeles, CA: Silman-James Press. Available from PMC Library <http://cat.pratt.edu/record=b1187099~S0>.

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 <http://cat.pratt.edu/record=b1190783~S0>.

Fishman, S. (2012). *The public domain: how to find & use copyright-free writings, music, art & more*. Berkeley, CA: NOLO. Available from PMC Library <http://cat.pratt.edu/record=b1190784~S0>.

Crews, K. (2012). *Copyright Law for Librarians and Educators: Creative Strategies and Practical Solutions*. Chicago, IL: ALA. Available from PMC Library <http://cat.pratt.edu/record=b1183520~S0>.

Behrnd-Klodt, Menzi L. (2008). *Navigating legal issues in archives*. Chicago, IL: Society of American Archivists. Available from the PMC Library <http://cat.pratt.edu/record=b1185880~S0>

Carson, B. M. (2008). *The Law of Libraries and Archives*. Lanham, MD: Scarecrow Press. Available from PMC Library <http://cat.pratt.edu/record=b1135487~S0>

Reflection Questions:

What are the legal and ethical issues at stake for the Gay Center project?

10/29 – Access, Use and Outreach

Read MISCA Chapter 5 Access and Outreach.

Further Reading:

Gracy, K. F. (2012). "Distribution and Consumption Patterns of Archival Moving Images in Online Environments." *American Archivist* 75(2), 422-455. Retrieved from LMS.

Kirste, L. (2007). "Collective Effort: Archiving LGBT Moving Images." *Cinema Journal* 46(3), 134-140. Retrieved from course e-reserves.

Reflection Questions:

What strategies do you find promising for making moving image and sound collections held at archives more widely available? Are there any strategies we should attempt for the Gay Center project?

11/5 – Audio Archiving

Read MISCA Chapter 7 Audio Collections.

Further Reading:

Baron, J. (2014). *The archive effect: found footage and the audiovisual experience of history*. New York: Routledge. Retrieved from PMC Library <http://cat.pratt.edu/record=b1219630~S0>

Ritchie, D. A. (2012). *The Oxford Handbook of Oral History*. New York: Oxford UP. Available from PMC Library <http://cat.pratt.edu/record=b1191296~S0>.

DeBlasio, D. M. et al. (2009). *Catching Stories: A Practical Guide to Oral History*. Athens, OH: Swallow Press. Available from PMC Library <http://cat.pratt.edu/record=b1191296~S0>.

Sommer, B. W. & Quinlan, M. (2009). *The Oral History Manual, 2nd Ed*. Lanham, MD : AltaMira Press. Available from PMC Library <http://cat.pratt.edu/record=b1153040~S0>.

Polley, S. (Director). (2012). *Stories We Tell* [motion picture]. Canada: National Film Board of Canada. Available from Pratt Brooklyn library <http://cat.pratt.edu/record=b1191547~S0>.

Sterne, J. (2012). *MP3: The Meaning of a Format*. Durham, NC: Duke University Press. Available from PMC Library <http://cat.pratt.edu/record=b1191215~S0>.

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/>

Brylawski, S, Lerman, M., Pike, R. & Smith, K. (Eds.), *ARSC Guide to Audio Preservation*. Washington DC: CLIR. Retrieved from <http://www.clir.org/pubs/reports/pub164/pub164.pdf>

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

Alten, S. (2014). *Audio in Media*, 10th Edition. Belmont, CA: Wadsworth. Retrieved from Pratt Manhattan library <http://cat.pratt.edu/record=b1221848>.

Copeland, P. (2008). *Manual of Analogue Sound Restoration Techniques*. London, UK: British Library. Available from http://www.collinsaudio.com/Prosound_Workshop/Analogue%20Sound%20Restoration.pdf.

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 <http://www.clir.org/pubs/reports/pub148/pub148.pdf>.

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. Retried from LMS.

Benchmark Media. (2007). *Benchmark ADC1 USB User Manual*. Retrieved from LMS.

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 LMS.

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?

11/12 - Complex media

Read MISCA Chapter 11 Complex Media.

Further Reading:

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 <http://www.ijdc.net/index.php/ijdc/article/view/147>.

R. Rinehart & J. Ippolito (Eds), *Re-collection: Art, New Media and Social Memory*. Cambridge, MA: MIT Press. Retrieved from PMC Library <http://cat.pratt.edu/record=b1219397>.

Winget, M. A. (2011). Videogame Preservation and Massively Multiplayer Online Role-Playing Games: A Review of the Literature. *Journal of the American Society for Information Science & Technology* 62(10), 1869-1883. Retrieved from LMS.

Bachell, A. & Barr, M. (2014). Video Game Preservation in the UK: Independent Games Developers' Records Management Practices. *International Journal of Digital Curation* 9(2), 137-170. Retrieved from <http://www.ijdc.net/index.php/ijdc/article/view/9.2.170/375>

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]

Delve, J. & Anderson, D (2014). *Preserving Complex Digital Objects*. London: Facet. Retrieved from PMC Library <http://cat.pratt.edu/record=b1223278~S0>

Reflection Question:

What challenges and solutions have been developed for preserving new media?

11/19 – Implementing a Video Digitization Project

De Stefano, P. et al. (2013). *Digitizing Video for Long-Term Preservation: An RFP Guide and Template*. New York: New York University Libraries. Retrieved from course e-reserves.

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 http://new.danceheritage.org/html_OLD/preservation/Digital_Video_Preservation_Report.doc.

Shahmohammadi, A. (2011). *Born-Digital Video Preservation: A Final Report*. Washington, DC: Smithsonian Institution Archives. Retrieved from <https://siarchives.si.edu/sites/default/files/pdfs/bornDigitalVideoPreservation2011.pdf>.

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 LMS.

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 LMS.

Bigourdan, J., Reilly, J., Santoro, K. & Salesin, G. (2006). *The Preservation of Magnetic Tape Collections: A Perspective*. Rochester, NY: Image Permanence Institute. Retrieved from https://www.imagepermanenceinstitute.org/webfm_send/303.

Digital migration tools and techniques - http://videopreservation.conservation-us.org/dig_mig/index.html

EVIA Digital Archive: Ethnographic Video for Instruction and Analysis - <http://eviada.webhost.iu.edu/Scripts/default.cfm>

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

Discussion Question:

Assume we are doing a digitization project and have 25 U-Matic tapes, and let's assume that the average running time is 1 hour. If the contents are captured using 10-bit uncompressed video, approximately how much total disk space will we need?

11/26 - Interactions with Moving Image and Sound Producers

Read MISCA Chapter 6 Interactions with Moving Image and Sound Producers.

Further Reading:

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 LMS.

Browning, R. X. (2014). The C-SPAN Video Archives: A Case Study. *American Archivist* 77(2), 425-443. Retrieved from LMS.

Bergeron, R. (2007). Archiving Moving-Image and Audio-Cultural Works in Canada. *Archivaria* 63(Spring), 55-74. Retrieved from <http://journals.sfu.ca/archivar/index.php/archivaria/article/viewFile/13127/14367>

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

Fossati, G. (2009). *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press. Available from PMC Library <http://cat.pratt.edu/record=b1187100-S0>.

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 <http://cat.pratt.edu/record=b1145243-S0>.

Reflection Questions:

Can you find any successful examples of an archive acquiring the works of a moving image and sound producer? What made the transfer successful?

12/3 – Emerging Technologies: Tensions and Opportunities

Read MISCA Epilogue.

Further Reading:

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 http://www.kb.se/dokument/aktuellt/audiovisuellt/youtubereader/youtube_reader_052009_endversion.pdf.

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.

Caswell, M. (2009). Instant Documentation: Cell-Phone-Generated Records in the Archives. *American Archivist* 72(Spring/Summer), 133-145. Retrieved from course e-reserves.

Reflection Questions:

Cocciolo highlights some challenges he sees to the future of moving image and sound archiving. Are there other issues that you find that would like to identify here?

12/10 – Presentations

Textbooks, Readings, and Materials

The textbook for this course is:

[MISCA] Cocciolo, A. (2017). *Moving Image and Sound Collections for Archivists*. Chicago, IL: Society of American Archivists.

The book is available for purchase from the Pratt online bookstore (<https://pratt.ecampus.com/>), as well as other retailers, including the Society of American Archivists bookstore. Note that I do not receive any royalties for purchases of this book and all proceeds go to the Society of American Archivists. Also note that pre-prints of each chapter will be available on the LMS.

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 last day of class
 - 3b. Presentation on work completed (25%) – due last day of class
4. Self-assessment (10%) – due 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 one-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 2:45pm (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 archival collection and develop the means of access to that collection through creating a web-presence.

The course project in this class will involve digital reformatting and exhibiting to the public portions of collections from the National History Archive of the Lesbian, Gay, Bisexual, & Transgender Community Center (a.k.a. the Center or the Gay Center) based at West 13th St in Manhattan. This will include materials that are on small-gauge film and analog video that was transferred to DVD. Film will be digitized and DVD content will be migrated to digital files, and analog video may need to be re-digitized based on any quality issues found with the DVDs.

You can find more about the Center Archives and view online finding aids at <https://gaycenter.org/archives/>.

In order to digitize the materials, each student will be responsible for migrating or digitizing a few items. In addition to students migrating/digitizing, 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, events, etc.) and make it available to end-users online. Find additional materials to augment the collection (e.g., photographs)
- **Digitization, File & Media Management:** Manage files, create derivatives as needed, and manage the digitization of analog media. Import files into CMS. Control the physical objects. Set standards for digitization.
- **Collection Control and Metadata:** Develop a metadata schema; import metadata into the CMS; provide documentation and rights information for all objects
- **Technology + Design:** Responsible for designing the look and feel of the site (graphics, colors, user experience, usability, user testing); responsible for setting-up, installation and maintenance of the Content Management System.

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.

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)	

Portfolio

Work completed for this course may be included in your portfolio. For more information on each program's portfolio requirements, please visit the program's respective webpage:

MS Library & Information Science: Portfolio - <http://bit.ly/prattmslisportfolio>

MS Information Experience Design: Portfolio - <http://bit.ly/prattmsixdportfolio>

MS Data Analytics and Visualization: Portfolio - <http://bit.ly/prattmsdavportfolio>

MS Museums and Digital Culture: Portfolio - <http://bit.ly/prattmsmdcportfolio>

You are encouraged to meet with your advisor about including projects in your portfolio.

Pratt Institute-Wide Policies

This Course's Attendance Policy

Students with extensive absences (three or more for any reason) may be required to drop the course or may receive a failing grade at the discretion of the instructor.

For more information on Pratt Institute's Attendance Policy, please visit <http://bit.ly/prattattendance>.

Academic Integrity Code

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them. For more information on Pratt's Academic Integrity Standards, please visit <http://bit.ly/prattacademicintegrity>.

Students with Disabilities and Accessibility

Pratt Institute is committed to the full inclusion of all students. If you are a student with a disability and require accommodations, please contact the Learning/Access Center (L/AC) at LAC@pratt.edu to schedule an appointment to discuss these accommodations. Students with disabilities who have already registered with the L/AC are encouraged to speak to the professor about accommodations they may need to produce an accessible learning environment.

Requests for accommodation should be made as far in advance as reasonably possible to allow sufficient time to make any necessary modifications to ensure the relevant classes, programs, or activities are readily accessible. The Learning/Access Center is available to Pratt students, confidentially, with additional resources and information to facilitate full access to all campus programs and activities and provide support related to any other disability-related matters.

For more information, please visit <http://www.pratt.edu/accessibility/>.