

LOUISIANA STATE UNIVERSITY
SCHOOL OF LIBRARY & INFORMATION SCIENCE

Preservation and Digitization of Audiovisual Materials
LIS 7506 Summer 2020

- Instructor:** Snowden Becker, Adjunct Instructor
Office: Remote/Virtual
Phone: (323) 365-9263 (mobile)
Email: sbecker1@lsu.edu (email is the best communication method)
Twitter: @snowdenbecker
- Meeting Time:** Online
- Office Hours:** Tuesdays 2:00-5:00 PM Central time (Zoom info posted in Moodle)
- Join Zoom Meeting
<https://lsu.zoom.us/j/4935816969>
- Meeting ID: 493 581 6969
One tap mobile
+16699006833,,4935816969# US (San Jose)
+14086380968,,4935816969# US (San Jose)
- Course Description:** Introduction to the concepts and basic techniques for preservation and digitization of moving image and recorded audio materials.
- Objectives:** By the end of the course, a student will be able to:
- Discuss the history and role of audiovisual materials in cultural heritage institutions;
 - Identify the properties of audiovisual formats and their associated preservation and digitization challenges; and
 - Discuss the limitations of basic digitization of audiovisual materials and the benefits of advanced digitization techniques.
- Topics Covered:** History of audiovisual formats; the role of audiovisual materials in cultural heritage institutions; properties of audiovisual formats; condition inspection; basic audiovisual conservation practices; playback equipment; digitization standards and techniques; limitations of basic digitization techniques; and contemporary issues in basic audiovisual preservation and digitization.
- Communication:** Students are strongly encouraged to use the Moodle site created for this class to view class slides and communicate class related questions or suggestions to the instructor and classmates.

Method: Lecture/Discussion/Hands-on Exercises/Reading
If you are a student of special need, please contact the instructor within the first two weeks of the course.

Successful completion of the course will require approximately six hours of weekly work for each credit hour. Students in this three-credit course should expect to spend 18 hours a week on class work and preparation.

Information for Students with Disabilities

LSU policy requires a student who claims disability status to make a formal request for accommodation through the Office of Disability Services, 115 Johnston Hall, phone 225-578-5919. This office provides the necessary evaluation and recommendations to ensure full participation in the course. For more information, go to <http://www.lsu.edu/disability>

My own policy on accommodations, especially in the current circumstances: My focus as an instructor is on getting people the knowledge and skills they need, as described in the Course Objectives. That does not always require sticking to a strict schedule of productivity or insisting on performative attendance, especially if those aren't a good fit with your learning style or abilities. If there is a way for me to better support your learning, I would like to know about it as soon as possible so I can incorporate it into my teaching throughout our time together this term.

In the past, that has meant offering people pass/fail grading options, flexible due dates for assignments, alternative options to assignments or course requirements, extensions or conditional grading, and the ability to bring kids or pets to class in an emergency. I do NOT require an accommodation letter or formal diagnosis of learning differences. Formal diagnosis can be burdensome to secure for a variety of reasons, and disclosure can also be hard. I trust that if you are asking me for something, it is because you know best what you need.

If there are other options or practices that I can incorporate into this course from Day 1 that you know would make it easier for you to learn what this course is meant to convey, please share those with me. They may be helpful to your fellow students, and they will certainly help me.

Required Textbooks:

Cocciolo, Anthony. *Moving Image and Sound Collections for Archivists*. Chicago: SAA, 2017.

Fossati, Giovanna, and Nederlands Filmmuseum. 2009. *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press.
<http://www.oapen.org/search?identifier=369986>.

Gracy, Karen F. *Film Preservation: Competing Definitions of Value, Use, and Practice*. Chicago: SAA, 2007. <https://catalog.hathitrust.org/Record/005555032>

National Film Preservation Foundation. *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco: NFPF, 2004.
<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download>

Additional readings will be available through Moodle or on the open web.

Grading Breakdown and Due Dates:

Assignment	Due Date	%
Participation	Ongoing	20
AV in Current Events	Ongoing	10
Activities	Ongoing	20
Current Scholarship	Select June 26 / Submit July 10	15
Collection Assessment	Select July 3 / Submit July 24	35

Grading Scale:

99-100	A+	74-76	C
94-98	A	70-73	C-
90-93	A-	67-69	D+
87-89	B+	64-66	D
84-86	B	60-63	D-
80-83	B-	59 or less	F
77-79	C+		

Course Schedule and Required Readings

Note: The required textbooks will be referred to with the following abbreviations: Cocciolo, Gracy, NFPP, and Fossati.

Unit 1: Introduction & History (Week 1)

Week 1: Introduction and Syllabus Review

Lectures: Audiovisual Archiving: Practices and Priorities, Past and Present
 History of Audiovisual Formats: Proto-Cinema and Early Sound

Edmondson, R. (2016). Audiovisual Archiving: Philosophy and Principles. Retrieved from <http://www.unescobkk.org/resources/e-library/publications/article/audiovisual-archiving-philosophy-and-principles/>. Read the frontmatter and Chapters 1-3.

Goerke, F. (1996). Proposal for establishing an archive for moving pictures (1912). *Historical Journal of Film, Radio and Television*, 16(1), 9–12.

Kula, S. (1995). Film Archives at the Centenary of Film. *Archivaria*, 1(40), 210-225.

Melville, A., Simmon, S., Library of Congress, & National Film Preservation Board (U.S.). (1994). *Redefining film preservation: A national plan: Recommendations of the Librarian of*

Congress in consultation with the National Film Preservation Board. Washington, D.C.: National Film Preservation Board of the Library of Congress.
<https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/redefining-film-preservation/>

“One Hundred Years of Film Sizes.” Accessed June 7, 2020.
<https://wichm.home.xs4all.nl/filmsize.html>.

Unit 2: Format Identification, Preservation & Handling (Weeks 2-3)

Week 2: Early Motion Picture and Audio: Formats, Equipment, and Properties

Lectures: Film and Recorded Sound Formats
 A Tour of the Film Bench and the Audiovisual Vault

SIDE BY SIDE (2012, dir. Christopher Kenneally). *As of 6/16/2020, this title is available for free streaming via Amazon Prime, Vudu, or Tubi; it is also available for \$2.99-3.99 from YouTube, Google Play, and iTunes. I have requested that this film be added to the LSU Kanopy subscription, but it may already be available to you via local your public library if they have Kanopy. Please let me know if you have difficulty accessing a free version!*

Cocciolo, Chapters 7, 8, and 9

NFPF, Chapters 1, 2, 3, 5, and 6

Brylawski, Samuel, Maya Lerman, Robin Pike, Kathlin Smith, Association for Recorded Sound Collections, Council on Library and Information Resources, and National Recording Preservation Board (U.S.), eds. 2015. *ARSC Guide to Audio Preservation*. CLIR Publication, no. 164. Eugene, OR : Washington, DC: Association for Recorded Sound Collections ; copublished by Council on Library and Information Resources : National Recording Preservation Board of the Library of Congress. <http://www.clir.org/wp-content/uploads/sites/6/pub164.pdf> - **Read Chapters 1-4.**

Week 3: Modern Motion Picture and Audio: The Transition to Video and Digital Media

Lectures: Signal, Format, Carrier (or, Radio Is to Audio as Television Is to Video)
 Digital Is An Adjective, Not a Noun

Readings:

Frick, Caroline. 2010. *Saving Cinema the Politics of Preservation*. New York: Oxford University Press. (Available digitally from the LSU library!) [Read chapters 1-3.](#)

Encyclopaedia Britannica Films. 1943. *Sound Recording and Reproduction (Sound on Film)*.
<http://archive.org/details/SoundRec1943>.

“35mm Film from Inspection to Projection // Michael Rousselet - YouTube.” n.d. Accessed June 23, 2020. <https://www.youtube.com/watch?v=pQwRYfoa7Ag>.

Unit 3: Audiovisual Materials in Cultural Heritage Institutions (Weeks 4-5)

Week 4: Collection Policies and Practices, Appraisal, and Preservation Planning

Lectures: To Have and Have Not: Writing Policies for Moving Image Materials
Appraisal, Assessment, and Preservation Planning

Bromberg, Nicolette, and Hannah Palin. 2004. *Washington State Film Preservation Manual*. Washington Preservation Initiative and University of Washington Libraries, Special Collections Division. <https://www.lib.washington.edu/specialcollections/collections/film-preservation-manual/>.

Kula, Sam. 2003. *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*. Lanham, Md.: Scarecrow Press.

Frick, Caroline. 2015. “Repatriating American Film Heritage or Heritage Hoarding? Digital Opportunities for Traditional Film Archive Policy.” *Convergence* 21 (1): 116–31. <https://doi.org/10.1177/1354856514560999>.

(Additional readings TBA)

Week 5: Legal & Ethical Issues for Audiovisual Media

Lectures: Just Because You Can, Doesn’t Mean You Should (Ethics and Access)
Sometimes Even When You Should, You Can’t (Copyright and Fair Use)

Schwartz, Eric J. 1994. “Depositing Films with Archives: A Guide to the Legal Issues - National Film Preservation Board - Programs.” Web page. Library of Congress, Washington, D.C. 20540 USA. August 1994. <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/depositing-films-with-archives/>.

Witness. *Activist’s Guide to Archiving Video* 2013. <https://archiving.witness.org/archive-guide/>

Dingwall, G. (2004). Trusting Archivists: The Role of Archival Ethics Codes in Establishing Public Faith. *The American Archivist*, 67(1), 11–30. <https://doi.org/10.17723/aarc.67.1.mw0914r2p52xx2t4>

Rabin, K. (2008). The Ethics of Archival Use: A Roundtable Discussion. Retrieved January 8, 2018, from <https://www.documentary.org/content/ethics-archival-use-roundtable-discussion>

Seeger, A. (1996). Ethnomusicologists, Archives, Professional Organizations, and the Shifting Ethics of Intellectual Property. *Yearbook for Traditional Music*, 28, 87–105.

Rao, N. (2011). Representation and Ethics in Moving Image Archives. *The Moving Image*, 10(2), 104–123.

The Association of Moving Image Archivists. *AMIA Code of Ethics*. 2010.
<http://www.amianet.org/sites/all/files/Code%20of%20Ethics%20-%20100101.pdf>.

International Federation of Film Archives (FIAF). *Code of Ethics*, 2002.
<http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>

Unit 4: Digitization and Digital Preservation (Weeks 6-7)

Week 6: Moving Image and Audio Digitization

Lectures: Digitization Selection, Standards, and Workflows
Working with Vendors

Gertz, Janet. n.d. “Preservation Leaflet 6.6: Preservation and Selection for Digitization.” NEDCC. Accessed June 8, 2020. <https://www.nedcc.org/free-resources/preservation-leaflets/6.-reformatting/6.6-preservation-and-selection-for-digitization>.

Casey, Mike and Bruce Gordon. *Sound Directions: Best Practices for Audio Preservation*. Indiana University and Harvard University, 2007. Chapter 5
<http://www.dlib.indiana.edu/projects/sounddirections/bestpractices2007/>

Audio tape digitization workflow. <http://www.jazzpoparkisto.net/audio/>

Goldsmith, B. (2013). *Digitizing Video for Long-Term Preservation: An RFP Guide and Template*. New York: New York University Libraries.

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*. Chapter 6. http://www.cosmo-digital.com/cd2015/digital_dilemma.pdf

Federal Agencies Digitization Guidelines Initiative
<http://www.digitizationguidelines.gov/>

Week 7: Audiovisual Materials Cataloging, Metadata, and Digital Preservation

Lectures: PBCore and So Much More!
Digitization is (NOT) Preservation: The Discussion Continues

Readings:

Course Deliverables and Evaluation

1. Readings & Lecture

For each week, you must read the assigned readings and watch the posted lectures **prior** to engaging in discussion. Lectures and slides will be posted on Moodle no later than 12:00 pm on Mondays.

2. Class Participation (20%)

Participation in class discussions will form a crucial part of your learning experience in this course, and is expected of all students. Each of you brings different experiences and perspectives to the readings, lectures, and course activities; I expect to learn from all of you in the course of these discussions, and you should expect to learn from one another's insights here as well. You must view the weekly lecture and read the assigned readings prior to participating in the online discussions. You are also required to read all discussion postings on Moodle.

Requirements and Instructions for Participation

The discussion questions are framed not so that they have a “right” or “wrong” answer, but to highlight important features and topics, engage all of us in deeper analysis of and reflection on the readings, and help connect the course material with broader issues of LIS and archival practice. Your responses should be succinct—no more than 500 words—but substantive; if you are writing in agreement with a previous post, you should be building upon its argument or addressing further angles, not just adding a +1.

Each week will have two separate discussion forums. Typically, one forum will relate to technical issues, and one will focus more on social, cultural, historical, or institutional topics. You must make at least one original post in each discussion forum. If you are responding to more than one of the discussion questions, please make those posts separately, to allow for individually threaded responses.

Grading basis

Original posts are worth 3-5 points based on the discussion rubric posted on Moodle. Responses to others' posts are worth 1-3 points, using the same rubric, just scaling down. The maximum for each forum is 10 points (for a combined total of 20 points per week). Responses that do not add something of substance to the discussion will not earn points.

Due Date

Each week's discussion forums will be open by noon on Monday. The forum will remain open, but only posts that are made by noon on the following Monday will be graded.

3. A/V in Current Events (10%)

Audiovisual media are inextricably entwined with current events and 21st-century cultural history. There will be a space on Moodle for posting links to examples of AV in the news—which might include anything from the rediscovery of long-lost demo tapes by a famous musician, to the announcement that a blockbuster film will premiere on streaming platforms instead of in theaters, or a viral video whose provenance and authenticity is questioned by

viewers. You will receive 3 points for posting just a link, and 5 points for posting a link with your own comments that frame the issue or provide some analysis the content you're sharing. Substantive responses to others' posts in this space will earn 1 point, if substantive. You must post at least one link and one response to someone else's posting; a maximum of 10 points can be earned during the term for these contributions.

4. Current Scholarship (15%)

The field of media archiving and preservation has evolved considerably in the past few decades. The canon of professional literature is growing; it now includes books in multiple editions, preservation standards and best practices guidelines, conference proceedings, and peer-reviewed journals. Critical thinking about media archives and preservation is increasingly presented in non-traditional formats like livestreamed conferences, podcasts, blogs, and tweet-a-thons, too. Keeping up with the current literature and being able to respond critically to it is an important part of professional life; publishing work of your own that will stand up to critical evaluation as your career progresses is even more important.

Choose a recent (2010-present) publication on media formats, collections, or preservation that has been circulated in any venue you would consider reputable enough to cite in a research paper. *Please note that I am open to critical analysis of all kinds of "publication" here—it could be a substantial Twitter thread, a blog post, a video posted on YouTube by an archive or library, or more traditional forms of scholarly publication like journal articles, edited collections of essays, or books from university presses.* Submit your choice via email for instructor approval by June 26. Write a short (no more than 2500 words) analysis of your selection that considers the subject matter, the intellectual lineage of the author/presenter, the context of publication or dissemination, intended audience, the prior scholarship it relies on or refutes, and its relevance to work being done in the field now—as well as any other aspects of the piece that you think are significant.

Due date: Select your publication by June 26 and submit for instructor approval (email with citation, link, or description is fine). Your papers should be submitted for grading by July 10. You are welcome to submit early drafts or outlines to me for feedback prior to the due date.

5. Activities (25%)

Throughout the semester, you will complete various course-related activities. See individual assignments in Moodle for instructions.

6. Collection Assessment (35%)

While a good deal of audiovisual preservation work is material, tactile, and object-focused, limitations on time, money, and space often demand that archivists do their initial assessments or project planning without ever actually laying hands on the collections under consideration. As a collection manager, you may need to decide whether a trunkful of tapes in a distant attic or a hard drive full of files on an obsolete computer is worth pursuing as an acquisition. As a manager of processing staff, you may need to quickly and accurately estimate the hours (and dollars) needed for prep, digitization, cataloging, and rehousing, or the amount of storage space a new collection will require. If you're considering freelance or project-based work, being able to scope and bid for a job based on preliminary information from others is a vital skill, too.

You will therefore choose one of several actual collections posted to the relevant section on Moodle, and write up an assessment, preservation plan, and (if applicable) digitization plan for this collection based on whatever documentation is provided. That might include photographs, preliminary inventories, catalog entries or verbal descriptions from the owner/repository, labels, or other information. See assignment details in Moodle for additional information on length, format, and content considerations.

Submission of Assignments:

Written assignments are due on the specified date by 11:59 pm submitted via Moodle. Please communicate with me as soon as possible if you are unable to meet an assignment deadline.

To pass this class:

- Complete all assigned readings, and demonstrate your understanding of the concepts and topics discussed in lectures and readings through your contributions to discussions.
- Complete and submit all assignments.
- Communicate with me in a timely and appropriate way when you have questions or concerns about course requirements, assignments, and deadlines.
- Produce work of acceptable graduate-level quality, or revise and resubmit assignments that do not initially meet this standard.

To get an A in this class:

- In addition to the above, show evidence of further, self-motivated reading and research on course-related topics.
- Engage in meaningful ways with the ideas contributed by others, including guest speakers and your classmates—not just the issues of specific interest to you.
- Submit carefully written and edited assignments that reflect above-average effort and original insights, drawing on (and properly citing) existing scholarship as well as relevant resources, collections, and materials.

Written assignments should be submitted electronically via Moodle (DOC or PDF). Use 12-point Times New Roman, 1-inch margins, double-spaced. I'm not particular about citation style; whichever you prefer to use, please use it consistently *and* ensure that I or other readers can easily locate the source of cited material (i.e., instead of "Web," please include the full URL or DOI for online resources).

Please also use the following file naming convention for your submissions:

LastName_Assignment.ext (e.g., *Becker_CollectionAssessment.pdf* or *Becker_Activity1.doc*).

Academic Integrity

You may not resubmit work that has already been used in fulfillment of the requirement of this or any other course. Rules of academic conduct require that you not use the work of others without clearly indicating it as such. Academic misconduct will result in being reported to the LSU Student Advocacy & Accountability office. All students are required to know and abide by

the University's Policy for Academic Integrity and the LSU Code of Student Conduct. A copy of these documents may be found at: <http://www.lsu.edu/judicialaffairs>