

ARST 550: Management of Audiovisual and Non-textual Archives– Course Syllabus (3)

We acknowledge that we are on the traditional, ancestral and unceded territory of the hən̓q̓əmi̓nəm̓ speaking Musqueam people.

Program: Master of Archival Studies

Year: 2018-2019 Winter Session, term 1

Course Schedule: Thursdays, 6:00pm-8:50pm

Location: IKBLC 155

Instructors: Jana Grazley & Kristy Waller

Office location: SLAIS Adjunct Office, Room 489

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Office hours: By appointment

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SLAIS Student Portal: Canvas

Course goal: Through this elective course students will be introduced to the theoretical and methodological knowledge necessary for the management of audiovisual and non-textual archives. Through lectures, in-class activities, guest-speaker presentations, educational visits and class discussions, students will gain insight into and practical knowledge of the management of audiovisual and non-textual archives. The knowledge acquired in this course compliments the knowledge obtained in other required and elective first and second-year library and archival courses.

Course objectives: Upon completion of this course students will be able to:

- Identify different non-textual formats and understand their application and use. [1.1]
- Demonstrate an understanding of the context of creation, format, and use of audiovisual and non- textual materials. [1.2, 1.4]
- Demonstrate an understanding of how archivists and other information and heritage professionals manage, preserve and provide access to audiovisual and non-textual materials in different environments, including digital. [1.3; 1.4; 2.1; 2.2, 4.1]
- Participate in archival work through a series of projects. [1.3, 1.4, 2.1, 3.1, 3.2]
- Discuss and demonstrate an understanding of archival materials, including: cartographic, photographic, moving images (film and video), audio and broadcast records [4.1; 3.1]

Course topics:

- Photographic Archives;
- Cartographic and Architectural Archives;
- Moving Image Archives;
- Sound and Broadcast Archives.

Prerequisites: MAS and Dual Students: completion of the MAS core courses. MLIS Students:

completion of the MLIS core courses, plus permission of the SLAIS Graduate Adviser.

Format of the course: The course meets for three hours each week. The format of the course consists of: lectures, class discussions, in-class activities, guest speaker presentations and educational visits. The instructor will supervise the students' work when the class participates in archives projects off-campus.

Required reading

General:

- Bureau of Canadian Archivists. Planning Committee on Descriptive Standards. Rules for Archival Description. Ottawa: Bureau of Canadian Archivists, rev 2008. Parts I and 2 of RAD are available at: <http://www.cdncouncilarchives.ca/archdesrules.html> .
- Birrell, A. "The Tyranny of Tradition." In *Archivaria* 10 (Summer 1980), 249-252.
- Cook, Terry. "The Tyranny of the Medium." *Archivaria* 9 (Winter 1979-80): 141-149.
- Cook, Terry. "Evidence, memory, identity, and community: four shifting archival paradigms." In *Archival Science* vol.13, 2-3: 95-120
- Dancy, Richard. "RAD Past, Present, and Future." *Archivaria* 74, (Fall 2012): 7-41.
- Sassoon, Joanna. "Beyond Chip Monks and Paper Tigers: Towards a New Culture of Archival Format Specialists." *Archival Science* 7 (2007): 133-145.
- WATCH: AABC Roundtable on the Future of RAD. Available at <http://ikblc.ubc.ca/aabc-ikblc-2/>

Photographs:

- Bushey, Jessica. "Convergence, connectivity, ephemeral and performed: new characteristics of digital photographs." *Archives & Manuscripts* 42, no.1 (2014): 33-47.
- Charbonneau, Normand. "The Selection of Photographs." *Archivaria* 59 (Spring 2005): 119-38.
- Gandolfo, Jean-Paul, Sibylle Monod, and Bertrand Lavédrine. *A guide to the preventative conservation of photograph collections*. Los Angeles: Getty Conservation Institute, 2003. On course reserve at Koerner Library.
- Long, Margery S., and Mary Lynn Ritzenthaler. "Photographs in Archival Collections." In *Photographs: Archival Care and Management*, edited by Mary Lynn Ritzenthaler and Diane Vogt- O'Connor, with Helena Zinkham, Brett Carnell, and Kit Peterson, 1-21. Chicago: The Society of American Archivists, 2008. On course reserve at Koerner Library.
- Munoff, Gerald J, and Mary Lynn Ritzenthaler. "History of Photographic Processes." In *Photographs: Archival Care and Management*, edited by Mary Lynn Ritzenthaler and Diane Vogt- O'Connor, with Helena Zinkham, Brett Carnell, and Kit Peterson, 22-58. Chicago: The Society of American Archivists, 2008. On course reserve at Koerner Library.

- Peterson, Kit A. "Digitizing Photographs." In *Photographs: Archival Care and Management*, edited by Mary Lynn Ritzenthaler and Diane Vogt-O'Connor, with Helena Zinkham, Brett Carnell, and Kit Peterson, 376-407. Chicago: The Society of American Archivists, 2008. On course reserve at Koerner Library.
- Schlak, Tim. "Framing Photographs, Denying Archives: The Difficulty of Focusing on Archival Photographs." *Archival Science* 8 (2008): 85-101.
- Schwartz, Joan M. "Coming to Terms with Photographs: Descriptive Standards, Linguistic 'Othering,' and the Margins of Archivy." *Archivaria* 54 (Fall 2002): 142-171.
- WATCH: AABC Roundtable on Orphan Works. Available at <http://ikblc.ubc.ca/archivesassociationbc/>

Cartographic and Architectural Records:

- Janes, Andrew. "Of Maps and Meta-Records: Eighty-Five Years of Map Cataloguing at The National Archives of the United Kingdom." *Archivaria* 74 (Fall 2012): 119-165.
- Lowell, Waverly, and Tawny Ryan Nelb. *Architectural Records: Managing Design and Construction Records*. Chicago: The Society of American Archivists, 2006. On course reserve at Koerner Library. [Read chapters 2, 3, 4, and 5]

Moving Images:

- Bergeron, Rosemary. "Archiving Moving-Image and Audio-Cultural Works in Canada." *Archivaria* 63 (Spring 2007): 55-74.
- Blewer, Ashley. "Minimum Viable Station Documentation." Ongoing collaborative document, 2018. <https://bits.ashleyblewer.com/blog/2016/12/02/minimum-viable-transfer-station-documentation/>
- Blood, George. "Refining Conversion Contract Specifications: Determining Suitable Digital Video Formats for Medium-term Storage." Office of Strategic Initiatives, Library of Congress, 2011. http://www.digitizationguidelines.gov/audio-visual/documents/IntrmMastVidFormatRecs_20111001.pdf
- Edmondson, Ray. "Audiovisual Archiving: Philosophy and Principles." 3rd ed. Paris: UNESCO, 2016. <http://unesdoc.unesco.org/images/0024/002439/243973e.pdf>
- FADGI Audio-Visual Working Group. "Digitizing Motion Picture Film: Exploration of the Issues and Sample SOW." Federal Agencies Digitization Guidelines Initiative, 2016. http://www.digitizationguidelines.gov/guidelines/FilmScan_PWS-SOW_20160418.pdf
- IASA Technical Committee. "Guidelines for the Preservation of Video Recordings." ed. by Carl Fleischhauer and Kevin Bradley. First edition 2018. (IASA-TC 06). <https://www.iasa-web.org/tc06/guidelines-preservation-video-recordings>
- Jackson, John. D. "Production, Preservation and Access: The Struggle to Retain Audiovisual Archives." *Canadian Journal of Communication* 26 (2001): 285-293. <http://cjc-online.ca/index.php/journal/article/viewFile/1219/1183>

- Kula, Sam. "Conclusions and Guidelines," In *The Archival appraisal of Moving Images: A RAMP Study with guidelines*. 92-98. UNESCO, 1983.
<http://unesdoc.unesco.org/images/0005/000576/057669e.pdf>
- Kula, Sam. "Appraisal Policies and Practices: Canada ONLY." In *The Archival appraisal of Moving Images: A RAMP Study with guidelines*. 76-79. UNESCO, 1983.
<http://unesdoc.unesco.org/images/0005/000576/057669e.pdf>
- Leigh, Andrea. "Context! Context! Context!: Describing Moving Images at the Collection Level." *The Moving Image* 6, no. 1 (Spring 2006): 33-65, available at:
http://muse.jhu.edu/journals/the_moving_image/summary/v006/6.1leigh.html
- National Film Preservation Foundation. *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco: National Film Preservation Foundation, 2004, available at
<http://www.filmpreservation.org/dvds-and-books/the-film-preservation-guide-download>
[Read chapters 1, 2, 5 and 8]
- Jiminez, Mona and Liss Platt. *Videotape Identification and Assessment Guide*. Texas Commission on the Arts, 2004. Available at:
<http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf>
- Wheeler, Jim. "Videotape Preservation Handbook." Jim Wheeler, 2002.
<http://www.amianet.org/sites/all/files/WheelerVideo.pdf>
- WITNESS. "Activists' Guide to Archiving Video." Available at
<https://archiving.witness.org/>.
- Wozny, Michele. L. "National Audiovisual Preservation Initiatives and the Independent Media Arts in Canada." *Archivaria* 67 (Spring 2009): 87-113.

Audio:

- Brylawski et al., eds. "ARSC Guide to Audio Preservation." CLIR pub. 164, Association for Recorded Sound Collections, Council on Library and Information Resources, and National Recording Preservation Board, Library of Congress, 2015.
<https://www.clir.org/pubs/reports/pub164>
- Casey, Mike, and Bruce Gordon. "Sound Directions: Best Practices for Audio Preservation." Bloomington: Indiana University, 2007.
http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf
- Council on Library and Information Resources. "Sound Recording Collections: An Overview of Preservation and Public Access in the Twenty-first Century." In *The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age*, CLIR pub.148, pp. 9-65, National Recording Preservation Board, Library of Congress, 2010. <https://www.clir.org/pubs/reports/pub148>
- IASA Technical Committee. "Guidelines on the Production and Preservation of Digital Audio Objects." ed. by Kevin Bradley. Second edition 2009. (= Standards, Recommended Practices and Strategies, IASA-TC 04).
www.iasa-web.org/tc04/audio-preservation

- “Indigitization: Toolkit for the Digitization of First Nations Knowledge.” <http://www.indigitization.ca/>
- Mills, Allison. “Learning to Listen: Archival Sound Recordings and Indigenous Cultural and Intellectual Property.” *Archivaria* 83 (Spring 2017): 109-124.
- Swain, Ellen D. “Oral History in the Archives: Its Documentary Role in the Twenty-First Century.” In *The Oral History Reader*, 2nd Edition, edited by Robert Perks and Alistair Thompson, 343-361. New York: Routledge, 2006. On course reserve at Koerner Library.
- Thompson, Paul. “The Voice of the Past: Oral History.” In *The Oral History Reader*, 2nd Edition, edited by Robert Perks and Alistair Thompson, 25-31. New York: Routledge, 2006. On course reserve at Koerner Library.

Course assignments, due dates and weight in relation to final course mark

Assignment	Due date	Weight
Assignment one: Photograph assignment – Assess one institution’s online presentation of photographs in reference to Schwartz, “Coming to Terms with Photographs,” and other course readings as appropriate. Individual assignment	Wed. October 3, 11:59pm	20%
Assignment two: Moving image preservation strategy assessment. Group assignment	Wed. November 7, 11:59pm	25%
Assignment three: Short presentation/Lightning talk on your term paper research to date. Individual assignment	November 22 & 29 (sign up at first class)	15%
Assignment four: Term paper on topic of your choice, to be approved by instructors. (3,500 words, double-spaced, footnotes and bibliography). Individual assignment	Tues. December 4, 11:59pm	30%
Class participation: Class attendance, including attendance of lectures and guest-speaker lectures; participation in educational visits; participation in class discussions and activities. Individual assignment	Throughout	10%

Course Schedule (week by week)

Date	Topic	Readings and assignments
6 September JG/KW	Introduction to course Archival perspectives on collections/holdings/asset management	Birrell, Cook, Dancy, Sassoon, RAD

	RAD refresher	
13 September JG	Photographic archives - lecture and readings discussion; in-class activities	Charbonneau, Munoff & Ritzenthaler, Long & Ritzenthaler, Schwartz, Schlak Hand out Assignment one
20 September Meet at City of Vancouver Archives at 6pm JG	City of Vancouver Archives educational visit – management of photographs at CVA Photograph description practice	Bushey, Gandolfo et al., Peterson, RAD
27 September JG Meet at City of Vancouver Archives at 6pm	Cartographic and architectural archives - lecture and readings discussion; in-class activities City of Vancouver Archives educational visit – management of cartographic and architectural records at CVA Cartographic description practice	Janes, Lowell & Nelb ch. 2, 3, 4, 5, RAD
4 October JG	Introduction to moving image archives Film archives - lecture and readings discussion; in-class activities	Bergeron, Edmondson, FADGI, Jackson, Kula, Leigh, NFPF Assignment one due 3 October, 11:59pm Hand out Assignment two
11 October JG Meet at CBC (700 Hamilton St.) at 6pm	CBC educational visit - management of film at CBC	Bergeron, Edmondson, FADGI, Jackson, Kula, Leigh, NFPF (cont'd)
18 October ONLINE	Online class - activities to be discussed at beginning of term	
25 October KW	Moving image archives cont'd	Blood, Jimenez & Platt, Wheeler, IASA-TC 06

	Video archives – lecture and readings discussion; in-class activities	
1 November Meet at Western Front (303 E. 8th Ave.) at 6pm KW	Western Front educational visit – management of video at WF	Wozny, Blewer, WITNESS
8 November KW	Audio archives – lecture and readings discussion; in-class activities	Brylawski, Casey & Gordon, CLIR, IASA TC-04 Assignment two due 7 November, 11:59pm
15 November Meet at MOA at 6pm KW	MOA educational visit – Oral Histories Language Lab, Indigitization, management of audio at MOA	Indigitization, Mills, Swain, Thompson
22 November KW/JG	Term paper short presentations	
29 November KW/JG	Term paper short presentations	Assignment four due 4 December, 11:59pm

Attendance: The calendar states: “Regular attendance is expected of students in all their classes (including lectures, laboratories, tutorials, seminars, etc.). Students who neglect their academic work and assignments may be excluded from the final examinations. Students who are unavoidably absent because of illness or disability should report to their instructors on return to classes.”

Evaluation: All assignments will be marked using the evaluative criteria given on the SLAIS web site.

Written & Spoken English Requirement: Written and spoken work may receive a lower mark if it is, in the opinion of the instructor, deficient in English.

Access & Diversity: Access & Diversity works with the University to create an inclusive living and learning environment in which all students can thrive. The University accommodates students with disabilities who have registered with the Access and Diversity unit:

[<http://www.students.ubc.ca/access/drc.cfm>]. You must register with the Disability Resource Centre to be granted special accommodations for any on-going conditions.

Religious Accommodation: The University accommodates students whose religious obligations conflict with attendance, submitting assignments, or completing scheduled tests and examinations. Please let your instructor know in advance, preferably in the first week of class, if you will require any accommodation on these grounds. Students who plan to be absent for varsity athletics, family obligations, or other similar commitments, cannot assume they will be accommodated, and should discuss their commitments with the instructor before the course drop date. UBC policy on Religious Holidays:

<http://www.universitycounsel.ubc.ca/policies/policy65.pdf> .

Academic Integrity

Plagiarism

The Faculty of Arts considers plagiarism to be the most serious academic offence that a student can commit. Regardless of whether or not it was committed intentionally, plagiarism has serious academic consequences and can result in expulsion from the university. Plagiarism involves the improper use of somebody else's words or ideas in one's work.

It is your responsibility to make sure you fully understand what plagiarism is. Many students who think they understand plagiarism do in fact commit what UBC calls "reckless plagiarism." Below is an excerpt on reckless plagiarism from UBC Faculty of Arts' leaflet, "Plagiarism Avoided: Taking Responsibility for Your Work,"

(<http://www.arts.ubc.ca/arts-students/plagiarism-avoided.html>).

"The bulk of plagiarism falls into this category. Reckless plagiarism is often the result of careless research, poor time management, and a lack of confidence in your own ability to think critically. Examples of reckless plagiarism include:

- Taking phrases, sentences, paragraphs, or statistical findings from a variety of sources and piecing them together into an essay (piecemeal plagiarism);
- Taking the words of another author and failing to note clearly that they are not your own. In other words, you have not put a direct quotation within quotation marks;
- Using statistical findings without acknowledging your source;
- Taking another author's idea, without your own critical analysis, and failing to acknowledge that this idea is not yours;
- Paraphrasing (i.e. rewording or rearranging words so that your work resembles, but does not copy, the original) without acknowledging your source;
- Using footnotes or material quoted in other sources as if they were the results of your own research; and
- Submitting a piece of work with inaccurate text references, sloppy footnotes, or incomplete source (bibliographic) information." Bear in mind that this is only one example of the different forms of plagiarism. Before preparing for their written

assignments, students are strongly encouraged to familiarize themselves with the following source on plagiarism: the Academic Integrity Resource Centre <http://help.library.ubc.ca/researching/academic-integrity>. Additional information is available on the SAIS Student Portal <http://connect.ubc.ca>. If after reading these materials you still are unsure about how to properly use sources in your work, please ask me for clarification. Students are held responsible for knowing and following all University regulations regarding academic dishonesty. If a student does not know how to properly cite a source or what constitutes proper use of a source it is the student's personal responsibility to obtain the needed information and to apply it within University guidelines and policies. If evidence of academic dishonesty is found in a course assignment, previously submitted work in this course may be reviewed for possible academic dishonesty and grades modified as appropriate. UBC policy requires that all suspected cases of academic dishonesty must be forwarded to the Dean for possible action.

Additional course information: Assignment descriptions will be delivered in class. Due to external influences that cannot be controlled, the syllabus may change in regards to educational visits and guest lecturers. Every attempt to keep students updated and informed will be made by the instructor.