

Introduction to Audio Preservation

Syllabus Spring 2016

The University of Texas at Austin

School of Information

INF 392L Introduction to Audio Preservation and Reformatting

Instructor: Sarah Cunningham

Teaching Assistant: Ayse Gursoy

Office: UTA 5.104

Audiovisual Archive LBJ Library 2313 Red River

Office Hours: by appointment (512) 721-0156

Unique number: 27620 and 27414

Course Time: Tuesdays 6:00 – 9:00 Classroom: UTA 1.502

Instructor email: shcunningham@mail.utexas.edu

Lab hours: Will be scheduled during the semester and by appointment

Description: An introduction to the preservation of audio through:

- A chronological examination of the development and history of recording
- A study of issues in the care and preservation of recordings
- The economics of in-house vs. “outsourced” audio reformatting
- “Hands-on” projects to create digital surrogates

Objectives: This class will introduce students to the preservation of sound recordings. Students will gain an understanding of:

- The various types of sound recordings and formats
- Current best practices and methods for preserving recordings
- The professional communities and organizations involved with the preservation of sound recordings
- Methods to predict the future of the field

Prerequisites – None

Class participation: Students are required to complete the assigned readings, participate in class discussions and activities each week. Each student will be responsible for leading two class discussions during the semester. The participation points will be awarded per class period @ 2 points per class period.

Class website:

This course has a Canvas page. It can be accessed at
courses.utexas.edu

Required Printed and Online Texts:

Brylawski, Sam. (2015) ARSC Guide to Audio Preservation. Council on Library and Information Resources. <http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Sterne, Jonathan. (2003) *The Audible Past: Cultural origins of sound reproduction*. Durham: Duke University Press. – (also available as an ebook through the UT Library)

Morton, David. (2004) *Sound recording: The life story of a technology*. Westport, CT: Greenwood Press.

Casey, Mike and Bruce Gordon. (2007) “Sound Directions: Best Practices for Audio Preservation.” In *Sound Directions: Digital Preservation and Access for Global Audio Heritage*. Bloomington, IN: Indiana University, 2007. http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf

International Association of Sound and Audiovisual Archives. (2009) *IASA-TC04 guidelines on the production and preservation of digital audio objects: Standards, recommended practices, and strategies*. Second Edition. Auckland Park, South Africa: International Association of Sound and Audiovisual Archives, Technical Committee. <http://www.iasa-web.org/tc04/audio-preservation>

All others readings are available through the UT Libraries website, the class Canvas page, or via other Internet resources.

Deadlines – All students are expected to turn assignments in at the beginning of the class period of the day that it is due. If a student must miss a class, the assignment must be sent via e-mail to me 1 hour before the class begins.

A letter grade will be deducted for each day an assignment is late.

January 19 – Introduction & Review of the Literature in the Field

Cunningham, Sarah (2009) *Audio Preservation Bibliography*. National Recording Preservation Board of the Library of Congress.

<http://www.loc.gov/programs/national-recording-preservation-board/resources/audio-preservation-bibliography/>

January 26 – History of Audio Part 1

The State of Recorded Sound Preservation in the United States

Peoples, Curtis and Marsha Maguire. “Preserving Audio.” ARSC Guide to Audio Preservation. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf> (Links to an external site.)

Brylawski, Sam. (2003) Proceedings from Sound Savings: Preserving Audio Collections: Review of Audio Collection Preservation Trends and Challenges. Austin, TX.

http://www.arl.org/preserv/sound_savings_proceedings/ (Links to an external site.)

Ross, Alex. (2005) The Record Effect: How technology has transformed the sound of music. The New Yorker. <http://www.newyorker.com/magazine/2005/06/06/the-record-effect> (Links to an external site.)

National Recording Preservation Board (2010) The State of Recorded Sound Preservation in the United States: National Legacy at Risk in the Digital Age

<http://www.clir.org/pubs/reports/pub148/pub148.pdf> (Links to an external site.)

February 2 – History of Audio - part two

Sterne, Jonathan. (2003) The Audible Past: Cultural origins of sound reproduction. Durham: Duke University Press. “Hello” and Chapter 1. (pp 1 – 87)

Akiyamam Mitchell and Sterne, Jonathan. “The Recording that Never Wanted to be Heard and Other Stories of Sonification,” The Handbook of Sound Studies, eds. Karin Bijsterveld and Trevor Pinch. New York: Oxford University Press (2011). Pages 544 – 560 (In the “files” section on Canvas)

Morton, David. (2004) Sound recording: The life story of a technology. Westport, CT: Greenwood Press. Chapters 1 – 6.

Milner, Greg (2009) Perfecting Sound Forever: An Aural History of Recorded Music. Faber and Faber, Inc. New York. Chapter 3 and 4. (In the “files” section on Canvas)

Wurtzler, Steve J. (2007) Electric sounds: Technological change and the rise of corporate mass media. New York: Columbia University Press. 1-69 and 121-168. (In the “files” section on Canvas)

February 9 – Recording Format Presentations

Assignment #1 Class Presentations [Format]

Behl, Harrison. “Audio Formats: Characteristics and Deterioration.” ARSC Guide to Audio Preservation. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Sterne (Chapter 2)

Morton (Chapters 7-10)

February 16 – Introduction to the Audio Lab

Casey, Mike & Gordon, Bruce. (2007) Sound directions: Best practices for audio preservation. <http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml> (Links to an external site.)The Producer's and Engineer's Wing: Delivery Recommendations for Master Recording (PDF): <http://www.grammy.org/files/pages/deliveryrecommendations.pdf>

Harvey, Ross and Martha Mahard. (2014) The Preservation Management Handbook: A 21st Century Guide for Libraries, Archives and Museums. Page 131– 132 and 223 – 249.

Available as an e-book from the UT Libraries.

<http://utxa.eblib.com.ezproxy.lib.utexas.edu/patron/FullRecord.aspx?p=1674230&echo=1&userid=ZW8c0wscJi4%3d&tstamp=1408640790&id=E4972495511774CB0E5175FB2BB26B6FB435D1F9>

February 23 – Best Practices for Audio Preservation

– Special Guest Speaker – Steve Kantner

Chase, Will. “Preservation Reformatting.” ARSC Guide to Audio Preservation.2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015. <http://www.clir.org/pubs/reports/pub164/pub164.pdf>

International Association of Sound and Audiovisual Archives. (2009) IASA-TC04 guidelines on the production and preservation of digital audio objects: Standards, recommended practices, and strategies. Second Edition. Auckland Park, South Africa: International Association of Sound and Audiovisual Archives, Technical Committee. <http://www.iasa-web.org/tc04/audio-preservation>

March 1 – Preservation Policies

Nelson-Strauss, Brenda. (1991) Preservation policies and priorities for recorded sound collections. Notes: Quarterly Journal of the Music Library Association, 48(2), 425-436.

To retrieve this article, go to JSTOR from the UT Libraries homepage (click on Databases and Indexes and choose “J”) then search for article.

Frost, Hannah. (2003) Proceedings from Sound Savings: Preserving Audio Collections: Surveying Sound Recording Collections. Austin, TX. <http://www.arl.org/storage/documents/publications/sound-savings.pdf>

Danielson, Virginia, Cohen, Elizabeth, & Seeger, Anthony. (2001) Folk heritage collections in crisis. (CLIR Publication No 96) Washington DC: Library of Congress.

<http://www.clir.org/pubs/reports/pub96/contents.html>

Lerman, Maya. "Appraisals and Priorities." ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Further Reading

Columbia University Survey Instrument for Audio and Moving Image Collections

<http://www.columbia.edu/cu/lweb/services/preservation/audiosurvey.html>

March 8 – Care and Handling

Arton, Carla. "Care and Maintenance." ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Pickett, A. G. & Lemcoe, M.M. (1959) Preservation and storage of sound recordings. Washington, D.C: Library of Congress. (In "files" on Canvas)

Hess, Richard L. (2010) Richard L. Hess's tape restoration resources.

<http://www.richardhess.com/tape/index.htm>

St-Laurent, Gilles.(1996) The care and handling of recorded sound materials.

<http://palimpsest.stanford.edu/byauth/st-laurent/care.html>

Spring Break March 14 – 19

March 22 – Assignment #3 Cassette Transfer Due

Fells, Nick, Donachy, Pauline, & Owen, Catherine. (2002) Creating digital audio resources: a guide to good practice. Oxford: Oxbow. http://www.ahds.ac.uk/creating/guides/audio-resources/GGP_Audio_Contents.htm

National Initiative for a Networked Cultural Heritage. (2002) The NINCH guide to good practice in the digital representation and management of cultural heritage materials: Audio/video capture and management. <http://www.ninch.org/guide.pdf> (Links to an external site.)

Rumsey, Francis & McCormick, Tim. (2002) Sound and recording: An introduction. Oxford: Focal. Chapter 1 (look in the class documents area on Canvas)

Shuker, Roy. Understanding Popular Music Culture.

Chapter 2 “Pump Up the Volume.” Routledge. <http://utxa.ebib.com/patron/FullRecord.aspx?p=166144>

March 29 – Audio Technology

Research Paper Outlines Due

An Introduction to Music Technology [electronic resource]. 2014

Hosken, Dan. Hoboken : Taylor and Francis, 2014. 2nd ed.

Electronic Resource page 81 – 103.

Sound Directions

<http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml>

Digital Audio part two

Rumsey & McCormick (Chapter 8) on Canvas

April 5 - Copyright and New Tools for Preservation

Butler, Brandon. “Audio Preservation: The Legal Context.” ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR 2015.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

United States Copyright Office. (2015) Orphan Works and Mass Digitization.

<http://copyright.gov/orphan/reports/orphan-works2015.pdf>

Brooks, Tim. Survey of Reissues of U.S. Recordings. Washington, DC: Council on Library and Information Resources and Library of Congress, August 2004.

<http://www.clir.org/pubs/abstract/reports/pub133>

Besek, June M. (2005) Copyright issues relevant to digital preservation and dissemination of pre-1972 commercial sound recordings by libraries and archives (CLIR Publication No 135) Washington, DC: Library of Congress. Retrieved from

April 12 – Cataloging audio collections in the digital format

Maguire, Marsha. “Description of Audio Recordings.” ARSC Guide to Audio Preservation. 2015. Ed. Samuel Brylawski, Maya Lerman, Kathlin Smith, Robin Pike. CLiR.

<http://www.clir.org/pubs/reports/pub164/pub164.pdf>

Otto, Jane J. "A Sound Strategy for Preservation: Adapting Audio Engineering Society Technical Metadata for Use in Multimedia Repositories," *Cataloging & Classification Quarterly* 48:5 (2010): 403-422 <https://rucore.libraries.rutgers.edu/rutgers-lib/45764/>

Seeger, Anthony. (1986). The Role of Sound Archives in Ethnomusicology Today. *Ethnomusicology*, 30(2), 261-276. To retrieve this article, go to JSTOR from UT Libraries homepage (click on Databases and Indexes and choose "J") then search for article.

Archives for the Future:

<http://www.seagullindia.com/archive/download.html>

Technology for the Future – Dietrich Schuller (chapter 2)

Final Workshop Documents (chapter 17)

The First Debate: Archivists versus Administrators (chapter 18)

Debate Between Performers, Researchers and Archivists (chapter 19)

Read the Debates carefully – we will have a debate in class based on the roles outlined in the reading for this week

April 19 – Reel to Reel - Final Paper/Presentation (Outline 5%, Paper and Presentation 25%)

Bigourdan, Jean-Louis. The Preservation of Magnetic Tape Collections: A Perspective IPI

http://www.imagepermanenceinstitute.org/shtml_sub/NEHTapeFinalReport.pdf

April 26 – The Future of Audio Preservation and Review

– Class Presentation of Papers

Disc Transfer Due

May 3 –Final Exam

Bring "Blue Book" or at least 15 sheets of paper for the exam.

Papers will be graded on: Research, Content, Writing and Presentation

Students that need assistance with writing may visit the Sanger Learning Center for feedback, tips to improve writing skills and sessions with a writing tutor:

<http://www.utexas.edu/ugs/slc/grad>

A Plus/Minus Grading system for graduate students taking graduate courses will be used as outlined:
http://www.utexas.edu/ogs/student_services/academic_policies/plus_minus.html

Policy on Academic Dishonesty

The University of Texas at Austin defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of faculty members.

Students should be aware that all required writing assignments may be submitted to a plagiarism-detection tool such as Turnitin.com. Turnitin is a software resource intended to address plagiarism and improper citation. The software works by cross-referencing submitted materials with an archived database of journals, essay, newspaper articles, books, and other published work. In addition, other methods may be used to determine the originality of the paper. This software is not intended to replace or substitute for the faculty member's judgement regarding detection of plagiarism.

University Honor Code:

<http://www.utexas.edu/about-ut/mission-core-purpose-honor-code>

By accepting this syllabus and participating in the course, you have agreed to these guidelines and must adhere to them. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University.

For more information on scholastic dishonesty, please visit the Student Judicial Services web site at <http://deanofstudents.utexas.edu/sjs/>

Policy on Students with Disabilities

The University of Texas at Austin provides upon request appropriate accommodation for qualified students with disabilities. Any student with a documented disability (physical or cognitive) who requires academic accommodations should contact the Services for Students with Disabilities area of the Office of the Dean of Students at 471-6259 (voice) or 471-4641 (TTY for users who are deaf or hard of hearing) as soon as possible to request an official letter outlining authorized accommodations.

<http://www.utexas.edu/diversity/ddce/ssd/>

Religious holidays

By UT Austin policy, you must notify me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.