

[Course Syllabus](#) Fall 2016

**The University of Texas at Austin**

**School of Information**

**Fall 2016**

**INF 392L INTRODUCTION TO AUDIO PRESERVATION AND REFORMATTING**

**INF 350G INTRODUCTION TO AUDIO PRESERVATION AND REFORMATTING**

Instructor: Sarah Cunningham

Office: UTA 5.104

Audiovisual Archive LBJ Library 2313 Red River

Office Hours: by appointment (512) 721-0156

392L Unique number: 28365

350G Unique number 28100

Course Time: Tuesdays 6:00 – 9:00 Classroom: UTA 1.212

Instructor email: [shcunningham@mail.utexas.edu](mailto:shcunningham@mail.utexas.edu)

Teaching assistant: None

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](https://courses.utexas.edu) ([Links to an external site.](#))

**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> ([Links to an external site.](#))

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](http://www.dlib.indiana.edu/projects/sounddirections/papersPresent/sd_bp_07.pdf) ([Links to an external site.](#))

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> (Links to an external site.)

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.**

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](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.

**Sanger Learning Center**

The Sanger Learning center offers a number of services for graduate students including help in improving your writing. A student can bring in a paper, thesis, dissertation, grant proposal —any writing project in any discipline—and get immediate feedback for improving your work. Although the staff will not edit your paper, they can help you identify areas for improvement and assist with the overall writing process. The Sanger Learning Center provides all students at least three free tutoring sessions each semester. For further information see: <http://www.utexas.edu/ugs/slc/grad>

## **August 30 – 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/> (Links to an external site.)

## **September 6 – The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age**

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/](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.)

### **Further Reading:**

Hill, Elizabeth. (2012) The Preservation of Sound Recordings. Music Reference Services Quarterly. Volume 15, Issue 2.

[https://utexas.instructure.com/\\$CANVAS\\_COURSE\\_REFERENCES\\$/files](https://utexas.instructure.com/$CANVAS_COURSE_REFERENCES$/files)

## **September 13 - History of Audio**

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)

## **September 20 -Recording Format Presentations**

### **- History of Audio, part two**

### ***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> (Links to an external site.)

Sterne (Chapter 2)

Morton (Chapters 7-10)

## **September 27 -Introduction to the Audio Lab**

Lab Tour by Computer lab Staff

Casey, Mike & Gordon, Bruce. (2007) *Sound directions: Best practices for audio preservation*.<http://dlib.indiana.edu/projects/sounddirections/papersPresent/index.shtml> (Link to an external site.) (Links to an external site.) (Links to an external site.)

[\(Links to an external site.\)](#)The

Producer's and Engineer's Wing: Delivery Recommendations for Master Recording (PDF):

<https://www.grammy.org/recording-academy/producers-and-engineers/guidelines> (Links to an external site.)

<http://www.grammy.org/files/pages/deliveryrecommendations.pdf> (Links to an external site.)

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.ebib.com.ezproxy.lib.utexas.edu/patron/FullRecord.aspx?p=1674230&echo=1&userid=ZW8c0wscJi4%3d&tstamp=1408640790&id=E4972495511774CB0E5175FB2BB26B6FB435D1F9> (Links to an external site.)

Further reading

Sterne (Chapter 3)

Morton (Chapters 11 – 17)

#### **October 4 - Best Practices for Audio Preservation**

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> (Links to an external site.)

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> (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> (Links to an external site.)

Harvey, Ross and Martha Mahard. (2014) The Preservation Management Handbook: A 21<sup>st</sup> 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>

### **October 11 – 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> (Links to an external site.)

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> (Links to an external site.)

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> (Links to an external site.)

### **Further Reading**

Columbia University Survey Instrument for Audio and Moving Image Collections

<http://library.columbia.edu/services/preservation/audiosurvey.html> (Links to an external site.)



## October 18 - 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> (Links to an external site.)

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

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

<http://www.richardhess.com/tape/index.htm> (Links to an external site.)

Van Malssen. "Disaster Prevention, Preparedness and Response." 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> (Links to an external site.)

[\(Links to an external site.\)](#)

## Further Reading

St-Laurent, Gilles.(1996) The care and handling of recorded sound materials. <http://cool.conservation-us.org/byauth/st-laurent/care.html> (Links to an external site.)

Byers, Fred R. (2003) Care and handling of CDs and DVDs: A guide for librarians and archivists.<http://www.clir.org/PUBS/reports/pub121/contents.html> (Links to an external site.)

Bogart, John W.C. Van. (1995) Magnetic tape storage and handling. Washington, DC: The Commission on Preservation and Access. <http://www.clir.org/pubs/reports/pub54/index.html> (Links to an external site.)

## **October 25 – 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](http://www.ahds.ac.uk/creating/guides/audio-resources/GGP_Audio_Contents.htm) (Links to an external site.)

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> (Links to an external site.)

## **November 1– 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> (Links to an external site.)

Digital Audio part two

Rumsey & McCormick (Chapter 8) on Canvas

## **November 8 -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> (Links to an external site.)

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

<http://copyright.gov/orphan/reports/orphan-works2015.pdf> (Links to an external site.)

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> (Links to an external site.)

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

<http://www.clir.org/pubs/abstract/pub135abst.html> (Links to an external site.)

<http://www.copyright.gov/docs/sound/> (Links to an external site.) - click on "Pre-1972 Sound Recordings Report."

[\(Links to an external site.\)](#)

## **November 15 - 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> (Links to an external site.)

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/> (Links to an external site.)

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> (Links to an external site.)

Read the following chapters (PDF):

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)

Note: you will need to download the entire book then locate the chapters.

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

### **November 22, 2016 Assignment #5 Research Paper Due and Presentation of Papers**

#### **Reel to Reel**

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

[http://www.imagepermanenceinstitute.org/webfm\\_send/](http://www.imagepermanenceinstitute.org/webfm_send/) (Links to an external site.)

\* Papers must be handed in at the beginning of class or sent via email to me one hour before class begins.

### **November 29 – The Future of Audio Preservation and Review**

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

[http://www.imagepermanenceinstitute.org/webfm\\_send/](http://www.imagepermanenceinstitute.org/webfm_send/) (Links to an external site.)

**Final Exam December 6** - Please bring a blue book to the exam.