

Fall 2023

**INLS 690-212: Audiovisual Archives Management (1.5 credits) #13840**

**Description**

Audiovisual materials are commonly found in most modern archival collections as either discrete items), part of a multi-format collection, or the focus of large AV collection. They provide unique and invaluable primary resources for research but present a range of challenges for those charged with responsibility for their care. Central to those challenges is AV exists on a vast array of ageing and obsolete machine-readable formats that require specialized knowledge to unlock their content and ensure their longevity.

This class is an introduction to the archival management of audio, video, and motion picture film. It is designed for SILS students who anticipate or are currently working with media in special collections.

The class will cover the history of recording, format identification, care and maintenance, description, digitization, appraisal, copyright, and fundraising. Through lectures, readings, class discussion, hands-on demonstrations, short assignments, and guest presentations students will gain an understanding of historical context, ethics, and professional practice of media archives.

No prior experience with AV materials is required.

**Location:** In-person, Manning 014

**Dates:** October 16-December 6, 2023

**Time:** Wednesday, 12:20pm – 3:05pm.

**Schedule:** Each class will consist of two 1 hour 15-min sessions, with a 15-min break:

12:20-1:35pm: session 1

1:35-1:50: Break

1:50-3:05: session 2

**Instructor:**

Steven Weiss (he/him)

Curator of the Southern Folklife Collection & Interim Music Librarian, UNC Library

Email: [smweiss@email.unc.edu](mailto:smweiss@email.unc.edu)

Media Preservation Research: <https://www.facebook.com/avpreservation/>

**Office hours:** By appointment. LibCal. Room 305, Music Library, 1<sup>st</sup> Floor, Wilson Library.

**Required Text:**

*Moving Image and Sound Collections for Archivists* by Anthony Cocciolo. Available via student stores. Society of American Archivists sells the book via their website at a discount price (\$49.99) for SAA Members. SAA also sells the text as a .pdf file:

[https://mysaa.archivists.org/nc\\_store?search=audio](https://mysaa.archivists.org/nc_store?search=audio)

### **Course Grading Information:**

Attendance 10%

Quiz 15% (take home)

Final Paper 30%

Class Presentation 20%

Final Exam 25% (take home)

The grading and academic standards for the course follow the conventions established at SILS. The school's basic academic policies are at: <https://sils.unc.edu/student-services/masters-students/policies>

### **Final Paper & Presentation**

Your final paper is due at the beginning of our **12/6** class. Your final Presentation on **12/6** will be a 10-minute in-class oral presentation providing a summary of your paper.

### **Quiz & Final Exam**

The quiz and the final exam will be take-home and open book.

Quiz: Distributed **Wed. 11/8** Due Date: Mon. **11/13 at 10am**.

Final Test: Distributed **Wed. 12/6** Due Date: Mon. **12/11 at 10am**.

### **Late Work**

Please complete your assignments on time. Work presented past the due date will be accepted but penalized with a deduction of 5 percentage points.

### **Guidelines for use of Artificial Intelligence**

See pgs. 7-11 of Syllabus.

## **Class Schedule:**

**October 18:**

### **Course Introduction & Motion Picture Film**

Session 1: Introductions, Course overview, Grading, Assignments, Use of AI.

Session 2: Motion Picture Film: History, Format Identification, Handling and Storage.

READING:

Moving Image and Sound Collections for Archivists (textbook)  
Chapter 8: Film Collections

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

Chapters 1-3: Why Preserve Film? Understanding Film and How it Decays, Film Handling and Inspection

RESOURCES:

Association of Moving Image Archivists  
<https://amianet.org/>

National Film Preservation Foundation  
<https://www.filmpreservation.org/>

**October 25:**

### **Audio | Acoustic Era**

Session 1: Acoustic Era History, Format Identification, Handling and Storage

Session 2: GUEST SPEAKER Mark Katz

Mark Katz, Ph.D.  
John P. Barker Distinguished Professor of Music  
Department of Music  
University of North Carolina at Chapel Hill  
Founding Director, [Next Level](#) Cultural Diplomacy Program  
Author of Capturing Sound: How Technology Has Changed Music


READING:

Moving Image and Sound Collections for Archivists (textbook)  
Chapter 7: Audio Collections

ARSC Guide to Audio Preservation <https://www.clir.org/wp-content/uploads/sites/6/pub164.pdf>  
Chapter 2: Audio Formats: Characteristics and Deterioration (pgs. 14-18)

## Chapter 4: Care and Maintenance

### RESOURCES:

 Association for Recorded Sound Collections  
<http://www.arsc-audio.org/>

International Association of Sound and Audiovisual Archives  
<https://www.iasa-web.org/>

### November 1:

#### Audio | Electrical Era & Digital Era

Session 1: Electrical Era: History, Format Identification, Handling and Storage

Session 2: Digital Era: History, Format Identification, Handling and Storage

### READING:

Understanding Audio. Daniel M. Thompson. Berklee Press.  
Chapter 1: The Recording Studio: A Brief History and Overview (pgs. 1-12)  
Chapter 13: Analog Magnetic Recording (pgs.267-271)

ARSC Guide to Audio Preservation <https://www.clir.org/wp-content/uploads/sites/6/pub164.pdf>  
Chapter 1: Preserving Audio: Some Basic Principles of Acoustics (pgs. 10-11)  
Chapter 2: Audio Formats: Characteristics and Deterioration (pgs. 19-28, 31-34)

### RESOURCE:

Handling and Storage of Audio and Video Carriers. (IASA TC-05)  
<https://www.iasa-web.org/tc05/handling-storage-audio-video-carriers>

### November 8: Video & Optical Media | Appraisal

Session 1: Video and Optical Media: History, Format Identification, Handling and Storage

Session 2: Appraisal

### READING:

Moving Image and Sound Collections for Archivists (textbook)  
Chapter 1: Appraisal and Reappraisal  
Chapter 6: Interactions with Moving Image and Sound Producers  
Chapter 9: Analog Video Collections  
Chapter 10: Digital Video Collections

ARSC Guide to Audio Preservation <https://www.clir.org/wp-content/uploads/sites/6/pub164.pdf>  
Chapter 2: Audio Formats: Characteristics and Deterioration (pgs. 28-30)  
Chapter 3: Appraisals and Priorities (pgs. 37-42; 48-51)

### RESOURCE:

Handling and Storage of Audio and Video Carriers. (IASA TC-05)  
<https://www.iasa-web.org/tc05/handling-storage-audio-video-carriers>

## **November 15: Preservation**

Session 1: Preservation Ethics, Best Copy, Prioritization, Preservation Metadata

Session 2: Tour of Wilson Library's Digital Production Center with Erica Titkemeyer

### READING:

Moving Image and Sound Collections for Archivists (textbook)  
Chapter 4: Digital Preservation of Digitized and Born Digital Content

The Safeguarding of the Audiovisual Heritage: Ethics, Principles and Preservation Strategy (IASA-TC 03)  
[https://www.iasa-web.org/sites/default/files/downloads/publications/TC03\\_English.pdf](https://www.iasa-web.org/sites/default/files/downloads/publications/TC03_English.pdf)

Digital File Formats for Videotape Reformatting Part 5. Narrative and Summary Tables FADGI  
[https://www.digitizationguidelines.gov/guidelines/FADGI\\_VideoReFormatCompare\\_pt5\\_20141202.pdf](https://www.digitizationguidelines.gov/guidelines/FADGI_VideoReFormatCompare_pt5_20141202.pdf)

### RESOURCES:

Guidelines on the Production and Preservation of Digital Audio Objects (IASA-TC 04)  
<https://www.iasa-web.org/tc04/audio-preservation>

Guidelines for the Preservation of Video Recordings (IASA-TC 06)  
<https://www.iasa-web.org/tc06/guidelines-preservation-video-recordings>

FADGI | Federal Agencies Digital Guidelines Initiative  
<https://www.digitizationguidelines.gov/>

## **November 22: NO CLASS – THANKSGIVING BREAK**

## **November 29: Managing Copyright**

Session 1: Copyright

GUEST SPEAKER: Anne Gilliland

Anne Gilliland  
Scholarly Communications Officer, Davis Library, UNC-CH  
Email: [anne\\_gilliland@unc.edu](mailto:anne_gilliland@unc.edu)

Session 2: Copyright Case Study: Internet Archives Great 78rpm Project

GUEST SPEAKER: Angela Pratesi

Angela L. Pratesi, M.L.S., M.A. (she/her)  
Head Librarian and Associate Professor  
Music Library and Bill Schurk Sound Archives  
Bowling Green State University

### READING:

Moving Image and Sound Collections for Archivists (textbook)  
Chapter 3: Legal and Ethical Issues

New Report Examines Changes to Copyright Law for Sound Recordings: Music Modernization Act Carries Significant Changes Impacting Libraries, Archives Preserving Sound Recordings  
<https://www.loc.gov/item/prn-21-026/new-report-examines-changes-to-copyright-law-for-sound-recordings/2021-05-27/>

RESOURCES:

BGSU Libraries | Music Library & Bill Schurk Sound Archives  
<https://www.bgsu.edu/library/music.html>

Internet Archive | Great 78 Project  
<https://great78.archive.org/>

Library of Congress National Jukebox  
<http://www.loc.gov/jukebox/>

The Orrin Hatch-Bob Goodlatte Music Modernization Act: A Guide for Sound Recordings Collectors  
[https://www.loc.gov/static/programs/national-recording-preservation-plan/publications-and-reports/documents/Hatch-Goodlatte-Music-Modernization-Act\\_Guide-for-Sound-Recording-Collectors.pdf](https://www.loc.gov/static/programs/national-recording-preservation-plan/publications-and-reports/documents/Hatch-Goodlatte-Music-Modernization-Act_Guide-for-Sound-Recording-Collectors.pdf)

**December 6: Fundraising | Final Presentations**

Session 1: Fundraising

Session 2: Final Presentations

READING:

ARSC Guide to Audio Preservation <https://www.clir.org/wp-content/uploads/sites/6/pub164.pdf>  
Chapter 6.4 Funding for Preservation Initiatives (pgs. 124-126)

RESOURCES:

National Endowment for the Humanities (NEH)  
<http://www.neh.gov/>

National Film Preservation Foundation (NFPF)  
<http://www.filmpreservation.org/>

Grammy Museum Foundation Grants  
<https://grammymuseum.org/national-reach/grant-program/>

Council on Library & Information Resources (CLIR)  
<https://www.clir.org/>

## Syllabus Guidelines for Generative AI[1]

Generative AI is extremely useful; however, it has the following limitations:

- How output is arrived at is not clear as the internal processes used to produce a particular output within the generative AI cannot be determined.
- The output is based on existing data (often scraped from online sources) and may reflect biases that should be acknowledged; it may also be inaccurate or entirely fabricated, even if it appears reliable or factual.
- AI evokes a range of intellectual property concerns; sourcing and ownership of information is unclear, and the status of AI output raises numerous questions—e.g., is output equivalent to a published resource? What citational responsibilities are in place for various AI interactions?

The following sections provide the philosophy and specific guidelines for using these tools and features (increasingly, generative AI capabilities will be integrated with everyday applications). **Unless I provide other guidelines for an assignment or exam, you should follow these guidelines.**

### Usage Philosophy

Use of generative AI in your coursework is based on the following principles:

1. **AI should help you think.** Not think for you.  
Use these tools to give you ideas, perform research (in compliance with point 2 below), and analyze problems. Do not use them to do your work for you, e.g., do not enter an assignment question into ChatGPT and copy & paste the response as your answer.
2. **Engage with AI Responsibly and Ethically:** Engage with AI technologies responsibly, critically evaluating AI-generated outputs and considering potential biases, limitations, and ethical implications in your analysis and discussions. Utilize AI technologies ethically, respecting privacy,

confidentiality, and intellectual property rights. Ensure that the data used for AI applications is obtained and shared responsibly and in compliance with relevant regulations.

**3. You are 100% responsible for your final product.**

You are the user. If the AI makes a mistake, and you use it, it's your mistake. If you don't know whether a statement about any item in the output is true, then your responsibility is to research it. If you cannot verify it as factual, you should delete it. You hold full responsibility for AI-generated content as if you had produced the materials yourself. This means ideas must be attributed, facts are true, and sources must be verified.

**4. The use of AI must be open and documented.**

The use of any AI in the creation of your work must be declared in your submission and explained. Details on how to source your AI usage are explained below.

**5. These guidelines are in effect unless I give you specific guidelines for an assignment or exam.** It is your responsibility to ensure you are following the correct guidelines.

**6. Data that are confidential or personal should not be entered into generative AI tools.**

Putting confidential or personal data (e.g., your One Card details) into these tools exposes you and others to the loss of important information. Therefore, do not do so.

The following sections provide the philosophy and specific guidelines for using these tools and features (increasingly, generative AI capabilities will be integrated with everyday applications). **Unless I provide other guidelines for an assignment or exam, you should follow these guidelines.**

#### Guideline Specifics

**Not following these guidelines may be a reportable violation to the UNC Honor Court.**

#### Assignments

- Writing and Presentation: In principle, you may submit material that contains AI-generated content, or is based on or derived from it, if this use is properly documented. This may include drafting an outline, preparing individual sections, combining elements, removing redundant parts, and compiling and annotating references. Your documentation must make the process



transparent – the submission itself must meet the relevant standards of attribution and validation.

- **Multimedia Assignments:** In principle, you may submit material that contains AI-generated content, or is based on or derived from it, if this use is properly documented. This may include the generation of images, audio, music, video, etc. Your documentation must make the process transparent – the submission itself must meet the relevant standards of attribution and validation.
- **Mathematical and Statistical Analysis, Data Analysis, Data Interpretation, Coding of Data, generalizing data to a problem set or any other forms of quantification of language or concepts, etc.:** Generative AI can be used for these purposes; however, the output must be verified via your own mathematical calculations and proof of work provided in your assignment.
- **Readings and Discussions:** Generative AI can be used to analyze readings. However, you must also do the readings. Generative AI analysis is not a substitute for reading the works themselves. Similarly, participating in online discussions of readings requires that you provide your own contributions. Unless I specifically allow it, do not generate responses to readings using AI.
- **Research:** If you use AI to support your research, you must account for and document your use. Possibilities include topic brainstorming, search assistance, source evaluation, and summaries and source documentation. Track your use of AI throughout these stages, and then document this assistance as you submit the project. Any material generated through AI in your projects should also be documented in your citations.
- **Simulations:** In principle, you may use AI tools for advice or brainstorming. It should not, however, be used to find cheats or other unfair advantages. If a report is part of the assignment, your documentation of how you used AI in completing the simulation must make the process transparent.
- **Group Work:** Group work guidelines are based on the type of assignment above (e.g., a group written assignment will use the guidelines for written assignments).

- In-Class Activities: Instructions on the appropriate use of AI for in-class activities will be provided by me.
- Written & Oral Exams: Unless I explicitly grant permission, the utilization of AI tools is prohibited and could potentially constitute a reportable violation to the UNC Honor Court. If the use of AI tools is explicitly permitted, you are required to adhere to the guidelines concerning AI citation, verification, and clarity as outlined below.

### Sourcing Use of AI

- Accuracy: Generative AI may invent both facts and sources for those facts. Verification is your responsibility, whether the source of the error is you or the AI makes no difference. You need to check the facts, the quotes, the arguments, and the logic, and document what you did to validate your material.
- Attribution: All ideas that are not originally your own have a source and that source must be attributed. Please be aware that generative AI tends to invent sources. You have a two-fold obligation with respect to attribution:
  - (1) If a source is identified, find and attribute the original source of the idea, identify the location of the text within the source, and provide a working link to the location (if the source is available online). If you are not able to locate the source, delete that content.
  - (2) Document the process by explaining how you used generative AI in a work statement that will accompany your submission of major projects in the class. As you submit a project, develop, and include an appropriate version of the below statements:
    - “I attest that this project did not use AI at any stage in its development or in the creation of any of its components.”
    - “I attest that this project made use of AI in the following ways:”

You must then use the following form to document your usage. \*

	Tool Used (e.g., ChatGPT-4)	How you edited the output, if at all	Conversation Link (If available)
Usage			
Topic selection			
Brainstorming and idea generation			
Research			
Source valuation			
Outlining/planning			
Drafting			
Media creation			
Peer review			
Revising			
Polishing			
Other			

\*Note that such attribution is not a valid source for facts, only for the output itself.

[1] [1] ChatGPT was used in the development of these guidelines – more specifically, it was employed to generate suggestions for student use policies and to rephrase and consolidate certain sections of the text. Also, Sentient Syllabus was a resource for a number of the ideas within this document.