Ethnomusicology 197/292A
Audiovisual Archiving in the 21st Century

Anthony Seeger & John Vallier
Winter Quarter 2004

Thursdays 3:00-6:00 PM - Schoenberg Music Building 1846
DRAFT

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Introduction
Audiovisual archives played a key role in the establishment of Ethnomusicology, in the formation of theory and method in the field, and its development over the decades. The recordings deposited in these archives can also play important roles in community self-determination, the preservation of cultural heritage, and both the revival of older traditions and the creation of new ones. Individuals and communities around the world are making new recordings with little thought about how they can be organized, preserved, and used in the future. This course provides the documents and information to turn disorganized collections into activist archives—places filled with the joy of discovery and creation.

The first course of its kind to be given at UCLA, A*udiovisual Archiving in the 21st Century*, will address the history, present stage, and future of audiovisual archives. In 10 weekly meetings, featuring guest lectures and field trips to other locations, the course will deal with central issues of ethics, copyright, contracts, fieldwork, preservation, and access, as well as with nuts and bolts issues of technology, space, budgets, and staffing. For their final project students will write a paper that outlines the design and operation of an archive of their own devising. In this way they will integrate the readings, class discussions, field trips, and their personal and professional interests into the single archives vision. The material and approach of the course should be useful to all ethnomusicologists, musicologists, archivists, librarians, and those are considering careers in the fields of cultural heritage, applied ethnomusicology, and archives.

Prerequisites
There are no prerequisites for this course, but familiarity with some musical tradition and ethnomusicology is expected. This course is open to both graduate

students and undergraduate students.

Readings and Course Procedures
The instructors have prepared a Course Reader, which may be obtained at Course
Reader Material, 1141 Westwood Blvd (M‑F 9‑6, Sat 10‑4). In addition to the in
the reader, many readings are available online: URLs are provided in the syllabus.
A Manual of Sound Archive Administration, by Alan Ward, and *A Manual for
Documentation, Fieldwork, and Preservation for Ethnomusicologists* are on reserve
in the Music Library. The most important thing about the readings is to finish them
before the class in which they will be discussed.

Students are expected to attend all classes with the reading for the week completed,
to participate actively in discussions and exercises, to join the class tours, and to
attend all visiting lectures. These events will all take place within the regular class
time. The first half of every class will be devoted to discussing the specific topic for
the week. After a short break for refreshment, a visiting lecturer will contribute his
or her ideas about archiving for discussion. The presentations of the visiting
lecturers will be open to the public, but students should feel free to ask questions
during their presentations.

Because this is a unique course, involving, the collaboration of two instructors and
a number of visiting lecturers, the instructors plan to videotape every session.
Students are requested to give their permission for this, so that the course may be
archived, and some of its materials used for educational purposes. Every participant
in the course—students, auditors, lecturers, and instructors—will be asked to sign a
release granting the Department of Ethnomusicology permission to use the
videotapes for archiving and archival training.

Course Paper or Project
Students should discuss possible approaches they might take for their final paper or
project before the end of the fourth week. Generally speaking, graduate students
are expected to write 20 page papers while undergraduates are expected to write 10
page papers. They are encouraged to seek out the instructors early, even though
they will not have all of the information in hand for the paper until later in the
course. The papers and projects are due before **4 PM on Monday, March 22nd**.
They should be turned in at the Ethnomusicology Archive. Any student
encountering difficulties turning in their papers on time should consult the
instructors as soon as possible, to avoid being penalized for a late paper.

Grading
Grades will be based on attendance in class, participation in discussions, and active
involvement in the various activities related to the course is worth 50 % of the final
grade. The final paper grade is worth an additional 50 % of the final grade.

About original work
Any course in which students are asked to do original work outside the classroom
can be abused through inappropriate collaboration and plagiarism. In this seminar,
students are encouraged to consult as many outside sources as possible, and to talk
among themselves. The final paper should be their own, and contributions to
thinking recognized through references to publications, other written or electronic
sources, and personal communications. The purpose of reading, thinking, and
writing is to learn for yourself the rest of your life—and plagiarism is a serious
offense. University regulations require that any case of plagiarism he sent to the
Dean of Students for review. If you have any questions about documentation,
quotation, and related matters, please consult one of the instructors before

submitting your work.

Changes in course outline
Seminars often have a fairly large degree of flexibility, and some changes may be made in specific reading assignments and other activities during the course of the quarter for a variety of reasons.

About the instructors:
Anthony Seeger holds a Ph.D. in Anthropology from the University of Chicago, and is professor of ethnomusicology at UCLA. He has spent years making recordings in Brazil, and has served as Director of the Indiana University Archives of Traditional Music (1982‑1988) and as Curator of the Folkways Collection and Director of Smithsonian Folkways Recordings at the Smithsonian Institution (1988‑2000), where he is Curator Emeritus.

John Vallier has served as Archivist at the UCLA Ethnomusicology Archive since July 2002. He holds a MA in ethnomusicology and a MLIS, both from UCLA.

Schedule:

Week I (Jan 8) ‑ Introduction to archives and archiving: *Save our Sounds v*ideo and tour of the UCLA Ethnomusicology Archive.

Week 2 (Jan 15) – Archives, Ethnomusicology, and a History of Audiovisual Recording:
Guest speaker: Nicholas Bergh (Audio Engineer and Ethnomusicologist).

Readings:

Artur, Simon. 2000. "The Musical Traditions of Mankind in the Berlin Phonogramm-Archiv 1900-2000: Collecting, Preserving, Researching, and Communicating." In *The Berlin Phonogramm-Archiv 1900-2000: Collections of Traditional Music of the World*, edited by Artur Simon. Berlin: VWB-Verlag fur Wissenschaft und Bildung: pp. 47-64.

Chaudhuri, Shubha. 1992. "Preservation of the World's Music." In *Ethnomusicology*, edited by Myers, Helen, 1-56. London: International Association of Sound Archives: pp. 365‑374.

Chaudhuri, Shubha. 2001. "Selections from the workshop Preservation for the Millennium – New Dehli, India: December 1999." Draft Version. Publication Forthcoming: pp. 1-4.

Seeger, Anthony. 1986. "The Role of Sound Archives Today." In *Ethnomusicology* 30(2): pp. 261-276.

Seeger, Anthony, and Louise Spear. 1987. "Ethnographic Cylinder Recordings: An Introduction." In *Early Field Recordings: A Catalogue of Cylinder Collections at the Indiana University Archives of Traditional Music,* edited by Seeger, Anthony, and Louise Spear: pp. 1-14. Bloomington: Indiana University Press.

Week 3 (Jan 22)⁻History and types of audiovisual archives: Guest speakers: Stephen Davison (Librarian for Music Library Special Collections, UCLA) and Louise Spear (Archivist at the GRAMMY Foundation).

Readings:

Edmondson, Ray. 1998. *A Philosophy of Audiovisual Archives*. UNESCO document CII-98/WS/: pp. 1-66. Available at http://unesdoc.unesco.org/images/0011/001131/113127eo.pdf

Various Authors. 1997. "1.1 Audiovisual archives**,"** "1.4 Audiovisual records as archival material**," "**1.5 General principles of audiovisual archiving**,"** and **"**1.6 A Typology of media archives 1993**."** In *Audiovisual Archives: A Practical Reader*, edited by Harrison, Helen. UNESCO document C11⁻97/WS/4: pp 1-42. Available at   http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm or http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf

Muller, Carol A. 2002. "Archiving Africanness in Sacred Song." In *Ethnomusicology* 46(3): pp. 409-431.

Ward, Alan. 1990. "Chapter 1: What are Sound Archives?" and "Chapter 2: Acquiring Sound Archives." In *A Manual of Sound Archive Administration.* Hants, England: Gower Press: 1-32. On reserve in Music Library.

Recommended Reading and Resources:

·   Derrida, Jacques. 1995. "Archive Fever: A Freudian Impression." In *Diacritics*, Vol. 25, No. 2, translated by Eric Prenowitz: pp. 9-63. Available online via http://www.jstor.org/ (on-campus and proxy access only).
·   UCLA Digital Library. 2003. "Frontera Project Website." Available at http://digital.library.ucla.edu/frontera/
·   UNESCO. 2003. "UNESCO Archives Portal." Available at http://www.unesco.org/webworld/portal_archives/

Week 4 (Jan 29) ⁻ **Ethics, Copyright, and Contracts**
Guest Speakers: Dr. Anthony McCann (Lecturer, UCSB).

Readings:

Chaudhuri, Shubha. 2001. "Selections from the workshop Preservation for the Millennium – New Dehli, India: December 1999." Draft Version. Publication Forthcoming: pp. 14-23.

Gasaway, Laura. 2001. "Copyright and Sound Recordings: Overview and Update." In *ARSC Journal* 32(2): pp. 217-231. Available online via ORION2 and IIMP: search ORION2 for "ARSC journal," retrieve full record for first return, and then access online (on-campus and proxy access only).

McCann, Anthony. 2003. "Understanding Enclosure." Available online at http://www.beyondthecommons.com/understandingenclosure.html

Seeger, Anthony. 2001. "Intellectual Property and Audiovisual Archives and Collections." In *Folk Heritage Collections in Crisis.* Washington DC: Council on

Library and Information Resources. Available at
http://www.clir.org/pubs/reports/pub96/contents.html

Trinnkaus-Randall, Gregor. 2003. "The USA PATRIOT Act: Archival
Implications." In *Archival Outlook: Newsletter of the Society of American Archivists*
Nov/Dec: pp 12-16.

Various Authors**. "**1.8 Legal issues facing audiovisual archives," "1.9 Legal issues
in AV archives: an introduction**," "**1.10 Copyright, neighbouring rights and film
archives**," "**1.11 UNESCO AV Copyright meeting report. December 5-6 1994**,"**
and **"**1.13 Ethics and new technology**."** In *Audiovisual Archives: A Practical*

Reader, edited by Harrison, Helen. UNESCO document C11‑97/WS/4: pp. 43-79.
Available at http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm or
http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf

Ward, Alan. 1990. "Chapter 3: Copyright and public access." In *A Manual of*

Sound Archive Administration. Hants, England: Gower Press: pp. 33‑58. On
reserve in Music Library.

Recommended Reading and Resources:
·   Kofler, Birigt. 1991. "Legal questions facing audiovisual archives." UNESCO
     document PGI.91/WS/5: Available at
     http://unesdoc.unesco.org/images/0008/000886/088674e.pdf
·   Music Library Association. 2003. "Guide to Copyright for Music Librarians."
     Available at http://www.lib.jmu.edu/org/mla/
·   Seeger, Anthony. 1992. "Ethnomusicology and Music Law." In
     Ethnomusicology, Vol. 36, No. 3, Special Issue: Music and the Public Interest:
     pp. 345-359. Avaiable at
     http://links.jstor.org/sici?sici=00141836%28199223%2936%3A3%3C345%3AEAML%3
·   Society of American Archivists. 2003. "Code of Ethics." Available at
     http://www.archivists.org/governance/handbook/app_ethics.asp#code
·   Society of Ethnomusicology. 2003. "Ethical Considerations." Available at
     http://www.indiana.edu/~ethmusic/aboutsem/ethical_considerations.html
·   UNESCO. 2003. "Preserving and Revitalizing our Intangible Heritage."
     Available at
     http://www.unesco.org/culture/heritage/intangible/html_eng/index_en.shtml
·   University of California's "Copyright Education Web Site." Available at
     http://www.universityofcalifornia.edu/copyright/

Week 5 (Feb 5) ‑ Fieldwork, Recording, Annotating for Deposit: Fieldtrip to the
Southern Regional Library Facility (SRLF).

Readings:

Bartis, Peter. 2002. *Folklife and Fieldwork.* Washington D.C.: Library of Congress.
Available online at: http://www.loc.gov/folklife/fieldwork/

Fargion, Janet Topp, ed. 2001. *A Manual for Documentation, Fieldwork, and
Preservation for Ethnomusicologists* (2nd edition). Bloomington: Society for
Ethnomusicology. On reserve in Music Library.

Schüller, Dietrich. 1999. "Minidisc for Field Recording: Applying Archiving

Principles to Data Gathering." In *IASA Journal* 14 December: pp. 35-40.

Ward, Alan. 1990. "Chapter 4:Docuemntation." In *A Manual of Sound Archive Administration*. Hants, England: Gower Press: pp. 59-79. On reserve in Music Library.

Recommended Reading and Resources:
·   UCLA Ethnomusicology Archive. "Documentation Forms." Available online at http://www.ethnomusic.ucla.edu/Archive/forms.htm

Week 6 (Feb 12) – Selection, Appraisal, Cataloging, and Description.
Guest speaker: Maureen Russell (Ethnomusicology Archivist and Cataloger, UCLA Ethnomusicology Archive) and Dr. Martha Yee (Cataloging Supervisor, UCLA Film and Television Archive).

Readings:

Harrison, Helen P. 1984. "Introduction." In *Selection in Sound Archives*, edited by Harrison, Helen P. Milton Keynes, England: International Association of Sound Archives: pp. 1-18.

Schuursma, Rolf. 1984. "Problems in Selection in Research Sound Archives." In *Selection in Sound Archives*, edited by Helen P. Harrison. Milton Keynes, England: International Association of Sound Archives: pp. 1-12.

Various Authors**. "**4.1 Archival Appraisal," "4.2 Selection and Audiovisual Collections," "5.3 Final report on the minimum level of description of a sound recording for an entry in a catalogue or a discography August 18, 1988," "5.4 Intellectual Control," and "5.5 Towards Standards for Audiovisual Materials." In *Audiovisual Archives: A Practical Reader*, edited by Harrison, Helen. UNESCO document C11-97/WS/4: pp. 126-152, 192-216. Available at http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm or http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf

Walch, Victoria Irons. 1994. "Chapters 3: Information Interchange Formats," Chapter 4: Cataloging Rules," **"**Chapter 5: Finding Aids and Other Descriptive Formats," & Chapter 6" Authority Control." In Standards for Archival Description: A Handbook." Available at http://www.archivists.org/catalog/stds99/index.html

Recommended Readings and Resources:
·   Dublin Core Metadata Initiative. "Dublin Core Metadata Element Set, Version 1.1: Reference Description." Available at http://dublincore.org/documents/dces/
·   Library of Congress. "Encoded Archival Description." Available at http://www.loc.gov/ead/
·   Ethnographic Thesaurus. "Search Interface for Proto Thesaurus." Available at http://afsnet.org/thesaurus/
·   IASA. The IASA Cataloging Rules." Available at http://www.iasa-web.org/icat/icat001.htm
·   Library of Congress. "MARC Bibliographic: Machine-Readable Cataloging." Available at http://www.loc.gov/marc/umb/

- Library of Congress. "METS – Metadata Encoding and Transmission Standard." Available at http://www.loc.gov/standards/mets/
- Irving S. Gilmore Music Library. "Music Cataloging at Yale." Available at http://www.library.yale.edu/cataloging/music/musicat.htm
- UCLA Library. "ORION2."Available at http://orion-2.library.ucla.edu/

Week 7 (Feb 19) – Storage and Emergency Preparedness
Visit to the UCLA Film & TV Archive's Hollywood Offices and Vaults. Transportation to be determined.

Readings:

Schüller, Dietrich, McLaughlin, Heather R., and Reginald Clarke. 2000. "Special Report on Audio-visual Carriers and Oral History." In *International Preservation News* 21 May: pp. 5-9.

Van der Hoeven, Hans and Joan van Albada. 1996. Lost memory: libraries and archives destroyed in the twentieth century." UNESCO Document CII.96/WS/1: pp. 1-57. Available online at http://unesdoc.unesco.org/images/0010/001055/105557e.pdf

Various Authors**. "**Section VII: Storage, Handling and Conservation" and **"**Section XII: Emergency Preparedness." In *Audiovisual Archives: A Practical Reader*, edited by Harrison, Helen. UNESCO document C11-97/WS/4: pp. 244-302, 358-363. Available online at
http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm or http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf

Recommended Readings and Resources:
- Byers, Fred R. 2003. *Care and Handling of CDs and DVDs: A Guide for Librarians and Archivists.* Council on Library and Information Resources. Available online at http://www.clir.org/pubs/reports/pub121/pub121.pdf
- Fakhfakh**,** Moncef. 1995. **"**Emergency plan for dealing with accumulations of records and archives in government services: a RAMP study." UNESCO Document CII-95/WS/4. Available at http://www.unesco.org/webworld/ramp/html/r9504e/r9504e00.htm
- Library of Congress. 2003. "Cylinder, Disc and Tape Care in a Nutshell." Available at http://www.loc.gov/preserv/care/record.html
- Library of Congress. 2003. "Emergency Preparedness and Response." Available at http://www.loc.gov/preserv/pubsemer.html
- Preservation Department of Stanford University Libraries. 2003. "Conservation OnLine." Available at http://palimpsest.stanford.edu/
- Stauderman, Sarah. 2003. "Video Format Identification Guide." Available at http://www.paulmessier.com/videoid/
- Syracuse University Library. 1995. "Procedures for Recovering Audio and Sound Recording Materials." Available at http://libwww.syr.edu/information/preservation/audio.htm

Week 8 (Feb 26) – Preserving Fragile Media and Strategies for Copying

Guest Speaker: Dr. Elizabeth Cohen (Consulting Professor, Stanford University Department of Electrical Engineering).

Readings:

Boston, George, editor. 1998. *Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices, and Reference Literature Related to the*

Preservation of Documents of All Kinds. UNESCO Document CII‑98/WS/:
Available online at
http://www.unesco.org/webworld/mdm/administ/en/guide/guidetoc.htm

Cohen, Elizabeth. 2001."Preservation of Audio." In *Folk Heritage Collections in*

Crisis. Washington DC: Council on Library and Information Resources: 20‑31:
http://www.clir.org/pubs/reports/pub96/contents.html

Coles, Peter. 2001. "Audio-visual archives: gone with the wind?" Available online at http://www.unesco.org/webworld/points_of_views/130801_coles.shtml

Schüller, Dietrich. 2001. "Preserving the Facts for the Future: Principles and Practices for the Transfer of Analog Audio Documents into the Digital Domain." In

Journal of the Audio Engineering Society v. 49 no. 7/8, July/August: pp. 618‑621.

Schüller, Dietrich. 2002. "Making Audiovisual Contents Available: the Analogue-to-Digital Transfer Problems: Strategies and Practical Solutions."
Available at
http://www.eurochina2002.com/docs/Online%20after%2024%20May%202002/Conference_

Various Authors. 2001. "IASA Technical Committee Report The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy: Version 2."
Available online at http://www.iasa-web.org/iasa0013.htm

Recommended Reading and Resources:
·   Fleischhauer, Carl. 2003. "The Library of Congress Audio-Visual Prototyping." Available at
     http://lcweb.loc.gov/rr/mopic/avprot/SoundSavings03.ppt (see also
     http://www.loc.gov/rr/mopic/avprot/audioSOW.html)
·   Gibbs, John R. 2003. "University of Washington Music Library: Audio Preservation and Restoration, including some links to film and video tape preservation." Available at
     http://www.lib.washington.edu/Music/preservation.html
·   Plathe, Axel & Dietrich Schueller. 15 July 2003. "Safeguarding Documentary Heritage: A Virtual Exhibit."
     http://www.unesco.org/webworld/virtual_exhibition/index.shtml
·   Schüller, Dietrich. 2001. "Life Expectancy Testing of Magnetic Tapes-A Key to a Successful Strategy in Audio and Video Preservation." *AES 20th International Conference: Archiving. Restoration, and New Methods of Recording,* pp. 11-14.
·   Various Authors. 2003. "AES Technical Committee Report: Recommendation for delivery of recorded music projects." Available at
     http://www.aes.org/technical/documents/AESTD1002.1.03-10_1.pdf
·   Ward, Alan. 1990. "Chapter 6: Conservation of Sound Archives." In *A Manual*

of Sound Archive Administration. Gower Press: Hants, England: 122‑194.

Week 9 (Mar 4) – Access and Strategies for Disseminating Archival Holdings
Guest speaker: Dr. Professor Robert Winter (UCLA Professor of Music).

Readings:

Blais, Gabrielle. 1995. "Access to archival records: a review of current issues."
UNESCO Document CII.95/WS/5: pp. 1-55. Available at
http://unesdoc.unesco.org/images/0010/001021/102187e.pdf

Danielson, Virginia. "Stating the Obvious: Lessons Learned Attempting Access to
Archival Audio Collections" " in *Folk Heritage Collections in Crisis.* Washington

DC: Council on Library and Information Resources 2001. Pp 4‑19.
http://www.clir.org/pubs/reports/pub96/contents.html

Seeger, Anthony. 1996. "Ethnomusicologists, Archives, Professional Organizations,
and the Shifting Ethics of Intellectual Property." In *Yearbook for Traditional
Music*, Vol. 28: 87-105.

Recommended Readings and Resources:
·   Internet Archive. 2003. "Live Music Archive." Available at
      http://www.archive.org/audio/
·   Library of Congress. 2003. "American Memory." Available at
      http://memory.loc.gov/ammem/amhome.html
·   Online Archive of California. 2003. "Advanced Search." Available at
       http://www.oac.cdlib.org/search.findingaid.html#adv
·   Smithsonian Folkways Recordings. 2003. "Smithsonian Recordings Folkways
      Recordings List." Available at http://www.folkways.si.edu/genrlist.htm
·   Smithsonian Global Sound. 2003. "Overview." Available at
      http://www.globalsound.org/about/overview.asp
·   UCLA Ethnomusicology Archive. 2003. "Research Links." Available at
      http://www.ethnomusic.ucla.edu/Archive/links.htm
·   UCLA Ethnomusicology Archive. 2003. "Radio Show." Available at
      http://www.ethnomusic.ucla.edu/Archive/radio_show.htm

**Week 10 (Mar 11) – Budget, Staffing, and Space - Presentation of Student
Papers - Part 1**.

Readings:

Chaudhuri, Shubha. 2001. "Selections from the workshop Preservation for the
Millennium – New Dehli, India: December 1999." Draft Version. Publication
Forthcoming: 5-13.

Various Authors**. "**Section XIII: Education and Training." In *Audiovisual Archives:
A Practical Reader*, edited by Harrison, Helen. UNESCO document C11‑97/WS/4:
pp. 364-408. Available online at
 http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm or
http://unesdoc.unesco.org/images/0010/001096/109612eo.pdf

Ward, Alan. 1990. "Chapter 5: Accommodation, Equipment, and Facilities." In *A

Manual of Sound Archive Administration. Gower Press: Hants, England: 80-107. On reserve in Music Library.

Recommended Readings and Resources:
·   Harrison, Helen P. 1990. "Curriculum development for the training of personnel in moving image and recorded sound archives." UNESCO Document PGI.90/WS/9. Available at http://www.unesco.org/webworld/ci_publications/Detailed/165.shtml
·   Screen Sound Australia. 2003. "Graduate Certificate in Audiovisual Archiving." http://www.screensound.gov.au/ScreenSound/Screenso.nsf/HeadingPagesDisplay/Preserv

Week 11, Finals Week: Presentation of Student Papers. March 18 in the Archive & March 19 at 4 PM in Professor Seeger's home - directions to follow.

The final paper should be turned not later than 4 PM on Monday, March 22nd, to John Vallier at the Ethnomusicology Archive.