

**City University of Hong Kong
Course Syllabus**

**offered by School of Creative Media
with effect from Semester A 2017/18**

Part I Course Overview

Course Title: Collecting, Archiving and Digital Preservation

Course Code: SM5341

Course Duration: 1 semester

Credit Units: 3 credits

Level: P5

Medium of Instruction: English

Medium of Assessment: English

Prerequisites:
(Course Code and Title) Nil

Precursors:
(Course Code and Title) Nil

Equivalent Courses:
(Course Code and Title) Nil

Exclusive Courses:
(Course Code and Title) Nil

Part II Course Details

1. Abstract

This course aims to provide students with an overview in the management of collections especially in documentation, archiving and digital preservation. The main aim is to familiarize students with the methods, strategies and tools of documentation and archiving of modern, contemporary and especially media art. The diverse prerequisites and specific demands of contemporary and media art involve a changed methodology of analytic access and documentation. The students will learn that with the traditional methods of documentation, which are still valid as the basis of scientific art research, modern works of art and media art are insufficiently recorded. Documentation of the transient nature of modern works of art (e.g. performance, kinetic objects, urban art, interactive media environments etc.) can only be archived by means of process-related media. The students will learn the steps of registration and documentation, the requirements of works of art in collection management systems and why museum management systems gain in importance for documentation, communication, education, preservation as well as for international knowledge transfer of cultural heritage. Furthermore the students will understand how to extract information into data and how they can create new knowledge by using collection management systems. They will learn which strategies of archiving and preservation are helpful for the specific needs of different works of art.

By the end of the semester students should know the guidelines for archiving and preservation of the international museum and archiving organizations. And they should be able to identify the needs to archive and preserve different kind of works of art, plan a strategy, calculate and produce a schedule. Attention will be distributed across museum management, data catalogues, digital technologies and guidelines.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Get an overview of the relevant organisations, institutions and projects concerning archiving and preservation.		✓		
2.	Get information about the history and future of collecting, archiving and preserving (methods, technologies)		✓		
3.	Understand the complexity of different kinds of information around/about a work of art (database-related information about the work, conservation ...) and the problems related to contemporary and media art			✓	
4.	Get an insight in the process and the standards of collecting and documenting works of art and their information (fields of application, collection management systems, documentation guidelines, structural analysis, museum's needs)			✓	✓
5.^	Understand the pros and cons of different methods of archiving and preservation (ethics, methods, technological tools and how to use it)			✓	✓
6.^	Learn how to plan and calculate the steps of archiving and preserving (management skills)			✓	
		100%			

- A1: *Attitude*
Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.
- A2: *Ability*
Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.
- A3: *Accomplishments*
Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures and Readings	Lectures and Readings about the history of collection and museum management as well as about the network of organisations, institutions and project related to collecting, archiving and preservation	✓	✓					3 hrs/wk for 2 weeks
Lectures and Readings	Lectures and Readings about the problem of documentation and preservation of contemporary and media art			✓		✓		3 hrs/wk for 2 weeks
Excursions and Visits	Excursions / visits to museums and galleries to understand how these institutions are collecting, archiving and preserving their works of art			✓	✓	✓		3 hrs/wk for 4 weeks
Lectures and Readings	Lectures about different ways and methods to archive and preserve works of art			✓	✓	✓		3 hrs/wk for 1 week
Group Work, Practical Homework	Practical homework: Students have to plan and calculate the use of a documentation and preservation strategy for a work of media or contemporary art and present this					✓	✓	3 hrs/wk for 1 week
Group Work, Discussion	Extensive in-class discussion about the results of students homework (if possible with specialists)				✓	✓	✓	3 hrs/wk for 1 week

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Research paper on preselected organisation, institution, project or thematic topic	✓	✓					10 %	
Protocol of the excursions / visits and the results of the discussions with the registrars			✓	✓			15 %	
Scenario: plan, calculation and schedule of the archiving and preservation of one collection or exhibition					✓	✓	40 %	
Presentation and discussion of the results				✓	✓		15 %	
Article and Summary for the 'Handbook' Collecting, Archiving and Digital Preservation	✓	✓				✓	20%	
Examination: 0% (duration: ---, if applicable)							100%	

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Scenario	Students should demonstrate ability to synthesize theory and practice in order to propose (and possibly implement) a scenario for the archiving and preservation of one collection or exhibition.	<ul style="list-style-type: none"> - Exceptional originality and elegance of idea (theory, implementation and design) - Insightful integration and/or critique of key concepts, theories, assumptions of the field - An innovative proposal which is firmly built on thorough knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Reasonable originality and sophistication of idea - Insightful integration and/or critique of key concepts, theories, assumptions of the field - A well-designed proposal which is firmly built on competent knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Some originality and structure to idea - Reasonable integration and/or critique of key concepts, theories, assumptions of the field - A clear proposal which displays some knowledge of existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - Unoriginal, unclear idea - Minimal integration and/or critique of key concepts, theories, assumptions of the field - A weak proposal which only vaguely refers to existing practices and theoretical frameworks 	<ul style="list-style-type: none"> - No or ill-defined idea - Sub-minimal resonance with key concepts, theories, assumptions of the field - Inept proposal which displays little knowledge of existing practices and theoretical frameworks
2. Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and	<ul style="list-style-type: none"> - Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter - Rigorous organization, coherent structure, and systematic exposition with a 	<ul style="list-style-type: none"> - Adequate content with firm grasp of the material that informs the audience on a subject matter - Reasonable organization, balanced structure and composition - Good verbal 	<ul style="list-style-type: none"> - Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter - Fair organization, weak structure and composition 	<ul style="list-style-type: none"> - Weak content, loose grasp of the general ideas with some knowledge of the subject matter - Poor organization, structure and composition - Poor presentation skills: marginal pronunciation, 	<ul style="list-style-type: none"> - Inadequate content, fail to identify the general ideas with knowledge of the subject matter - No organization, structure or/and composition - Poor presentation skills: marginal pronunciation,

	evidence from readings and practice. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories and practical strategies.	<p>strong sense of narrative</p> <ul style="list-style-type: none"> - Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management - Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize 	<p>communication: comprehensible pronunciation, fluent expression and diction, fair time-management</p>	<ul style="list-style-type: none"> - Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management 	<p>expression and diction, poor time-management</p>	<p>expression and diction, minimal time-management</p>
3. Research paper and Article for the 'Handbook'	Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.	<ul style="list-style-type: none"> - Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field - Rich content, exceptional ability to integrate various resources into primary and secondary levels based on demand; - Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks 	<ul style="list-style-type: none"> - Firm grasp of materials, ability to explain key concepts and assumptions - Adequate content, strong ability to integrate various resources into primary and secondary levels based on demand; - Design and conduct research which is built on thorough knowledge of existing theoretical frameworks - Appropriate 	<ul style="list-style-type: none"> - Comprehensive grasp of materials, able to explain key concepts - Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand - Design and conduct research which is built on knowledge of theoretical frameworks - Appropriate judgments about existing research - Weak ability to 	<ul style="list-style-type: none"> - Loose grasp of materials, cannot explain key concepts - Weak content, with primary and secondary levels - Design and conduct research which is appropriate for the research objective - Marginal judgments about existing research - Poor ability to approach a text or a theme using a variety of theories and analytical tools 	<ul style="list-style-type: none"> - Poor grasp of materials - Inadequate content, without primary and secondary levels - Fail to design and conduct research which is appropriate for the research objective - Fail to make reasonable judgments about existing research - Fail to approach a text or a theme using a variety of theories and analytical tools

		<ul style="list-style-type: none"> - Evaluative judgments about existing research and demonstrate application of strong critical thinking skills - Strong ability to approach a text or a theme using a variety of theories and analytical tools - Strong organization of research findings with effective organization and procedural clarity at the same time demonstrating the importance of the process - Insightful suggestion of how the research findings may lead to future research - Creative extrapolation from theory into plausible praxis 	<p>judgments about existing research and demonstrate application of critical thinking skills</p> <ul style="list-style-type: none"> - Ability to approach a text or a theme using a variety of theories and analytical tools 	<p>approach a text or a theme using a variety of theories and analytical tools</p>		
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Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Museum and Collection Management System, Documentation, Archiving, Preservation, Data Field Catalogue

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	HUMMELEN, Ijsbrand; Sillé, Dionne (Hg.) (1999): Modern Art: Who Cares. Amsterdam: Foundation for the Conservation of Modern Art; Netherlandish Institute for Cultural Heritage.
2.	KEENE, Suzanne: Digital Collections: Museums and the Information Age. Oxford: Butterworth-Heinemann, 1998.
3.	KRAEMER, Harald: "What is Less or More than a Touch?" Multimedia Classics and Hypermedia Hermeneutics. In: Curator. The Museum Journal, 2014, January, Vol. 57, No. 1, 119-136.
4.	KRAEMER, Harald: Interdependence and Consequence: En Route toward a Grammar of Hypermedia Communication Design. In Imagery in the 21st Century, Oliver Grau and Thomas Veigl, eds., Cambridge MA: MIT Press, 2011, 289–312.
5.	KRAEMER, Harald: Art is redeemed, mystery is gone: The documentation of contemporary art. In Theorizing Futures for the Past: Cultural Heritage and Digital Media, Sarah Kenderdine and Fiona Cameron, eds., Cambridge, MA: MIT Press, 2007, 193–222.
6.	TALLON, Loic; Kevin WALKER (Eds.): Digital Technologies and the Museum Experience: Handheld Guides and Other Media, 3–17. Lanham, MD: AltaMira Press, 2008.
7.	Registrars Committee of the American Association of Museums www.rcaam.org
8.	CIDOC International Committee for Documentation of ICOM International Council of Museums http://network.icom.museum/cidoc/ CIDOC Conceptual Reference Model http://www.cidoc-crm.org CIDOC standards & guidelines http://network.icom.museum/cidoc/resources/cidoc-standards-guidelines/
9.	Running a Museum. A Practical Handbook, ICOM, 2004. http://unesdoc.unesco.org/images/0014/001410/141067e.pdf
10.	European Museum Forum http://www.europeanmuseumforum.eu
11.	European Museums' Information Institute http://emii.eu
12.	NESTOR – network for digital preservation http://www.langzeitarchivierung.de/Subsites/nestor/EN/Home/home_node.html;jsessionid=E220E9FA6E85AE7FC21C11AF8063BECC.prod-worker2

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

13.	BREITWIESER, Sabine (Hg.) (1999): Sammlung, Archiv, Kommunikation. Bedingungen heute – Überlegungen für morgen. Wien/Köln: Generali Foundation.
14.	DIXON, Steve (2007): Digital Performance. A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: The MIT Press.
15.	HENKER, Michael (Ed.): Inventarisierung als Grundlage der Museumsarbeit, Munich, 2013.
16.	KRAEMER, Harald: Museumsinformatik und Digitale Sammlung, Vienna: WUV, 2001.

17.	LADKIN, Nicola: "Collections Management", in <i>Running a Museum: A Practical Handbook</i> , ICOM, 2004, 17-30.
18.	MANCUSI-UNGARO, Carol; Shelley STURMAN: <i>Working with Artists in Order to Preserve Original Intent</i> . In: Hummelen, Ijsbrand; Sillé, Dionne (Eds.): <i>Modern Art: Who Cares</i> . Amsterdam: Foundation for the Conservation of Modern Art; Netherlandish Institute for Cultural Heritage, 1999, 391-396.
19.	MICHALSKI, Stefan: "Care and Preservation of Collections", in <i>Running a Museum: A Practical Handbook</i> , ICOM, 2004, 51-87.
20.	NEUROTH, Heike; Achim Oßwald, Regine Scheffel, Stefan Strathmann, Mathias Jehn: <i>nestor Handbuch Eine kleine Enzyklopädie der digitalen Langzeitarchivierung</i> , Hülsbusch, Mai 2009.
21.	ROBERTS, Andrew: "Inventories and Documentation", in <i>Running a Museum: A Practical Handbook</i> , ICOM, 2004, 31-50.