

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2024/25**

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**Part I Course Overview**

**Course Title:** Collecting, Archiving and Digital Preservation

**Course Code:** SM5341

**Course Duration:** One semester

**Credit Units:** 3

**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 real-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.

### 3. Learning and Teaching Activities (LTAs)

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

LTA	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%								
<b>Research paper</b> on preselected organisation, institution, project or thematic topic	✓	✓					10 %	
<b>Protocol</b> of the excursions / visits and the results of the discussions with the registrars			✓	✓			15 %	
<b>Scenario:</b> plan, calculation and schedule of the archiving and preservation of one collection or exhibition					✓	✓	40 %	
<b>Presentation</b> and discussion of the results				✓	✓		15 %	
<b>Article and Summary</b> 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.)

Applicable to students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter

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"> <li>- Exceptional originality and elegance of idea (theory, implementation and design)</li> <li>- Insightful integration and/or critique of key concepts, theories, assumptions of the field</li> <li>- An innovative proposal which is firmly built on thorough knowledge of existing practices and theoretical frameworks</li> </ul>	<ul style="list-style-type: none"> <li>- Reasonable originality and sophistication of idea</li> <li>- Insightful integration and/or critique of key concepts, theories, assumptions of the field</li> <li>- A well-designed proposal which is firmly built on competent knowledge of existing practices and theoretical frameworks</li> </ul>	<ul style="list-style-type: none"> <li>- Some originality and structure to idea</li> <li>- Reasonable integration and/or critique of key concepts, theories, assumptions of the field</li> <li>- A clear proposal which displays some knowledge of existing practices and theoretical frameworks</li> </ul>	<ul style="list-style-type: none"> <li>- Unoriginal, unclear idea</li> <li>- Minimal integration and/or critique of key concepts, theories, assumptions of the field</li> <li>- A weak proposal which only vaguely refers to existing practices and theoretical frameworks</li> </ul>	<ul style="list-style-type: none"> <li>- No or ill-defined idea</li> <li>- Sub-minimal resonance with key concepts, theories, assumptions of the field</li> <li>- Inept proposal which displays little knowledge of existing practices and theoretical frameworks</li> </ul>
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	<ul style="list-style-type: none"> <li>- Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with firm grasp of the material that informs the audience on a subject matter</li> <li>- Reasonable organization,</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, loose grasp of the general ideas with some knowledge of the subject matter</li> <li>- Poor organization,</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, fail to identify the general ideas with knowledge of the subject matter</li> <li>- No organization,</li> </ul>

	argument and 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>matter</p> <ul style="list-style-type: none"> <li>- Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative</li> <li>- Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management</li> <li>- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> </ul>	<p>balanced structure and composition</p> <ul style="list-style-type: none"> <li>- Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management</li> </ul>	<p>matter</p> <ul style="list-style-type: none"> <li>- Fair organization, weak structure and composition</li> <li>- Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management</li> </ul>	<p>structure and composition</p> <ul style="list-style-type: none"> <li>- Poor presentation skills: marginal pronunciation, expression and diction, poor time-management</li> </ul>	<p>structure or/and composition</p> <ul style="list-style-type: none"> <li>- Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management</li> </ul>
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	<ul style="list-style-type: none"> <li>- Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field</li> <li>- Rich content,</li> </ul>	<ul style="list-style-type: none"> <li>- Firm grasp of materials, ability to explain key concepts and assumptions</li> <li>- Adequate content, strong ability to integrate various resources into</li> </ul>	<ul style="list-style-type: none"> <li>- Comprehensive grasp of materials, able to explain key concepts</li> <li>- Adequate content, fair ability to integrate various resources into primary and</li> </ul>	<ul style="list-style-type: none"> <li>- Loose grasp of materials, cannot explain key concepts</li> <li>- Weak content, with primary and secondary levels</li> <li>- Design and conduct research which is appropriate</li> </ul>	<ul style="list-style-type: none"> <li>- Poor grasp of materials</li> <li>- Inadequate content, without primary and secondary levels</li> <li>- Fail to design and conduct research which is appropriate for the research</li> </ul>

	transform course material into self-owned authorship.	<p>exceptional ability to integrate various resources into primary and secondary levels based on demand;</p> <ul style="list-style-type: none"> <li>- Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks</li> <li>- Evaluative judgments about existing research and demonstrate application of strong critical thinking skills</li> <li>- Strong ability to approach a text or a theme using a variety of theories and analytical tools</li> <li>- Strong organization of research findings with effective organization and procedural</li> </ul>	<p>primary and secondary levels based on demand;</p> <ul style="list-style-type: none"> <li>- Design and conduct research which is built on thorough knowledge of existing theoretical frameworks</li> <li>- Appropriate judgments about existing research and demonstrate application of critical thinking skills</li> <li>- Ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	<p>secondary levels based on demand</p> <ul style="list-style-type: none"> <li>- Design and conduct research which is built on knowledge of theoretical frameworks</li> <li>- Appropriate judgments about existing research</li> <li>- Weak ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	<p>for the research objective</p> <ul style="list-style-type: none"> <li>- Marginal judgments about existing research</li> <li>- Poor ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	<p>objective</p> <ul style="list-style-type: none"> <li>- Fail to make reasonable judgments about existing research</li> <li>- Fail to approach a text or a theme using a variety of theories and analytical tools</li> </ul>
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		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				
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Applicable to students admitted from Semester A 2022/23 to Summer Term 2024

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B)	Marginal (B-, C+, C)	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.	Excellent 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.	Good 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.	Marginal 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.	Lack of 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.
2. Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to	Excellent content and fluency of presentation.	Good content and fluency of presentation.	Average content and fluency of presentation.	Lack of content quality and lack of fluency of presentation.



	conduct a well-organized presentation with their own argument and 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.				
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.	Excellent ability to apply knowledge and skills to undertake independent research, build up argument and analysis.	Good ability to apply knowledge and skills to undertake independent research, build up argument and analysis.	Marginal ability to apply knowledge and skills to undertake independent research, build up argument and analysis.	Lack of ability to apply knowledge and skills to undertake independent research, build up argument and analysis.

### 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 <a href="http://www.rcaam.org">www.rcaam.org</a>
8.	CIDOC International Committee for Documentation of ICOM International Council of Museums <a href="http://network.icom.museum/cidoc/">http://network.icom.museum/cidoc/</a> CIDOC Conceptual Reference Model <a href="http://www.cidoc-crm.org">http://www.cidoc-crm.org</a> CIDOC standards & guidelines <a href="http://network.icom.museum/cidoc/resources/cidoc-standards-guidelines/">http://network.icom.museum/cidoc/resources/cidoc-standards-guidelines/</a>
9.	Running a Museum. A Practical Handbook, ICOM, 2004. <a href="http://unesdoc.unesco.org/images/0014/001410/141067e.pdf">http://unesdoc.unesco.org/images/0014/001410/141067e.pdf</a>
10.	European Museum Forum <a href="http://www.europeanmuseumforum.eu">http://www.europeanmuseumforum.eu</a>
11.	European Museums' Information Institute <a href="http://emii.eu">http://emii.eu</a>
12.	NESTOR – network for digital preservation <a href="http://www.langzeitarchivierung.de/Subsites/nestor/EN/Home/home_node.html;jsessionid=E220E9FA6E85AE7FC21C11AF8063BECC.prod-worker2">http://www.langzeitarchivierung.de/Subsites/nestor/EN/Home/home_node.html;jsessionid=E220E9FA6E85AE7FC21C11AF8063BECC.prod-worker2</a>

##### 2.2 Additional Readings

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

1.	BREITWIESER, Sabine (Hg.) (1999): Sammlung, Archiv, Kommunikation. Bedingungen heute – Überlegungen für morgen. Wien/Köln: Generali Foundation.
2.	DIXON, Steve (2007): Digital Performance. A History of New Media in Theater, Dance, Performance Art, and Installation. Cambridge: The MIT Press.
3.	HENKER, Michael (Ed.): Inventarisierung als Grundlage der Museumsarbeit, Munich, 2013.
4.	KRAEMER, Harald: Museumsinformatik und Digitale Sammlung, Vienna: WUV, 2001.
5.	LADKIN, Nicola: "Collections Management", in Running a Museum: A Practical Handbook, ICOM, 2004, 17-30.
6.	MANCUSI-UNGARO, Carol; Shelley STURMAN: Working with Artists in Order to Preserve

	Original Intent. In: Hummelen, Ijsbrand; Sillé, Dionne (Eds.): Modern Art: Who Cares. Amsterdam: Foundation for the Conservation of Modern Art; Netherlandish Institute for Cultural Heritage, 1999, 391-396.
7.	MICHALSKI, Stefan: "Care and Preservation of Collections", in Running a Museum: A Practical Handbook, ICOM, 2004, 51-87.
8.	NEUROTH, Heike; Achim Oßwald, Regine Scheffel, Stefan Strathmann, Mathias Jehn: <a href="#">nestor Handbuch Eine kleine Enzyklopädie der digitalen Langzeitarchivierung</a> , Hülsbusch, Mai 2009.
9.	ROBERTS, Andrew: "Inventories and Documentation", in Running a Museum: A Practical Handbook, ICOM, 2004, 31-50.