Moving image materials and sound recordings are widely held by archives, special collections, general library collections -- public, academic, corporate or government-owned collections. They can include commercially released titles as well as locally produced content. These materials are stored on analog and digital formats as wide ranging as 35mm nitrate film stock, 16mm, tape, wax cylinders, wire, optical discs and HD. They require equipment for playback, special care for preservation, storage and access. Catalogers, selectors, curators, archivists and library administrators all come in contact with these non-print formats.

This course provides a comprehensive overview of the issues related to the collecting, preserving, accessing and servicing of moving images and sound recordings. Class discussions focus on the evolution of analog and digital formats, preservation issues, digitization and data management, copyright, collection development, technology and playback, storage, and best practices for administering services.

The course will be structured around lectures, student-led discussions on class readings and practical projects requiring investigation of archives and collections.

The class is not necessarily intended for students wishing to become film or media librarians rather it is intended as an overview for any student expecting at some point in his/her career to be working with these formats in any capacity. This includes librarians and archivists working in public and academic institutions.

**Description:** The course will provide an introduction to building and maintaining collections and services related to visual media, primarily moving image, sound and ephemera. Discussions will survey key components such as the history of film and media in library collections, collection development, access, equipment, copyright, emerging technologies and management of non-print formats.

**Objectives:** At the completion of the course, students should achieve a basic level of proficiency in areas of responsibilities related to the collecting and supporting non-print formats. In addition, they should be familiar with the issues related to preservation, delivery, storage, and copyright. The focus of the course is on the archival and curatorial practices for non-print collections, specifically moving image collections. There is coverage of audio collections.

- Knowledge of archival practices for moving image collections
- Understand importance of collecting and preserving moving image and audio collections
- Develop knowledge of distribution methods for moving image content
• Understand the range of formats for moving image and sound recordings
• Understand basics of preservation for moving image collections
• Understand issues related to copyright
• Understand fundamentals of digital creation, preservation and access of moving image content

Readings: Weekly assigned readings. All readings should be completed for the class in which they are listed.

Requirements:

1. Attendance and class participation.
   Class participation is expected. This is a lecture and discussion based course – full attendance is recommended. Please try to limit any absences.

2. Topic Review (15%)
   Due: July 18

   Identify one scholarly article relating to the July 12 – 13 lectures. Summarize the article and write a response. Be prepared to present your summary and response in class on July 18.

   Format for the paper:
   Identify current issues related to the topic.
   Summarize the article in an abstract form of 3-5 paragraphs only.
   What are your thoughts? What is your response to the article?
   **No more than 4 pages.**
   Format for the presentation:
   Prepare a 5 minute summary.

3. Filmography 35%
   Due: July 20

   The purpose of this assignment is to identify films in support of a specific research topic and determine if the films are available for purchase in DVD format and streaming format.
   Prepare a filmography listing 10 films that support research in one of the following areas: women and human rights, environmental issues, or architecture in cities. Include at least seven documentaries. The paper will include an introduction describing the topic and purpose of the filmography. For each film title include a full citation and a short annotation describing the film and why it was selected.
   Identify a distributor for each film. Note if the film is available in DVD format and/or streaming format.
   List the cost of each.
   Citations can either be formatted using APA, Chicago or MLA style.

3. Grant Proposal and Presentation 50%
   Due: August 5

   Prepare a grant proposal for a film preservation project. Specs for this assignment will be distributed separately.
Syllabus

July 12
AFC
11:00pm – 5:00pm

Introduction
The class will primarily focus on film and related practices of access and research services, collection building, storage and preservation. This format will serve as a model and example for other media formats.

Identify the needs of both public and academic libraries in regards to collecting non-print formats. For archives, identify the practices in collecting and storing these multiple formats. The class will identify and remark on the various professional associations and their goals, objectives and work.

Short History of Film
This class will cover a very short history of film and the resulting film and sound archives. The history of such institutions as the Museum of Modern Art and Library of Congress, FIAF in relation to pioneering efforts to preserve a national heritage of film and sound. Media collections within a larger cultural institution and those held and maintained outside the mainstream cultural production will be discussed.

Television
Discussion will focus on the history of television and its relationship to film. Identify efforts to archive television programming. Identify efforts to archive news footage with close examination of resources such as Vanderbilt TV Archives.

Archives
Discuss the history of film archives tracing early efforts by MoMA through the present.

Readings:


**July 13**
Bobst – Main Floor Reference Room  
11:00am – 1:00pm

**Computer Lab Lower Level 1**  
1:00pm – 5:00pm

*Newsreels, Stock Footage, and Ephemera Collections*  
*Moving Image and Sound -- Evolution of Formats*  
*Video*  
*Film Distribution*  
*Documentary Screening -- Save Our Sounds!*

Building on the history of film, trace the evolution of film formats from nitrate, 35mm, 16mm, 8mm, Super 8, video formats including ¾” Umatic (regular or sp), VHS, Betamax, Hi8, Video8, Mini-DV, Betacam, DVD and digital video. Why is preservation of film essential? Identify issues related to impact of home viewing. Discuss the emergence of film studies as an academic discipline. Trace the evolution of sound formats from cylinder disc to iTunes.

Readings:

**July 18**
AFC  
11:00am – 5:00pm

**Preservation**  
**Documentary Screening – Restoration of Gone With the Wind**

Readings:
- Ballhausen, Thomas, Oliver Hanley and Kerstin Parth (editors). *Work|S In Progress : Digital Film Restoration Within Archives*. Synema, Vienna, 2013. (selections)
- National Film Preservation Website.
Licensing, Copyright and Permissions

Readings:
- *Tales from the Public Domain: Bound by Law*
- [http://www.law.duke.edu/cspd/comics/](http://www.law.duke.edu/cspd/comics/)

July 19

AFC

11:00am – 5:00pm

Digital / Film

Streaming Models

Readings:
- Streible, Dan. “Moving Image History and the F-Word or, ‘Digital Film’ is an Oxymoron.” *Film History*. Vol. 25/No. 1-2, pp. 227-235.

July 20

Bobst – Main Floor Reference Room

11:00am – 1:00pm

Computer Lab Lower Level 1

1:00pm – 5:00pm

Research Services, Collection Development, and Acquisitions

Readings:

Digital Humanities

Readings:

Setting it all up – the strategic planning process

Readings:
• http://www.ala.org/acrl/standards/mediareources