

Course Syllabus
Film and Media Collections
Palmer School of Library and Information Science
LIS 900-03
Summer 2010

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Purpose: In today's multi-media world, it is likely that libraries, public and academic, collect non-print formats. Organizations such as government agencies, non-profit organizations, law firms and companies have historically generated and maintained sound and moving image recordings. In addition, many organizations generate and need to store three-dimensional objects such as models and ephemera of all shapes and sizes.

Librarians and archivists should have an understanding of the principles and practices related to acquiring and maintaining these collections. This class will focus on moving image and sound collections with a particular focus on film. The history of film and its preservation serves as an excellent model for understanding the issues related to maintaining these types of 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 working in public and academic institutions as well as archivists.

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.

Readings: Weekly assigned readings. All materials will be held on reserves or available via the Internet. All readings should be completed for the week they are listed with exception to the first week.

Requirements:

Attendance and class participation.

No absences are allowed. Class participation is expected.

Weekly Writings

Due July 24 and July 31

Select two topics from the lectures (writing due on July 24 from lecture and discussion on July 17 or 18 and writing due on July 31 from July 24 or 25 lecture).

Identify one article relating to each topic. Scholarly articles preferred.

Format for the paper:

Identify current issues related to the topic.

Summarize the articles – abstracts of 3-5 paragraphs only.

What are your thoughts? – this is the most important part of the paper – what are your impressions, respond to the articles.

No more than 4 pages each.

20% each

In class writing assignments

Response papers for selected lectures/discussions.

20%

Final paper (10 pages)

Due: August 15

Prepare either a grant proposal for a film preservation project OR a 3-year strategic plan for media collections and services.

40%

Recommended Readings:

Anghelosc, Hermina G. B. "A Bit of History in the Library Attic : Challenges of Ephemera Research." *Collection Management*_25/4 (2001), pp. 61-75.

Bragg, Herbert E. "The Development of CinemaScope." *Film History*, Vol. 2, No. 4 (Nov. - Dec., 1988), pp. 359-371.

Hadley, N. "Access and Description of Visual Ephemera." *Collection Management*. 25/4 (2001), pp. 39-50.

Horak, Jan Christopher. "Archiving, Preserving, Screening 16mm". *Cinema Journal*, Spring 2006, Vol. 45/3, p 112-118.

--- "The Gap Between 1 and 0 – Digital Video and the Omissions of Film History." *Spectator: The University of Southern California Journal of Film and Television*. Spring, 2007, 27/1, p. 29-41.

Houston, Penelope. *Keepers of the frame: the film archive*. London : British Film Institute, 1994.

Kendrick, James. "What is the Criterion? The Criterion Collection as an archive of film as culture." *Journal of Film and Video* 53(2/3)

Kula, Sam. *Appraising Moving Images*. Scarecrow Press, 2003.

Lindgren, Ernest. *The Art of the Film*_New York : MacMillan Co., 1963.

Loiperdinger, Martin. Ed. *Celluloid Goes Digital historical-critical editions of films on DVD and the Internet*. Wissenschaftlicher Verlag Trier, 2003.

MacDonald, Scott, "16mm: Reports of its death are greatly exaggerated." *Cinema Journal*, Spring 2006, Vol. 45/3, p. 124-130.

McGreevey, Tom. *Our Movie Heritage*. Rutgers University Press, 1997.

Marlow, Eugene and Eugene Secunda. *Shifting Time & Space : the story of videotape*. New York : Praeger, 1991.

Millard, Andre. *America on Record : a history of recorded sound*. 2nd edition, New York, Cambridge University Press, 2005.

Morton, David. *Off the Record : the technology and culture of sound recording in America*. New Brunswick, N.J. : Rutgers University Press, 1999.

Perren, Alisa. "Sex, Lies and Marketing : Miramax and the development of the quality Indie blockbuster." *Film Quarterly* 55(2), p.30

Prelinger, R. (2007) Archives and Access in the 21st Century. *Cinema Journal*. Spring 2007; 46, 3:

Slate, John H. "Not Fade Away : understanding the definition, preservation and conservation issues of visual ephemera." *Collection Management*. 25.4 (2001), pp. 51-59.

Slide, Anthony. *Nitrate Won't Wait : a history of film preservation in the United States*. Jefferson, NC : McFarland, 1992.

Sterne, Jonathan. *The Audible Past : cultural origins of sound reproduction*. Durham : Duke University Press, 2003.

Usai, Paolo Cherchi. *Silent Cinema, an Introduction*. British Film Institute. 2000

Web Resources

Bachman, Rebecca. *Video Preservation: Glossary of Terms*
<http://cool.conservation-us.org/byorg/bavc/bavcterm.html>

Edmondson, Ray. *Audiovisual Archiving : Philosophy and Principles*. Paris: Unesco, 2004.

<http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>

The Film Preservation Guide: The Basics for Libraries, Archives, and Museums. San Francisco: National Film Preservation Foundation, 2004.

<http://www.filmpreservation.org/> Glossary, pp. 99-108

Internet Archive

<http://www.archive.org/>

Library of Congress

<http://www.loc.gov/library/libarch-digital.html>

New York Public Library Digital Gallery

<http://digitalgallery.nypl.org/nypldigital/index.cfm>

Silent Era

<http://www.silentera.com/>

Tales from the Public Domain : Bound by Law

<http://www.law.duke.edu/cspd/comics/>

Syllabus

July 17

AFC West

12noon - 6pm

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.

July 18

PC1

1pm – 6pm

Newsreels, Stock Footage and Ephemera Collections Moving Image and Sound -- Evolution of Formats

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.

Review databases relevant to film and audio studies

In class writing assignment.

July 24
AFC West
12noon – 6pm

Research Services, Collection Development, and Acquisitions

Discussion will focus on how to evaluate and select material, review source, public and educational/curricular needs, acquisitions sources--vendors and distributors, budgets, consortia and new models for collection building, brief overview of the print literature—monographs and serials, and appraisal methods.

Preservation and Conservation

Identify best practices for the preservation and conservation of moving image and sound collections.

July 25
PC1
1pm – 6pm

Digital Access and Delivery Standards, New Models, Web 2.0

Discussion will focus on the following topics: Overview of streaming media technologies, how to support streaming media delivery, licensing, digital access management—systems and applications, other digital resources beyond video, cable, Blue Ray, Web 2.0 and **Youtube**

In class writing assignment.

July 31
AFC West
12noon – 6pm

Administrative Planning

Discussion will focus on what are the needs of your constituency? Identify best practices for research, circulation policies and usage procedures, preservation and Storage, typical service units—public and academic, playback facilities

Copyright

Discussion will focus on brief overview of copyright, fair use, multi-media guidelines