

**NYU MOVING IMAGE ARCHIVING AND PRESERVATION
PROGRAM
“ACCESS TO MOVING IMAGE COLLECTIONS”
H72.1803**

FALL 2006 COURSE SYLLABUS

Course Details: Monday, September 11, 2006 to Monday, December 11, 2006
6:00 p.m. to 8:00 p.m.
Room 643

Professor: Sarah Ziebell Mann

Office:

Barbara Goldsmith Preservation and Conservation Department
Bobst Library, LL2

Office Hours: Mondays, 3:30 p.m. to 5:30 p.m. and by
appointment

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Students in this course will learn the major components of providing access to moving image archives. Topics include: physical, virtual, and intellectual presentation of collections; search strategies and use of particular moving image reference resources; access protocols; collaborative access projects; establishment of policies and fee structures; and the evaluation of software for facilitating access to moving image collections. In addition, principles of reference services; descriptive cataloging of moving images, documentation, and artifacts; and indexing and subject analysis will be taught.

Readings:

Required text: Taylor, Arlene G. *Organization of Information*. Second edition. Westport, CT: Libraries Unlimited, Inc., 2004.

Other readings: Mandatory reading articles on reserve at the Film Study Center and Bobst Library. Copies of recommended and further reading articles available by request. Texts on reserve at Film Study Center unless otherwise noted.

Assignments:

All assignments (with the exception of the worksheets that accompany the Cataloging assignment) should be submitted in electronic form to szml@nyu.edu by the below referenced deadlines. Please include a MIAP Submission Form as the first page of each assignment. Assignments will be made part of the MIAP digital archive; please identify on the MIAP Submission Form any content that should be restricted to the faculty-only portion of the archive.

Reference

Assigned: 9/25/06

Due: 10/2/06

Percentage of grade: 5%

Students will look up two films, people, or subjects of their choice (one from the silent era and one from the sound era) across a variety of assigned reference works. They will write a 2 to 3-page paper describing their search strategies; whether they adjusted them when using different resources; what success they had; and what they learned about the scope, audience, and type of coverage offered by the various resources. They will present a summary of their findings in class on **10/2/06**.

Presentation of Information

Assigned: 10/16/06

Due: 10/30/06

Percentage of grade: 20%

At times to be arranged with host institutions, students will tour the facilities and review the websites, multimedia, and descriptive tools of two moving image archival repositories. They will evaluate their host institutions' approaches in the areas of physical, virtual, and intellectual presentation of information. Each student will write a 7 to 9-page paper and will present a summary of their findings in class on **10/30/06**.

Cataloging

Assigned: 11/20/06

Due: 12/4/06

Percentage of grade: 25%

Students will complete two catalog records using assigned works placed on reserve in the Film Study Center. Catalog records will be due on **12/4/06**.

Final Project/Paper

Assigned: 9/18/06

Due: 12/11/06 (presentation) 12/15/06 (paper)

Percentage of grade: 40%

Students will select a topic related to access for which they will complete a final project culminating in a 15 to 20-page paper or project report. Topics need to be discussed with me and finalized by **10/23/06**.

Students will present a summary of their research in class on **12/11/06**.

Course Schedule

Key:

M = Mandatory Reading
Reading

R = Recommended Reading

F = Further

WEEK 1, 9/11/06: NO CLASS, MAKEUP CLASS ON 9/18/06

WEEK 2, 9/18/06: ACCESS OVERVIEW (Note: Class will run from 6-9 p.m.)

Course Introduction
Principal Components of Access
Service-Oriented, Codes of Ethics, and Rights

Reserves:

Bopp, Richard E. and Linda C. Smith *Reference and Information Services: An Introduction*. Third edition. Englewood, CO: Libraries Unlimited, 2001: 28-46. **(M)**

Dingwall, Glenn. "Trusting Archivists: The Role of Archival Ethics Codes in Establishing Public Faith," *The American Archivist* 67:1 (Spring/Summer 2004): 11-30. **(M)**

By Request:

The Australian Society of Archivists. *Keeping Archives*. Second edition. Port Melbourne, Australia: D W Thorpe, 1993: 273-305. **(R)**

Pugh, Mary Jo. *Providing Reference Services for Archives and Manuscripts*. Chicago: Society of American Archivists, 1992: 3-9 **(R)**

Benedict, Karen. *Ethics and the Archival Profession: An Introduction and Case Studies*. Chicago: Society of American Archivists, 2003: 1-20. **(F)**

Browne, Rachelle V. "What Can I Do and How Safe Is It?" "Copyright in a Digital Age" SAA Pre-Conference Workshop. August 20, 2003. **(F)**

Web:

Edmondson, Ray. *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO, 2004:
http://portal.unesco.org/ci/ev.php?URL_ID=15592&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1091208335 Sections 3.2.6, 6.7, 7.3.2 **(M)**

Gasaway, Lolly, Ed. "When Works Pass Into the Public Domain."
<http://www.unc.edu/~uncInq/public-d.htm> **(F)**

INSTITUTIONS AND ACCESS POLICIES

Types of Repositories and Their Access Protocols
History of Film Archives' Access Philosophies
Negotiating Access Conditions in Donor Agreements
Establishing Policies and Fee Structures
Fundraising Through Access Activities
Assignment: Final Project/Paper

Readings

Reserves:

Loe, Nancy E. "Avoiding the Golden Fleece: Licensing Agreements for Archives," *The American Archivist* 67:1 (Spring/Summer 2004): 58-77. (M)

"Transcript Of Discussion," *Cinema Journal* XIV: 2 (Winter 1974-75): 47-63. (M)

By Request:

Bowser, Eileen and John Kuiper, eds. *A Handbook for Film Archives*. New York: Garland, 1991: 169-179. (R)

Kramer, Edith. "Should a FIAF Archive Ask for Copyright Clearance Before Showing a Film? An American Viewpoint," *Journal of Film Preservation* 47 (1993): 51-52. (R)

National Film and Sound Archive (Australia) Advisory Committee: *Time in our Hands*. Canberra: National Film and Sound Archive, 1985: 57-98. (F)

Uricchio, William. "Archives and Absences," *Film History* 7 (1995): 256-263. (F)

Web:

Edmondson, Ray. *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO, 2004.
http://portal.unesco.org/ci/ev.php?URL_ID=15592&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1091208335 Section 4.3 (M)

Edmondson, Ray. "Parallel Lives: Britain's National Film and Television Archive and Australia's National Film and Sound Archive Under Threat," *Senses of Cinema* 33 (October-December 2004):
http://www.sensesofcinema.com/contents/04/33/archives_under_threat.html (R)

Sheldon, Karan and Sarah Ziebell Mann, eds. "'AMIA at 13: Surviving our Teenage Years' Transcript" (2005) and "'AMIA at 14: Communicating our Needs and Desires' Transcript" (2006): <http://www.amianet.org/> (F)

WEEK 3, 9/25/06: REFERENCE AND USER SERVICES

Guest Speaker: Nancy Goldman

Components of Reference Services
User Information-seeking Behavior
The Reference Interview
Search Strategies
Assignment: Reference

Readings

Reserves:

Bopp, Richard E. and Linda C. Smith *Reference and Information Services: An Introduction*. Third edition. Englewood, CO: Libraries Unlimited, 2001: 47-96. **(M)**

Johnson, Catherine A. and Wendy M. Duff. "Chatting Up the Archivist: Social Capital and the Archival Researcher," *The American Archivist* 68:1 (Spring/Summer 2005): 113-129. **(M)**

By Request:

Olson, Hope A. and John J. Boll. *Subject Analysis in Online Catalogs*. Second edition. Englewood, CO: Libraries Unlimited, 2001: 265-274. **(R)**

Thompson, Kristin. "Report of the Ad Hoc Committee of the Society for Cinema Studies, 'Fair Usage Publication of Film Stills,'" *Cinema Journal* XXXII: 2 (Winter 1993): 3-20. **(R)**

Fisher, Kim. *On the Screen: A Film, Television, and Video Research Guide*. Littleton, Colorado: Libraries Unlimited, 1986. **(R)**

Web:

Huwe, Terence. "Being Organic Gives Reference Librarians the Edge Over Computers," *Computers in Libraries* 23: 5 (2004)

<http://www.infotoday.com/cilmag/may04/huwe.shtml> **(F)**

Ziebell Mann, Sarah, ed. "Bibliographic Guide to Moving Image Literature." 2004. <http://homepages.nyu.edu/~szm1/bibguide.html> **(F)**

WEEK 4, 10/2/06: REFERENCE AND USER SERVICES

Class Presentations: Reference
Using Specific Access Tools
Evaluating Reference Collections and Services

Readings

Reserves:

Pugh, Mary Jo. *Providing Reference Services for Archives and Manuscripts*. Chicago: Society of American Archivists, 1992: 97-104. (M)

Thompson, Kristin and David Bordwell. "'Dear Archivist: An Open Letter on Access to Film Collections,'" *FIAF Bulletin 45* (1992): 38-43. (M)

By Request:

Bopp, Richard E. and Linda C. Smith *Reference and Information Services: An Introduction*. Third edition. Englewood, CO: Libraries Unlimited, 2001: 245-264. (R)

"Research in Moving Image Archives: The Perspective of an Outside Researcher." AMIA 1998 Conference Proceedings. (R)

Krawitz, Jan. "Archival Footage in Documentary Filmmaking: Practical and Aesthetic Considerations," *Stanford Humanities Review* 7:2 (1999): 102-112. (F)

Web:

Lanier, Jaron. "Digital Maoism: The Hazards of the New Online Collectivism," *Edge: The Third Culture* (May 30, 2006).

http://www.edge.org/3rd_culture/lanier06/lanier06_index.html (F)

"Wikipedia, Britannica: A Toss-Up," *Wired* (Dec, 15, 2005)

<http://www.wired.com/news/culture/0,1284,69844,00.html> (F)

WEEK 5, 10/16/06: PRESENTATION OF INFORMATION

Viewing Conditions
Digitization Project Considerations
Collection Websites
Intellectual Presentation
Compilations of Information
Assignment: Presentation of Information

Readings

Reserves:

Bottomore, Stephen. "A Critical View of Some Major Libraries: The Perspective of an Early Cinema Historian," *The Moving Image* 4:2 (Fall 2004): 87-110. (M)

"Special Issue: Manual for Access to Film Collections," *Journal of Film Preservation* 53 (1997): 6-41. (M)

By Request:

Gray, Frank and Elaine Sheppard. "Moving History: Promoting Moving Image Archive Collections in an Emerging Digital Age," *The Moving Image* 4:2 (Fall 2004): 110-118. (R)

Miller, Frederic M. *Arranging and Describing Archives and Manuscripts*. Chicago: Society of American Archivists, 1990: 19-30. (R)

Web:

Edmondson, Ray. *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO, 2004:
http://portal.unesco.org/ci/ev.php?URL_ID=15592&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1091208335 Sections 4.5.8-4.5.9 (M)

NINCH Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials: <http://www.nyu.edu/its/humanities/ninchguide/> Chapters 1-2. (F)

University of Victoria. "Best Practices in Museum Website Design.":
<http://www.uvcs.uvic.ca/crmp/museumwebsites/index.cfm> "Concept" section. (F)

WEEK 6, DATES/TIMES TBA: CLASS TOURS

WEEK 7, 10/30/06: INDEXING AND SUBJECT ANALYSIS

Class Presentations: Presentation of Information
Automatic Indexing
Subject Authorities
Keyword Indexing Versus Controlled Vocabularies
Subject Indexing Principles and Steps
Writing Abstracts
In-Class Exercise

Readings

Reserves:

Terris, Olwen. "What You Don't See and Don't Hear: Subject Indexing Moving Images." *Journal of Film Preservation* 62 (April, 2001): 40-43. (M)

Yee, Martha, "Subject Access to Moving Image Materials in a MARC-Based Online Environment" in Toni Petersen and Pat Molholt, eds. *Beyond the Book: Extending MARC for Subject Access*. Boston: G.K. Hall & Co., 1990: 97-115. (M)

By Request:

Lanzi, Elisa. *Introduction to Vocabularies: A Guide to Enhancing Access to Cultural Heritage Information*. Los Angeles: The J. Paul Getty Trust, 1998. 8-15. (R)

Library of Congress. *Subject Cataloging Manual: Subject Headings*. Fifth edition. Washington, DC: Library of Congress Cataloging Distribution Service, 1996. (R – Bobst Library Stacks)

Lancaster, F. W. *Indexing and Abstracting in Theory and Practice*. Third edition. London: Facet, 2003: 5-40, 97-115. (F)

Layne, Sara Shatford. "Some Issues in the Indexing of Images," *Journal of the American Society for Information Science* 45: 8 (1994): 583-588. (F)

Olson, Hope A. and John J. Boll. *Subject Analysis in Online Catalogs*. Second edition. Englewood, CO: Libraries Unlimited, 2001: 87-109. (F)

Shatford, Sara. "Analyzing the Subject of a Picture: A Theoretical Approach," *Cataloging and Classification Quarterly* 6:3 (Spring 1986): 39-62. (F)

Shatford, Sara. "Describing a Picture: A Thousand Words Are Seldom Cost Effective," *Cataloging and Classification Quarterly* 4:4 (Summer 1984): 13-30. (F)

Turner, James M. and Abby Goodrum. "Modeling Videos as Works," *Cataloging and Classification Quarterly* 33: 3/4 (2002): 27-38. (F)

Web:

Besser, Howard. "Content-Based Retrieval."
<http://www.nyu.edu/tisch/preservation/program/04fail/content-based-retrieval.html> (R)

Getty Research Institute. *Art and Architecture Thesaurus*.
http://www.getty.edu/research/conducting_research/vocabularies/aat/ (R)

Library of Congress. *Thesaurus for Graphic Materials 1: Subject Terms*.
<http://www.loc.gov/rr/print/tgm1/> (R)

Informedia. <http://www.informedia.cs.cmu.edu/> (F)

PrestoSpace. *State of the Art of Content Analysis Tools for Video, Audio, and Speech*. March 2005) <http://www.prestospace.org/project/public.en.html> (F)

Web:

Edmondson, Ray. *Audiovisual Archiving: Philosophy and Principles*. Paris: UNESCO, 2004:
http://portal.unesco.org/ci/ev.php?URL_ID=15592&URL_DO=DO_TOPIC&URL_SECTION=201&reload=1091208335 Section 5.5 (R)

WEEK 8, 11/6/06: PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART I

Descriptive Cataloging Tradition
Fundamental Requirements for Bibliographic Records
Objectives of the Catalog
Archival Arrangement and Description
Functions of the Moving Image Archival Catalog
Content Standards
Controlled Vocabularies and Authority Control
Classification

Readings

Text:

Taylor. 1-23, 201-235. (M)

Reserves:

Library of Congress. *Archival Moving Image Materials: A Cataloging Manual*. Second Edition. Washington: Library of Congress, 2000. (M - Skim)

By Request:

American Library Association, Canadian Library Association and Chartered Institute of Library and Information Professionals. *Anglo-American Cataloguing Rules, Second Edition, 2002 Revision: 2004 Update*. Chicago. American Library Association, 2004. (R)

Miller, Frederic M. *Arranging and Describing Archives and Manuscripts*. Chicago: Society of American Archivists, 1990: 3-10, 79-87. (R)

Society of American Archivists. *Describing Archives: A Content Standard*. Chicago, Society of American Archivists, 2004. (R)

WEEK 9, 11/13/06: PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART II (Note: Class will meet in Preservation Dept., Bobst Library)

Setting Cataloging Priorities
Levels of Cataloging
Cataloging Specific Types of Moving Images

In-Class Exercise

Readings

Text:

Taylor. 297-322, 331-341. (M)

Reserves:

Terris, Olwen. "Cataloguing From Secondary Sources," *Journal of Film Preservation* 57 (1998): 28-32. (M)

Terris, Olwen. "There Was This Film About . . . The Case for the Shotlist," *Journal of Film Preservation* 56 (1998): 54-57. (M)

By Request:

International Federation of Film Archives. *Film Cataloging*. Brussels: FIAF, 1979: 67-75. (R)

Web:

Harrison, Helen P., ed. *Audiovisual Archives: A Practical Reader*. Paris: UNESCO, 1997:
<http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm> Section 5.4
(R)

WEEK 10, 11/20/06: PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART III (Note: Class will meet in Preservation Dept., Bobst Library)

Data Structure Standards
Descriptive Metadata Schemas
Crosswalks
MARC Format Elements
Structure of the MARC Record
In-Class Exercise
Assignment: Cataloging

Readings

Text:

Taylor. 141-156. (M)

Taylor. 69-97, 159-192. (R)

By Request:

Bulterman, Dick C. A. "Is It Time for a Moratorium on Metadata?" *IEEE Multimedia* (October-December 2004): 10-17. (R)

Web:

Understanding MARC Bibliographic. <http://www.loc.gov/marc/umb/> (M)
PrestoSpace. *Analysis of Current Audiovisual Documentation Models, Mapping of Current Standards.* March 2005:
<http://www.prestospace.org/project/public.en.html> (F)

PREMIS. Data Dictionary for Preservation Metadata: Final Report of the PREMIS Working Group. May 2005: <http://www.oclc.org/research/projects/pmwg/> (F)

Research Libraries Group. *Descriptive Metadata Guidelines for RLG Cultural Materials.* 2005: http://www.rlg.org/en/page.php?Page_ID=214 (F)

WEEK 11, 11/22/06: COLLABORATIVE ACCESS PROJECTS (Note: Makeup class for 10/9/06. Class will meet in Preservation Dept., Bobst Library)

Multi-Institutional Access Projects
Union Catalogs
Finding Aid Directories
Digitization Project Registries

Readings

Text:

Taylor. 29-46, 103-132. (M)

Reserves:

Cherchi Usai, Paolo. *Silent Cinema: An Introduction.* 2nd ed. London: BFI Publishing, 2000: 77-90. (M)

By Request:

Leab Martin, Abigail. "No Longer Reinventing the Wheel But Creatively Skinning the Cat: The Goals and Purpose of the Association of Moving Image Archivists' *Compendium of Moving Image Cataloging Practice.*" *Film History* 13 (2000): 156-173. (R)

Ziebell Mann, Sarah. "'Treasures from the Film Archives' and International Film Cataloging Data Exchange." *Journal of Film Preservation* 64 (April, 2002): 35-37. (R)

Society of American Archivists and Association of Moving Image Archivists. *AMIA Compendium of Moving Image Cataloging Practice.* Chicago, Society of American Archivists, 2001. (R)

Taves, Brian. "Toward a Comprehensive Genre Taxonomy," *The Moving Image* 1:1 (Spring 2001): 131-150. (F)

Web:

MIC website: <http://mic.loc.gov> (M)

WEEK 12, 11/27/06: SOFTWARE, STATISTICS, AND BUDGETING

Why Discuss Software?
Types of Access
Types of Software
Request for Proposals
Software Evaluation
Software Installation
Statistics and Budgeting for Cataloging and Digitization

Readings

Reserves:

Olson, Hope A. and John J. Boll. *Subject Analysis in Online Catalogs*. Second edition. Englewood, CO: Libraries Unlimited, 2001: 275-300. (M)

Web:

Harrison, Helen P., ed. *Audiovisual Archives: A Practical Reader*. Paris: UNESCO, 1997:
<http://www.unesco.org/webworld/ramp/html/r9704e/r9704e00.htm> Section 6.1. Part II ("Questions To Be Put to Systems Suppliers") (R)

Moving Image Collections. "Cataloging and Metadata Portal,"
http://mic.imtc.gatech.edu/catalogers_portal/cat_system.htm Sections on "Selecting a System," "Integrated Library Systems," and "Asset Management Systems" (R)

The Data Magician. <http://www.folland.com> (F)

Integrated Library System Reports. <http://ilsr.com/sample.htm> (F)

Library Technology Guides. <http://www.librarytechnology.org/> (F)

Library Technology Reports <https://techsource.ala.org/rna.pl?section=ltr> (F)

WEEK 13, 12/4/06: OUTREACH AND PUBLIC AWARENESS

Guest Speaker: Annette Melville

Archival Outreach
Assignment Due: Cataloging

WEEK 14, 12/11/06: FINAL PROJECT REPORTS

Class Presentations: Final Project