

**LIS 2226 Moving Image Archives, Summer 2012**  
**University of Pittsburgh**  
**School of Information Sciences**

Tuesdays, 3:00 – 5:50  
406 IS Building

**Instructor:** Lindsay Mattock

**Office:** 605b IS Building

**Contact:** LKM19@pitt.edu

**Office Hours:** Tuesdays 12:00 – 2:00  
or by appointment

### **Course Description**

With the proliferation of visual media, moving images are increasingly found among the paper collections in traditional archives. Moving image formats have specific preservation concerns that must be addressed separately from paper-based collections. Due to these specific concerns, audiovisual archiving has emerged as a sub-specialty within the field; however, all archival professionals should be familiar with the issues related to moving image and other audiovisual records. This course serves as an introduction to the principles and philosophy of moving image archiving. The course will address the history of the profession, and will introduce students to the skills they will need to identify, preserve, and provide access to these unique records.

### **Course Objectives**

By the end of this course, students should be able to:

- Apply archival principles to moving image collections.
- Identify various moving image formats in both film and video and the preservation needs for each of the individual formats.
- Define the various contexts in which moving image records have been created and how such records can be used as historical evidence.

### **Pre-requisites**

The course is restricted to those students who have successfully completed LIS 2220 Archives and Records Management.

## Required Texts

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- Leo Enticknap, *Moving Image Technology: From Zoetrope to Digital* (London: Wallflower, 2005).
- Sam Kula, *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (Lanham, MD: Scarecrow Press, 2003).

## Recommended Text

- National Film Preservation Foundation (U.S.), *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* (San Francisco: National Film Preservation Foundation, 2004). Available online as a free download or for purchase at <http://www.filmpreservation.org/dvds-and-books/the-film-preservation-guide-download>

The texts will be placed on reserve in the library, and are available for purchase in the University Book Store. New and used copies may also be purchased from online retail sites.

Additional reading for each week has been outlined in the weekly plan and can also be found in the Course Materials link on CourseWeb. All reading is to be completed before the class session each week.

## Course Requirements and Grading

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All assignments are to be submitted electronically through the Assignments section of Courseweb. Assignments are due by **noon EST** on the date listed in the syllabus. Courseweb will log the time and date the assignment is submitted. Late assignments will be docked a half letter grade for each day past the due date. No credit will be given for assignments submitted more than two days past the date the assignment is due. Extenuating circumstances will be considered.

## Assignments at a Glance

| Assignment                        | Date Due           | Points |
|-----------------------------------|--------------------|--------|
| Reading Responses                 | Throughout term    | 10     |
| Institution/MI Collection Profile | Thursday, June 14  | 30     |
| Final Paper                       | Thursday, July 19  | 40     |
| Presentation                      | July 24 or July 31 | 20     |

## Description of Assignments

### 1. Weekly Reading Responses – 10 points

#### Due Date: Weekly before class

Each week, students will submit a 400 - 500 word response to the assigned reading for the upcoming class. Responses are due by noon EST the day of class and will be submitted through the appropriate link on the CourseWeb Assignments page. For example, the reading response for the Week 2 readings will be due by noon on May 22.

Each response is your opportunity to discuss what you found most intriguing about the week's reading assignment. What did you learn? Do you agree with the author(s)? What questions do you have? How does this relate to your experiences or research? It is not necessary to address all of the assigned reading for the week, but the response must critically engage the content, not simply summarize what was read.

FastTrack Weekend will serve as a Bonus week. Students are **NOT** required to submit a response for this week, but may do so if they wish. To receive full credit for the Bonus assignment, students must attend FastTrack Weekend, July 6, and submit a response to the presentation by Tuesday, July 10 at noon EST.

Each paper will be worth 1.25 points. To receive full credit for each week, each post must meet the length requirement and critically engage the assigned readings. Papers that provide minimal analysis and partial summary will receive 1 point. Papers that fail to meet the length requirement and/or do not critically engage the reading will receive no credit.

## **2. Institution / Moving Image Collection Profile – 30 points**

**Due Date: Thursday, June 14**

Audiovisual collections can be found at a variety of institutions – museums, archives, and even private collections. These institutions employ a variety of professionals who each serve different roles in the preservation of moving image collections. Each student will submit a 1500-2000 word essay highlighting the practices at an institution of your choice. **You must choose an institution by Thursday, May 24.** The institution name and your contact at the institution must be posted to the appropriate link in the Assignments section of CourseWeb. Papers will be due Thursday, June 14.

Each paper will be divided into two sections: the first (Institutional Profile), focusing on the wider institutional practices, and the second (Collection Profile) addressing the issues specific to a moving image collection held by the institution.

### **Part 1: Institutional Profile**

The first section of the paper should address the following topics:

- Administrative setting
- Mission/purpose of the program
- Staffing including key personnel
- Source(s) of funding for the institution
- Information on the institution's holdings and its collection or acquisition focus
- Reference services and activities
- Primary user groups and access policies
- Finding aids and other intellectual control systems
- Any other policies and procedures of note such as preservation
- Environment conditions
- Marketing and outreach

### **Part 2: Collection Profile**

For the second section of the paper, students are to select one audiovisual object/collection held at the institution they have chosen and address the following topics:

- What formats are in the collection?
- What are the preservation concerns?
- What is the condition of the collection?
- How did the collection come to the archive?
- How does this collection relate to the other collections held in the archive?
- How is this collection described and arranged?
- How do patrons access the collection?

For additional guidance, students may also consult Jennifer Mohan, *Environmental Scan of Moving Image Collections in the United States* (Digital Library Federation, 2008) <http://old.diglib.org/pubs/dlf109.pdf>

| <b>Requirement</b>            | <b>Point Value</b> | <b>Guidelines</b>  |
|-------------------------------|--------------------|--|
| Part 1: Institutional Profile | 12 points          | The paper clearly addresses each of the topics outlined in Section 1 of the assignment description. An excellent essay demonstrates a clear knowledge of the mission and administrative culture of the institution as well as the way in which the moving image collections are relevant to the organization.  |
| Part 2: Collection Profile    | 12 points          | The paper clearly answers each of the questions outlined in Section 2 of the assignment description. The student demonstrates a clear understanding of the preservation issues for the particular collection/item they are highlighting and the ways in which the collection fits the overall mission of the organization and supports the other collection held by the institution. |
| Clarity of Writing            | 3 points           | The paper is well organized and easy to read. In addition, the paper demonstrates evidence of careful proofreading and the proper use of grammar and punctuation.  |
| Sources and Citation          | 3 points           | All sources are properly cited using the Chicago Manual of Style in both the footnotes and bibliography.   |

### **3. Final Paper – 40 points**

**Due Date: Thursday, July 19**

Each student will compose a 4000 – 5000 word essay that critically addresses an issue in audiovisual archiving that relates to the institution and collection highlighted in the Profile assignment. Each student should consider consulting with the instructor by **Thursday, June 21** to discuss possible topics for this essay.

| <b>Requirement</b>    | <b>Point Value</b> | <b>Guidelines</b>  |
|-----------------------|--------------------|--|
| Relevancy             | 10 points          | The student has identified a topic that is relevant to the field of Moving Image archiving, and builds from the research completed in the Institution/Collection Profile Assignment.   |
| Argument and Analysis | 12 points          | The essay contains a clear thesis and demonstrates an analysis of the current literature related to the topic. The papers should reflect the current professional debates, theory, methodology, and practice across the field. |
| Clarity of Writing    | 4 points           | The paper is well organized and easy to read. In addition, the paper demonstrates evidence of careful proofreading and the proper use of grammar and punctuation.  |
| Sources and Citation  | 4 points           | All sources are properly cited using the Chicago Manual of Style in both the footnotes and bibliography.   |

#### **4. Final Presentation – 20 points**

**Due Date: Tuesday, July 24 or 31**

Each student will share his/her research from the semester in a 12-15 minute presentation during one of the final class sessions. Each student will be randomly assigned to a presentation date by the instructor. The presentation schedule will be announced in class on Week 9.

Students may use a presentation style of their choice. Each presentation should include a discussion of the institution and collection highlighted in the Profile Assignment, as well as an overview of the topic for the final paper and a discussion of the relevancy of the issue to the course. Online students will upload their presentations to the class blog by Noon EST on their assigned week.

| Requirement                                  | Point Value | Guidelines   |
|--|-------------|--|
| Discussion of Institution/Collection Profile | 5 points    | The student provides a brief overview of the institution and collection discussed in the Profile Assignment and discusses the relationship of the Profile to the topic of their final paper. |
| Discussion of Final Paper Topic              | 10 points   | The student provides an in-depth discussion of the issue addressed in their final paper and discusses the relevancy of the topic to the archival field.                                      |
| Clarity of Presentation                      | 3 points    | The student utilizes a presentation style that affectively delivers the content in a clear, concise, and meaningful way.   |
| Sources and Citation                         | 2 points    | All sources are properly cited using the Chicago Manual of Style.  |

### *Style and Formatting*

All assignments are to be submitted as .doc or .docx files attached to the submission on the Courseweb page. All files are to be named as follows:

FirstInitial LastName\_LIS2226\_AssignmentName

Example: LMattock\_LIS2226\_InstitutionalProfile

All assignments are to be double-spaced, with 1” margins and a standard 12 pt. font. A title, page numbers, and the student’s name should appear on all assignments. Title, bibliography, headings, etc. are NOT included in the final word count for each assignment. All students should adhere to *The Chicago Manual of Style* for their written assignments. Proper punctuation, grammar, and citation are required. Points will be deducted for improper formatting or citation.

Students may refer to:

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press, 2007.

*The Chicago Manual of Style*. Chicago, 16th edition: The University of Chicago Press, 2010.

ULS also provides a guide at <http://pitt.libguides.com/content.php?pid=101667&sid=764331>

## Grading Scale

| Grade | %      |
|-------|--------|
| A     | 90-100 |
| B     | 80-89  |
| C     | 70-79  |
| D     | 60-69  |
| F     | < 60   |

## Class Policies

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### *Class Attendance*

On-campus students are expected to attend every class session and participate in class discussion. Online students are expected to review the class material each week and contribute to discussion on the class blog. All online students must attend the FastTrack weekend session scheduled for July 6<sup>th</sup> (attendance is optional for on-campus students).

### *Extenuating Circumstances and Incomplete Grades*

Extenuating circumstances (illness, bereavement, etc.) will be considered by the instructor on a case-by-case basis. The student is required to provide evidence of the severity of the situation and must notify the instructor as soon as possible in the event that circumstances prevent a student from completing a class assignment. No incomplete grades will be given for this course, unless such circumstances affect a student's ability to meet the requirements for the course.

### *Office Hours*

Regular office hours will be held on Tuesdays from noon to 2:00 in 605b SIS. Office hours are optional for students. If the office hours do not fit your schedule, an alternate meeting can be scheduled by contacting the instructor at [LKM19@pitt.edu](mailto:LKM19@pitt.edu).

### *Academic Integrity*

All students are expected to adhere to the standards of academic honesty. Any student engaged in cheating, plagiarism, or other acts of academic dishonesty, will be subject to disciplinary action. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the [University Guidelines on Academic Integrity \(http://www.provost.pitt.edu/info/acguidelinespdf.pdf\)](http://www.provost.pitt.edu/info/acguidelinespdf.pdf).



### *Students with Disabilities*

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 216 William Pitt Union, 412-648-7890/412-383-7355 (TTY), as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course. A comprehensive description of the services of that office can be obtained at Disability Resources and Services (<http://www.studentaffairs.pitt.edu/drswelcome>).

### **The Semester at a Glance**

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|----------------|-------------|---|
| <b>Week 1</b>  | <b>5/15</b> | <b>Introduction to the Course</b>   |
| <b>Week 2</b>  | <b>5/22</b> | <b>Moving Image Archives: A Historical Perspective</b>  |
|                | <i>5/24</i> | <i>Institution Selection Due</i>  |
| <b>Week 3</b>  | <b>5/29</b> | <b>Formats I: Motion Picture Film -<br/>An Introduction to Moving Image Technology</b>  |
| <b>Week 4</b>  | <b>6/5</b>  | <b>Formats II: Motion Picture Film -<br/>Modern Motion Picture Formats<br/><b>Class will be held at Pittsburgh Filmmakers</b></b> |
| <b>Week 5</b>  | <b>6/12</b> | <b>Formats III: Analog and Digital Video</b>  |
|                | <i>6/14</i> | <i>Institution/MI Collection Profile Due</i>  |
| <b>Week 6</b>  | <b>6/19</b> | <b>Appraisal of Moving Image Collections</b>  |
| <b>Week 7</b>  | <b>6/26</b> | <b>Cataloging Practices for Moving Image Collections</b>  |
| <b>Week 8</b>  | <b>7/3</b>  | <b>Access: Programming, Projection, and Curation</b>  |
|                | <b>7/6</b>  | <b>FastTrack Weekend – Dance Preservation</b>   |
| <b>Week 9</b>  | <b>7/10</b> | <b>No Class</b>   |
| <b>Week 10</b> | <b>7/17</b> | <b>Digitization and the Future of Moving Image<br/>Preservation</b>   |
|                | <i>7/19</i> | <i>Final Papers Due</i>   |
| <b>Week 11</b> | <b>7/24</b> | <b>Student Presentations I</b>  |
| <b>Week 12</b> | <b>7/31</b> | <b>Student Presentations II</b>   |

## **Course Schedule**

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**NOTE: Weekly reading assignments are subject to change. Please refer to Courseweb for the current list of required readings.**

Abbreviations:

(E) – article is available through ULS databases or online through the provided URL

(T) – chapter from one of the required texts

(X) – .pdf will be provided on CourseWeb

### **5/19 Week 1 – Introduction to the Course**

#### **Recommended Reading**

- (E) Jehane Noujaim wishes for a global day of film - Video on TED.com  
[http://www.ted.com/talks/lang/eng/jehane\\_noujaim\\_inspires\\_a\\_global\\_day\\_of\\_film.html](http://www.ted.com/talks/lang/eng/jehane_noujaim_inspires_a_global_day_of_film.html)
- (E) "Heroes of Saving Afghan Film Archives" available at  
YouTube [\\_http://www.youtube.com/watch?v=t0jmcfq\\_Vqg](http://www.youtube.com/watch?v=t0jmcfq_Vqg)
- (E) Ray Edmondson, "The Building Blocks of Film Archiving," *Journal of Film Preservation* 50 (March 1995): 55 - 58.

#### **Screening**

*Keepers of the Frame*, Mark McLaughlin (2000)  
<http://video.google.com/videoplay?docid=7851705567600658577>

### **5/22 Week 2 - The Audiovisual Archiving Profession**

#### **Required Reading**

- (T) *Appraising Moving Images*, Introduction and Chapter 1, p. 1-22.
- (X) Hugh A. Taylor, "Opening Address to the 'Documents That Move and Speak' Symposium," in *Imagining Archives*, eds. Terry Cook and Gordon Dodds (Chicago: Scarecrow Press, 2003).
- (X) Penelope Houston, "Fortress Archive" and "There is Only One Langois" in *Keepers of the Frame: The Film Archives* (London: British Film Institute, 1994).
- (X) Anthony Slide, "Thanks to the Film Collectors," in *Nitrate Won't Wait* (Jefferson, NC: McFarland & Company, 1992).

- (E) Barry, Iris. "The Film Library and How It Grew." *Film Quarterly* 22(4): 19-27.
- (E) Janna Jones, "The Library of Congress Film Project: Film Collecting and a United State(s) of Mind," *The Moving Image* 6(2): 30-51.
- (E) (Review) Ray Edmondson, *Audiovisual Archiving: Philosophy and Principles* (Paris: UNESCO, 2004).  
<http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>

### **Recommended Reading**

- Ray Edmondson, "Is Film Archiving a Profession?," *Film History* 7(3): 245-255.
- Emily Staresina, "Audiovisual Archiving and the World of Tomorrow: Explorations into Accreditation and Certification," *The Moving Image* 6(1): 102-110.
- Richard Roud, *A Passion for Films: Henri Langlois and the Cinematheque Francaise* (Baltimore, MD: Johns Hopkins University Press, 1999).
- Ivan Butler, *To Encourage the Art of the Film: The Story of the British Film Institute* (London: Robert Hale, 1971).
- Haidee Wasson, *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* (Los Angeles: University of California Press, 2005).
- Robert C. Allen and Douglas Gomery, *Film History: Theory and Practice* (New York: Alfred A. Knopf, 1985).
- Caroline Frick, *Saving Cinema: The Politics of Preservation* (Oxford: Oxford University Press, 2011).

### **Screening**

- These Amazing Shadows*, Paul Mariano and Kurt Norton (2011)  
<http://www.theseamazingshadows.com/>
- Henri Langlois: Phantom of the Cinematheque*, Jacques Richard (2004)

## **5/29 Week 3 – Formats I: Motion Picture Film – An Introduction to Moving Image Technology**

### **Required Reading**

- (T) *Moving Image Technology*, Chapter 1, "Film," p. 4-28
- (T) *Moving Image Technology*, Chapter 2, "Cinematography and Film Formats," 29-73

- (X) “The Ethics of Film Preservation” and “F for Filmography” in *Silent Cinema: An Introduction* (London: British Film Institute, 2000).
- (E) Robin Whalley and Peter Worden, “Forgotten Firm: A Short Chronological Account Of Mitchell and Kenyon, Cinematographers,” *Film History* 10(1): 35-51.

### **Recommended Reading**

- Raul Read and Mark-Paul Meyer eds., *Restoration of Motion Picture Film* (Oxford: Butterworth Heinemann, 2000).
- Karen F. Gracy, *Film Preservation: Competing Definitions of Value, Use, and Practice* (Chicago: Society of American Archivists, 2007).

### **Screening**

*Electric Edwardians: The Lost Film of Mitchell & Kenyon* (2006)

## **6/5 Week 4 – Formats II: Motion Picture Film - Modern Motion Picture Formats**

### **Required Reading**

- (T) *Moving Image Technology*, Chapter 3, “Colour,” p. 74-97
- (T) *Moving Image Technology*, Chapter 4, “Sound,” p. 98-131
- (T) *Moving Image Technology*, Chapter 8, “New Moving Image Technologies,” p. 202-231
- (E) Ross Lipman, “The Gray Zone: A Restorationist’s Travel Guide,” *The Moving Image* 9(2): 1-29.
- (E) Jean-Pierre Verscheure, “The Challenge of Sound Restoration from 1927 to Digital.” *Film History* 7(3): 264-276.
- (X) Sean Patrick Kilcoyne, “You Shouldn’t Have Been That Sentimental: Film Restoration Ethics in Hitchcock’s *Vertigo*,” *Journal of Information Ethics* 19(1): 57-73.

### **Recommended Reading**

*Film Preservation 1993: A Study of the Current State of American Film Preservation* (Washington, DC: National Film Preservation Board, 1993). <http://www.loc.gov/film/study.html>

## **6/12 Week 5 – Moving Image Formats III: Analog and Digital Video**

### **Required Reading**

- (T) *Moving Image Technology*, Chapter 6, “Television and Video,” p. 159-186.

- (E) Watson, David. "A Review of Digital Cinema." *NFSA Journal* 2(1): 1-12.  
[http://www.nfsa.gov.au/site\\_media/uploads/file/2010/09/09/NFSAJournal\\_vol2no1.pdf](http://www.nfsa.gov.au/site_media/uploads/file/2010/09/09/NFSAJournal_vol2no1.pdf)
- (E) Terry Flaxton, "The Technologies, Aesthetics, Philosophy and Politics of High Definition," *Millennium Film Journal* 52(Winter 2009/2010): 44-55.
- (X) Lev Manovich, "What is Cinema," in *The Language of New Media* (Cambridge, MA: The MIT Press, 2001).
- (E) (Review) Texas Commission on the Arts, *Videotape Identification and Assessment Guide*, <http://www.arts.state.tx.us/video/>
- (E) (Review) Jim Wheeler *Videotape Preservation Handbook*  
<http://www.amianet.org/resources/guides/WheelerVideo.pdf>

### **Recommended Reading**

- Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory and the Digital Dark Age* (London: British Film Institute, 2001).
- Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation* (Washington, DC: Library of Congress, 1997). <http://www.loc.gov/film/tvstudy.html>
- D. N. Rodowick, *The Virtual Life of Film*, (Cambridge, MA: Harvard University Press, 2007)

## **6/19 Week 6 - Appraisal of Moving Image Collections**

### **Required Reading**

- (T) *Appraising Moving Images*, Chapters 2-6, p. 23-126.
- (E) William Murphy, "Working in the Film World of Non Fiction," *Journal of Film Preservation* 52(1996): 2-4.
- (E) Timothy Wisniewski, "Framers of the Kept," *The Moving Image* 7(2): 1-24.
- (E) Paolo Cherchi Usai, "Are All (Analog) Films 'Orphans'? A Pre Digital Appraisal," *The Moving Image* 9(1): 1-18.
- (E) (Review) Rick Prelinger, *The Field Guide To Sponsored Films* (San Francisco: National Film Preservation Foundation, 2006)  
<http://www.filmpreservation.org/userfiles/image/PDFs/sponsored.pdf>

### **Recommended Reading**

- Vinzenz Hediger and Patrick Vonderau eds., *Films That Work: Industrial Film and the Productivity of Media* (Amsterdam: Amsterdam University Press, 2009).
- Charles R. Acland and Haidee Wasson eds., *Useful Cinema* (Durham, NC:

Duke University Press, 2011).

Devin Orgeron, Marsha Orgeron, and Dan Streible eds., *Learning with the Lights Off: Educational Film in the United States* (Oxford: Oxford University Press, 2012).

### **Screening**

A selection of Industrial/Sponsored and Educational Films

*Pittsburgh* (1958), *Panorama Ephemera* (2004), and selections from the Prelinger Archives

## **6/26 Week 7 - Cataloging Practices for Moving Image Collections**

### **Required Reading**

- (E) Olwen Terris "Cataloging From Secondary Sources," *Journal of Film Preservation* 57(1998): 28-32.
- (E) Andrea Leigh, "Context! Context! Context! Describing Moving Images at the Collection Level," *Moving Image* 6(1): 33-65.
- (E) Olwen Terris, "There was this Film About...The Case for the Shot List," *Journal of Film Preservation* 56(1998): 54-57.
- (E) McKee, Alan. "YouTube versus the National Film and Sound Archive: Which Is the More Useful Resource for Historians of Australian Television?." *Television & New Media* 12(2): 154-173.
- (E) (Review) International Federation of Film Archives (FIAF) Cataloging Rules [http://www.fiafnet.org/uk/publications/fep\\_cataloguingRules.cfm](http://www.fiafnet.org/uk/publications/fep_cataloguingRules.cfm)

### **Recommended Reading**

Martha M. Yee, *Moving Image Cataloging: How to Create and How to Use a Moving Image Catalog* (Westport, CT: Libraries Unlimited, 2007).

Abigail Leab Martin ed., *AMIA Compendium of Moving Image Cataloging Practice* (Chicago: Society of American Archivists, 2001).

### **Screening**

*Metropolis*, Fritz Lang (1927), 2001 and 2010 Restorations

*Metropolis*, Georgio Moroder (1984)

## **7/3 Week 8 - Access: Programming, Projection, and Curation**

### **Required Reading**

- (T) *Moving Image Technology*, Chapter 5, "Cinema Exhibition," p. 132-158.
- (E) Usai, Paolo Cherchi. "A Charter of Curatorial Values." *NFSA Journal*. 1(1): 1-10.  
[http://www.nfsa.gov.au/site\\_media/uploads/file/2010/09/09/NFSAJournal\\_Spring06.pdf](http://www.nfsa.gov.au/site_media/uploads/file/2010/09/09/NFSAJournal_Spring06.pdf)
- (E) "Manual for Access to the Collections," *Journal of Film Preservation* 55(1997): 1-51.
- (E) Nina Rao, "Representation and Ethics in Moving Image Archives," *The Moving Image* 10(2):104-123.
- (E) Haslam, Mark. "Vision, Authority, Context: Cornerstones of Curation and Programming." *Moving Image* 4(1): 48-59.
- (E) Jesper Anderen, "Showing Films is Not Enough: On Cinematheques in Western Europe and North America," *Journal of Film Preservation* 81(2009): 5-24.
- (E) Karen Ishizuka, "Artifacts of Culture," *Journal of Film Preservation* 52(1996): 15-20.
- (E) (Review) The Center for Home Movies and Home Movie Day websites  
<http://www.homemovieday.com/> and  
<http://www.centerforhomemovies.org/>

### **Recommended Reading**

- Torkell Saetervadet, *The Advanced Projection Manual: Presenting Classic Films in a Modern Projection Environment* (Oslo: Norwegian Film Institute, 2006).
- Karen L. Ishizuka and Patricia R. Zimmerman eds., *Mining the Home Movie: Excavations in Histories and Memories* (Los Angeles: University of California Press, 2008).
- James M. Moran, *There's No Place Like Home Video* (Minneapolis, MN: University of Minnesota Press, 2002).
- The Family Album*, Alan Berliner (1986)  
[http://www.fandor.com/films/the\\_family\\_album](http://www.fandor.com/films/the_family_album)

### **Screening**

*Films From Home Movie Day: Living Room Cinema* (2007)

## **7/6 Week 9 – Special Topic: Dance Preservation [FastTrack Weekend]**

### **Recommended Reading**

- Catherine J. Johnson and Allegra Fuller Snyder, *Securing Our Dance Heritage: Issues in the Documentation and Preservation of Dance* (Council on Library and Information Resources, 1999).  
<http://www.clir.org/pubs/reports/pub84/pub84.html>
- Dennis Diamond, “Archiving Dance on Video: The First Generation,” in *Envisioning Dance: On Film and Video*, Judy Mitoma and Elizabeth Zimmer, eds. (New York: Routledge, 2002).
- Leslie Hansen Kopp, “Introduction,” and David Vaughn, “A Case Study: Building the Merce Cunningham Dance Company Archive,” in *Dance Archives: A Practical Manual Documenting and Preserving the Ephemeral Art* (Preserve, Inc., 1995).

## **7/10 – NO CLASS**

## **7/17 Week 10 – Digitization and the Future of Film Preservation**

### **Required Reading**

- (T) *Moving Image Technology*, Chapter 8, “Moving Image Technologies”
- (E) Charlotte Crofts, “Digital Decay,” *The Moving Image* 8(2): 1-35.
- (E) The Science and Technology Council of the Academy of Motion Picture Arts and Sciences. *The Digital Dilemma: Strategic Issues in Archiving and Accessing Digital Motion Picture Materials*. Academy of Motion Picture Arts and Sciences, 2007. <http://www.oscars.org/science-technology/council/projects/digitaldilemma/>
- (E) Brian Jenkinson, “The Restoration of Archival Film Using Digital Techniques,” *Journal of Film Preservation* 54(1997): 35-39.
- (E) David Walsh, “How to Preserve Your Films Forever,” *The Moving Image* 8(1): 38-41.
- (E) Ross Lipman, “Problems of Independent Film Preservation,” *Journal of Film Preservation* 53(1996): 49-58.
- (E) Mark Toscano, “Archiving Brakhage,” *Journal of Film Preservation* 72(2006): 13-25.

### **Recommended Reading**

- Paolo Cherchi Usai, et.al., *Film Curatorship: Archives, Museums, and the Digital Marketplace* (SYNEMA, 2008).



Giovanna Fossati, *From Grain to Pixel: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2009).

### **Screening**

Experimental and Independent Cinema

## **7/24 Week 11 – Student Presentations I**

### **Required Reading**

(E) Mary Ide and Leah Weisse, “Developing Preservation Appraisal Criteria for a Public Broadcasting Station,” *The Moving Image* 3(1): 146-157.

### **Recommended Reading**

Steven Davidson and Gregory Lukow eds., *The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual* (Los Angeles: American Film Institute, 1997).

Roger Smither and Wolfgang Klaue eds., *Newsreels in Film Archives: A Survey Based on the FIAF Newsreel Symposium* (Wiltshire, England: Flick Books, 1996).

### **Screening**

Newsreels and Television

## **7/31 Week 12 – Student Presentations II**

### **Required Reading**

(E) Steven Ricci, “Saving, Rebuilding, or Making: Archival (Re)Constructions in Moving Image Archives,” *The American Archivist* 71(Fall/Winter 2008): 433-455.

### **Screening**

*A Film Unfinished*, Yael Heronski (2010) <http://www.afilmunfinished.com/>