

**Course Description and Syllabus**  
**Audiovisual Materials in Libraries and Archives**  
**LIS590AV**  
**Thursdays, 9-11:50**  
**August 30 - December 6, 2018**  
**GSLIS 242**

**Instructor:**

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**Office Hours: By Appointment**

**Short Class Description:**

As analog film, video, and audio materials and playback equipment become obsolete, libraries and archives with audiovisual (AV) materials in their collections face great challenges in preserving these materials. AV preservation and collection is costly, time-consuming, and requires specialized knowledge. This course will discuss the ways that librarians and archivists are responding to the challenges of audiovisual handling, preservation, digitization and collection.

**Long Course Description and Objectives:**

This course focuses on time-based media materials in libraries and archives. Students will learn about the preservation and digitization of different media types – motion picture film, video, and recorded sound – as well as issues related to collection development, copyright/ownership, and the cataloging/description and arrangement of time-based multimedia objects. This course includes intensive reading of the literature regarding AV. Because changes in copyright issues with regard to AV can occur at any time, this is a moving target and students will be encouraged to stay on top of recent developments. While we will mostly be discussing original AV materials in archives and libraries, we will also be talking about circulating collections. This course will provide a foundation for students wishing to work with original and circulating AV materials in libraries and/or archives. This class will not discuss photographs, their collection or their preservation – where pictures are concerned, we are interested only in images that move.

Upon completion of this course, students should be able to:

- Understand the history and place of AV materials in libraries and archives

- Identify various legacy media types
- Assess and address the preservation problems and inherent vices of the basic legacy media types (film, audio and video)
- Understand and anticipate issues relating to copyright, ownership, likeness and performance rights with regard to audiovisual materials.
- Evaluate storage conditions in collection institutions with regard to AV media
- Understand the issues involved in description/cataloging of AV materials and be able to critically evaluate various cataloging and metadata standards for AV media
- Understand the issues involved in digitization of legacy audiovisual carriers, the selection of digital encodings/containers and the stewardship of born-digital audiovisual objects

Illinois School of Information Sciences MS/LIS Program Learning Outcomes:

- Apply foundational concepts, theories, and principles to problems of information organization and access.
- Communicate capably with diverse stakeholders, promoting not just access to but also effective use of information services and systems in specific contexts.
- Use evidence to help address information problems, meet information needs, and create relationships in their institutions, communities, profession, and the world.
- Compare and critique contemporary information practices, structures, and standards in relation to historical and global alternatives.
- Apply core ethical principles to professional practice.

**Prerequisites:**

There are no formal prerequisites course-wise for this class. However, it is recommended that students have some understanding of the basics of preservation for library materials (such as the body of knowledge found in LIS 582 “Preserving Information Resources”). We will be

discussing preservation/conservation from an audiovisual standpoint, which at times contrasts with more traditional book and paper preservation. Having attended LIS 582 would give students a fuller understanding of basic preservation principles, which we will discuss but not spend too much time on.

**Communication Policy:**

I will make every effort to be available for questions and conversation but I ask that you give me up to 24 hours to respond to emails under normal circumstances. If you have an emergency you can contact me any time up to one hour before class. I reserve the right to be busy and to sometimes take the full 24 hours to get back to you. I also reserve the right to have a personal life so I ask that you not contact me by phone past 9:00 PM Illinois time. If you have general course-related questions I would like you to ask them on the web board so that all the other students can have the benefit of seeing my answers. This also helps me to not have to answer the same question several times. That all said, I want to make sure you have a good experience in this class so please feel free to contact me within these few (I hope reasonable) strictures.

**Statement of Inclusion:**

<http://inclusiveillinois.illinois.edu/mission.html>

As the state's premier public university, the University of Illinois at Urbana-Champaign's core mission is to serve the interests of the diverse people of the state of Illinois and beyond. The institution thus values inclusion and a pluralistic learning and research environment, one which we respect the varied perspectives and lived experiences of a diverse community and global workforce. We support diversity of worldviews, histories, and cultural knowledge across a range of social groups including race, ethnicity, gender identity, sexual orientation, abilities, economic class, religion, and their intersections.

**Disability Statement:**

To obtain disability-related academic adjustments and/or auxiliary aids, students with disabilities must contact the course instructor and the Disability Resources and Educational Services (DRES) as soon as possible. To contact DRES you may visit 1207 S. Oak St., Champaign, call 333-4603 (V/TTY), or e-mail a message to [disability@uiuc.edu](mailto:disability@uiuc.edu)

**Academic Integrity:**

[http://studentcode.illinois.edu/article1\\_part4\\_1-401.html](http://studentcode.illinois.edu/article1_part4_1-401.html)

It is the responsibility of each student to refrain from infractions of academic integrity, from conduct that may lead to suspicion of such infractions, and from conduct that aids others in such infractions. Students have been given notice of this Part by virtue of its publication. Regardless of whether a student has actually read this Part, a student is charged with knowledge of it. Ignorance is not a defense.

**IMPORTANT NOTE:**

Since I expect that you will attend all class meetings and/or catch up on the archived audio from classes you miss, I reserve the right to make changes to the syllabus "on the fly" as we make our way through the course. I don't anticipate having to make big changes, but it's possible I might add or delete readings here and there. It is your responsibility to keep up with these changes - the Moodle may not always reflect minor reading requirement changes so make sure you listen in class!

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**Assignments****Class Participation (10%)**

This is pretty simple and self-explanatory. Come to class, participate in discussions and you'll be fine. I'm looking for responses (to questions in class) that are well-informed by the readings, past lectures, personal experience, etc. Try to come to class with questions for the rest of the class and me. This field is constantly evolving and it's very likely that you'll come across stuff that I can't answer. For this class I would like you to join the listservs of AMIA (the Association of Moving Image Archivists) and ARSC (the Association of Recorded Sound Collections). These lists are the best way of staying on top of developments in the field of AV collection and preservation.

Information about subscribing to the ARSC list can be found here:

<http://www.arsc-audio.org/arsclist.html>

and AMIA's list info can be found here:

<http://www.amianet.org/community/list-serv>

I would strongly recommend setting these up as "digests," which means that you will get one email each night with all the day's activity in it. These usually drop in my mailbox around midnight central time. Otherwise, you'll be bombarded with emails all day long from the lists. If you're lonely and like to get lots of emails, then by all means, refrain from using the "digest" feature.

I will not be quizzing you on content from the lists (which can be very technical at times) but I'm

sure issues will arise that we'll want to discuss. These are also great resources for you to network with professionals in the field, and to answer questions that may arise in your studies. Bringing up issues from the lists is also a great way to get your class participation grade up!

### **Hands-On Class Session Participation (15%)**

Due: September 22

The hands-on work at the UIUC Library is a very important component of this course. I expect everyone to show up on time and willing to get their hands on the materials and perform the work that we lay out for you. No formal AV handling experience is required, I just expect you to be willing to try your hand at operations like film cleaning, inspection and splicing; video handling, digitization and monitoring; audio handling, digitization and monitoring. ('Monitoring' in this case means using the scopes and signal monitoring equipment in the lab.)

**This session will meet PROMPTLY at 9AM in Room 425 of the UIUC graduate library.** There will be a sign-in sheet at the beginning of this class session. We are very fortunate that the staff of the Preservation Department will be hosting this event so I expect everyone to follow all the rules and guidelines that the staff lay out for us.

More about the Media Preservation Department, including contact information for the department, can be found here:

[http://www.library.illinois.edu/prescons/services/media\\_preservation/media\\_preservation.html](http://www.library.illinois.edu/prescons/services/media_preservation/media_preservation.html)

### **Hands-On Class Session Reflection Paper (15%)**

Due: September 29, 9AM

This assignment is a short paper, 3-5 pages double-spaced, telling me what you learned during the hands-on session at the UIUC Library. You don't need to formally cite any readings or resources, but I do expect you to be explicit about what, in particular, you found challenging, interesting and/or confusing. You can keep this paper informal, loose and conversational.

### **Guest Lecture Of Your Choice Reflection Paper (20%)**

Due: Varies

This assignment is a short paper, 3-5 pages double spaced, telling me what you learned from **one** of the guest lectures. You will choose the guest lecture about which you will write in the first week of the course. This paper is similar to the reflection paper you will do for the hands-on exercise at the UIUC Library. Tell me what you found interesting, what challenged you, what you found confusing or difficult. You do not need to do research outside of class but you **DO** need to refer to (**and cite**) the readings you did for the guest lecture week as well as to the guest lecture itself. The due dates for the papers are as follows:

Jack Brighton's PBCore lecture: Thursday, 10/13, 9AM

Rhiannon Bettivia's Video Game Preservation lecture: Thursday, 11/3, 9AM

Karin Hodgins Jones' E-Waste and Sustainability lecture: Thursday, 11/17, 9AM

### **Final Essay (40%)**

Due: Friday, December 16, Noon

Each student must imagine that they are responsible for the audiovisual materials for a small institution or department within a large institution. This could be a film archives, the audiovisual collection at a public library, a small local heritage museum, the special collections department of a university library, a corporate media collection, or other kind of repository. Imagine that you have a limited budget (not hard to do) and that you must provide the best care possible for the materials while still maintaining access to the materials. Keep in mind that the kind of institution you choose will likely dictate what kind of budget you have to play with – for example, a small heritage institution likely won't have the same budget of a university special collections. I want you to design the space the materials will inhabit. You are encouraged to sketch out a rough floor plan of your audiovisual section or department – include things like cold storage (if you feel you can afford it and it is appropriate to your collection), a reformatting/digitization suite, staging area(s), patron viewing areas, a checkout area (if appropriate), and so on. I also want you to discuss issues such as environment (temperature, humidity, lighting, pests, etc), access/security, ingest/processing, cataloging, disaster plans and so on. Try to hit on as many of the big topics we've discussed as you can, and develop basic protocols for treating these issues. Remember that you're not going to be able to design the best AV collection in the world, just the best you think you can afford. Some things will have to be sacrificed, so tell me why you made the choices you made.

Students must utilize (and cite) at least 5 articles and/or monographs and/or web resources to support your discussion. At least 2 of these resources should be in addition to course readings

on the subject. **I will allow you to use the 'Suggested' readings for this course as the additional readings for your final paper.** This paper should be around 5-8 pages long. I don't expect a long, drawn-out treatise covering every aspect of AV preservation and collection development – I just want you to consider the real-world implications of the concepts we are discussing.

Roughly speaking, an “A” paper is one that follows the instructions laid out in the assignment (in the course Moodle), uses professional-level publications to support claims, and demonstrates the ability to synthesize and apply the principles and information discussed in this class and the class's readings.

A “B” paper advances arguments and follows directions but does not demonstrate original thought or the application of the principles discussed in class to original/new situations and problems. (This is called “following the letter of the law but not the spirit.”)

Any paper that does not follow the directions laid out in the assignment, does not do appropriate research (including citing references from outside the syllabus) will get a “C” or below.

IMPORTANT NOTES:

**Your paper MUST contain, among everything listed above:**

1. A detailed discussion of your digitization strategy for motion picture film, analog video and analog audio materials. What encodings would you choose for each of these kinds of assets? What file formats/containers? Remember that you must discuss preservation AND access formats/containers, which will not be the same. What would you digitize in-house and why? What would you send out to vendors and why? (**You MUST do at least some of the digitization in-house.** You can't take the easy way out and say that you're sending it all out or that you will 'digitize your materials at a later time.')
2. A detailed discussion of how you handle born-digital materials. Will you have a collection policy that excludes some formats/encodings? Why? Will you have different levels of preservation/access for different formats? Why?
3. Some kind of policy related to sustainability/waste/e-waste. How will your memory institution anticipate and/or deal with this challenging problem?

**You must include the three above elements in your paper or there's no chance of getting an A**

## **on this assignment!**

The final paper must be submitted as a Word document NO LATER THAN Friday, December 16 at noon. Any paper that is submitted later than that will be considered late. For every day your paper is late I will knock off one letter grade.

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### **Introduction to the Class / Introduction to AV Preservation**

Required:

Required:

- Arton, Carla. (2015) "So You Want To Be An Audiovisual Archivist." Found here:

<https://amiaeducomm.wordpress.com/about/so-you-want-to-be-an-av-archivist/>

- Edmondson, Ray. (2004). "Audiovisual Archiving: Philosophy and Principles."

The Edmondson piece is very long but it is an excellent resource. We'll return to the concepts in it frequently through the course of the class.

- "Preserving The Past" article from Library of Congress Gazette

Find the above readings on the course Moodle

Suggested:

- Pymm, Bob. (2008). "Preservation of Audiovisual Media: Traditional to Interactive Formats." Preservation Management for Libraries, Archives and Museums.

Find the above article on the course Moodle

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### **Motion Picture Film Preservation Basics**

Required:

- National Film Preservation Foundation. (2004) Film Preservation Guide.

Found on the course Moodle

Suggested:

- Video Aids to Film Preservation: <http://www.folkstreams.net/vafp/index.php>

This is an excellent resource. Bookmark it and return to it – it talks about other formats and also has some excellent demonstrations on how to care for media when recovering from a disaster.

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### **Legacy Video and Audio Preservation**

Required:

- Wheeler, Jim (2002). "Videotape Preservation Guide."
- Byers, F.R. (2003). Care and Handling of CDs and DVDs: A guide for Librarians and



Archivists.

- Association of Moving Image Archivists. "Videotape Preservation Fact Sheets."
- Library of Congress. (2012). "National Recording Preservation Plan."

This last one is a LONG reading so feel free to skim it.

Suggested:

- ARSC Technical Committee. (2015). ARSC Guide To Audio Preservation

Find these on the course Moodle.

- Texas Commission on the Arts (1997-2007). "Videotape Identification and Assessment Guide." (Just look through this website to get a feel for it. You do NOT have to read every page!)
- Paton, Christopher Ann. "Preservation Re-Recording of Audio Recordings in Archives: Problems, Priorities, Technologies, and Recommendations." American Archivist Vol. 61 (Spring, 1998): 519-546.
- St.-Laurent, Gilles (1996). "The Care and Handling of Recorded Sound Materials." <http://cool.conservation-us.org/byauth/st-laurent/care.html>

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## **The Basics of Digital Media, Digitization of AV Materials, and the Online Environment**

Required:

- Tadic, Linda. (2012). "Video Preservation for the Millennia."
- Lacinak, Chris. (2010). "A Primer on Codecs for Moving Image and Sound Archives."
- McCarn, Dave. (2010). "Billions of Bits, Just Thousands of Ways to Record 'Em."
- Wright, Richard (2012). "Preserving Motion Pictures and Sound."
- Digital Audio Working Group, CDP (2006). "Digital Audio Best Practices." Version 2.1. (skim this one)

Suggested:

- Presto Centre (2011). "Film Scanning Considerations."
- Fleischhauer, Carl. (2010). "Audio-Visual Format Documentation Project: Background Paper."

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## **Hands-on Day**

- New York University Libraries (2013). "Digitizing Video for Long-Term Preservation: An RFP Guide and Template." (read the main body; skim the appendices)
- Illinois Campus Media Census: Final Report.

Suggested:

- Ascher, Steven and Edward Pincus. 2007. "Filmmaker's Handbook" (excerpt about video

compression).

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### **Describing AV Materials; Metadata; AV Collection Processing**

Take some time to familiarize yourself with these cataloging/metadata standards. We'll compare and contrast them in class. For your web board posting, imagine that you are an archivist or librarian at a collecting institution of your choosing (make one up – it could be a public broadcasting station, a university archive, a public library, etc). Which one of these standards would you choose and why? Make sure you mention what kinds of materials your institution collects and how that influences your choice. Is your material accessible online? How does that affect your choice? Write this with a mind to your final paper: consider what kind of collection you're going to be writing about and consider how you would catalog your materials. You can fold this writing assignment into your final paper. You can also discuss MARC and how it describes AV materials.

Skim the following for your web forum post:

- MPEG-7 <https://mpeg.chiariglione.org/standards/mpeg-7>
- PBCore <http://www.pbcore.org/>
- MODS <http://www.loc.gov/standards/mods/>

Required Readings:

- Annett, Susan E. (2008). "User Education in Care and Handling of Audiovisual Materials." Promoting Preservation Awareness in Libraries.
- Ranger, Josh. (2012). "What's Your Product? Assessing the suitability of a More Product, Less Process methodology for processing audiovisual collections"
- Green, Mark A. and Dennis Meissner. (2008). "More Product, Less Process: Revamping Traditional Archival Processing." The American Archivist, Volume 68, Fall/Winter 2005.

Find the above articles on the course Moodle

Find these through UIUC Library's Online Research Resources:

- Leigh, Andrea. (2006.) "Context! Context! Context! Describing Moving Images at the Collection Level." The Moving Image. Volume 6, No. 1

- Andreano, Kevin. (2007.) "The Missing Link: Content Indexing, User-created Metadata, and Improving Scholarly Access to Moving Image Archives." The Moving Image Volume 7, No. 2.

Suggested:

- Wactlar, Howard D. and Michael G. Christel. (2002). "Digital Video Archives: Managing Through Metadata." <http://www.clir.org/pubs/reports/pub106/video.html>
- Weitz, Jay. (2009). "Cataloging Digital Media: Back to the Future." (This is a very long and detailed conference presentation. Just skim it to get a flavor for how libraries are cataloging newer media types.)

Find this one on the course Moodle

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### **Field Trip to the Center for Innovation in Teaching and Learning - Overview, Telecine, Archiving, Copyright and IP**

MEET AT ROOM G69 (CITL STUDIO) IN THE BASEMENT LEVEL OF THE FOREIGN LANGUAGES BUILDING NO LATER THAN 9AM

**No readings this week. Just show up and pay attention!**

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### **Copyright and Ownership Issues and AV Materials**

Required:

- Harper, Georgia. (2003). "Copyright Law and Audio Preservation." [http://www.arl.org/preserv/sound\\_savings\\_proceedings/Copyright\\_law\\_audio\\_pres.shtml](http://www.arl.org/preserv/sound_savings_proceedings/Copyright_law_audio_pres.shtml)
- National Film Preservation Board. (1994). Depositing Films with Archives: A Guide to the Legal Issues. <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/depositing-films-with-archives/>
- Pierce, David. (2010). "Copyright, Preservation and Archives: An Interview with Eric Schwartz." The Moving Image, Vol. 9, No. 2.

Suggested:

- United States Congress. (1984). "Guidelines for Off-Air Taping for Educational Purposes." <http://www.lib.berkeley.edu/MRC/Kastenmeier.html>

- United States Congress. (2006). "Rulemaking on Exemptions from Prohibition on Circumvention of Technological Measures that Control Access to Copyrighted Works." <http://www.copyright.gov/1201/>
  - United States Copyright Office. (2011) "Pre-1972 Sound Recordings - Executive Summary"
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### **Videogame Preservation**

- Kraus, K., & Donahue, R. (2012). 'Do you want to save your progress?': The role of professional and player communities in preserving virtual worlds. *Digital Humanities Quarterly*, 6(2).
  - Anderson, D., Delve, J., & Pinchbeck, D. (2010). Toward A Workable Emulation-Based Preservation Strategy: Rationale and Technical Metadata. *New Review Of Information Networking*, 15(2), 110-131.
  - Owens, T. (2013). Video game preservation at scale: An interview with Henry Lowood [Web log post]. Retrieved from <http://blogs.loc.gov/digitalpreservation/2013/02/video-game-preservation-at-scale-an-interview-with-henry-lowood/>
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### **Napster, the MP3 and New Regimes of Online Dissemination**

Required:

- Burk, Dan L. (October 2014). "Copyright and the Architecture of Digital Delivery." First Monday. Available at: <http://firstmonday.org/ojs/index.php/fm/article/view/5544>.
- McLeod, Kembrew. (2005). "MP3 s Are Killing Home Taping: The Rise of Internet Distribution and Its Challenge to the Major Label Music Monopoly." *Popular Music and Society* 28(4): 521–31.
- Sterne, Jonathan (2006). "The MP3 As Cultural Artifact." *New Media & Society* 8(5): 825-842.

Suggested:

- "How FairPlay Works: Apple's iTunes DRM Dilemma". Roughly Drafted. February 26, 2007. Available at: <http://www.roughlydrafted.com/RD/RDM.Tech.Q1.07/2A351C60-A4E5-4764-A083-FF8610E66A46.html>.

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## Electronic Waste and Sustainability

- Gabrys, Jennifer. 2006. Media in the dump. In: John Knechtel, ed. *Trash*. (11) Cambridge: MIT Press, pp. 156-165.
- Product Stewardship Institute. (2012). Designing an Effective Electronics Recycling Program: Lessons Learned from Existing State Programs. Retrieved from [http://c.ymcdn.com/sites/www.productstewardship.us/resource/resmgr/imported/3\\_29\\_2013\\_Designing\\_an\\_Effective\\_Electronics\\_Recycling\\_Program\\_2.pdf](http://c.ymcdn.com/sites/www.productstewardship.us/resource/resmgr/imported/3_29_2013_Designing_an_Effective_Electronics_Recycling_Program_2.pdf)
- Initiative for Global Environmental Leadership. (April 2016). Special Report Recycling Electronic Waste. *Knowledge@Wharton*. Retrieved from [http://c.ymcdn.com/sites/www.productstewardship.us/resource/resmgr/PSI\\_in\\_the\\_news/2016-04-06-IGEL-recycling-el.pdf?hhSearchTerms=%22transboundary%22](http://c.ymcdn.com/sites/www.productstewardship.us/resource/resmgr/PSI_in_the_news/2016-04-06-IGEL-recycling-el.pdf?hhSearchTerms=%22transboundary%22)

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## Fan Edits and Alternative Preservation

Required:

- Johnson, Derek. 2005. "Star Wars Fans, DVD, and Cultural Ownership: An Interview with Will Brooker." *Velvet Light Trap* 56 (38): 36–44.
- Wille, Joshua. (2014). "Fan Edits and the Legacy of The Phantom Edit." *Transformative Works and Cultures*, no. 17. *The PDF is on the Moodle but this link is preferable because of the video embeds in the article:*  
<http://journal.transformativeworks.org/index.php/twc/article/view/575/466>

*Find all of the above on the course Moodle*

**and watch this:**

- Handuet. "Harmy's Star Wars: Despecialized Edition v2.5 - Video Sources Documentary."  
[https://www.youtube.com/watch?v=dHfLX\\_TMduY](https://www.youtube.com/watch?v=dHfLX_TMduY)

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## AV and Community Engagement; AV Software and Tech Demos

Required:

- Gracy, Karen (2013). "Ambition and Ambivalence: A Study of Professional Attitudes toward Digital Distribution of Archival Moving Images." *The American Archivist*, Volume 76, No. 2.

- Becker, Snowden. (2007). "See and Save: Balancing Access and Preservation for Ephemeral Moving Images." *Spectator* 27(1), 21-28.
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### **Future of AV; AV Careers; Class Wrap Up**

Required:

- Prelinger, Rick. (2010). "Points of Origin: Discovering Ourselves Through Access." *The Moving Image*, Volume 9, No. 2.
- Oleksik, Peter. (2012) "The Fugazi Live series" Performance! The Newsletter of the SAA Performing Arts Roundtable, Summer 2012.
- Denise, DJ Lynee. *The Afro-Digital Migration: A DJ's journey from Hip-Hop to House Music.*
- **Activists' Guide to Archiving Video -- SKIM THIS ONE**

<https://archiveguide.witness.org/>