

**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](mailto: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](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/~unclng/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](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](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](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](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/04fall/content-based-retrieval.html> (R)

Getty Research Institute. *Art and Architecture Thesaurus*.  
[http://www.getty.edu/research/conducting\\_research/vocabularies/aat/](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](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](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 I. 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](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