

Spring 2015

**INLS 690-212: Audio-Visual Archives Management (1.5 credits)**

An introduction to the management of audio, film and video archives with an emphasis on the history of recording, best practices for preservation and access, and copyright. Through selected readings, lecture, class discussion, assignment, and hands-on demonstration, students will gain an understanding of the history of recording, format identification, storage and handling, philosophy of media preservation and copyright.

**Location:** 208 Manning Hall

**Time:** Monday 12:20 – 3:05pm

**Instructor:**

Steven Weiss  
Curator, Southern Folklife Collection  
Wilson Special Collections Library  
University of North Carolina at Chapel Hill  
Email: smweiss@email.unc.edu  
Office: (919) 962-7105

**Office hours:** By appointment.

**Required Texts** (Available in student stores):

IASA Technical Committee, Handling and Storage of Audio and Video Carriers, edited by Dietrich Schüller and Albrecht Häfner. First edition 2014. (Standards, Recommended Practices and Strategies, IASA-TC 05). International Association of Sound and Audiovisual Archives.

Milner, Greg. Perfecting Sound Forever: An Aural History of Recorded Music. New York: Faber and Faber, Inc. 2009.

Newman, Michael Z. Video Revolutions: On the History of a Medium, Columbia University Press. 2014.

**Course Grading Information:**

Classroom discussion 25%  
Archives Profile Assignment 25%  
Final Exam 50%

The grading and academic standards for the course follow the conventions established at SILS. The school's basic academic policies are at:  
<http://sils.unc.edu/current-students/doctoral-students/policies>

**Classroom Discussion**

Prior to each scheduled class, students submit two questions for class discussion based on the content of that week's reading assignment. Questions must be submitted by email ([smweiss@email.unc.edu](mailto:smweiss@email.unc.edu)) by 9am of each class and will be the basis of our classroom reading discussion. Your questions and in-class participation are 25% of your grade.

**Archives Profile Assignment**

The weeks of Jan 19 (MLK) and Jan 26 class will not be held. Instead you will be working on the Archives Profile Assignment.

The Archives Profile Assignment must be submitted in paper format and is due at the beginning of the **FEB 2** class. Late work will be accepted no later than the start of the class after the original due date. If late, the final grade for the assignment will be reduced by a full letter grade.

**Final Exam**

The final exam will be **MARCH 2**. It will be an open book test, consisting of short answer and essay questions. You will be allowed to use your readings, required texts, and class notes.

**Listserve**

For the duration course, you will need to subscribe and follow:

Association for Recorded Sound Collection (ARSC)  
<http://www.arsc-audio.org/arsclist.html>

Association of Moving Image Archivists (AMIA)  
<http://www.amianet.org/participate/listserv.php>

Class Schedule:

**Jan 12: Introduction/Audio 1**

TOPICS:

Course overview, introductions; Archives Profile Assignment  
Audio: History (Acoustic and Electrical Recording) and Identification.

READING:

Milner, Greg. Perfecting Sound Forever: An Aural History of Recorded Music. New York: Faber and Faber, Inc. Chapters 1-3.

Rosen, Jody. "Researchers Play Tune Recorded Before Edison." nytimes.com. 27 March 2008. <http://www.nytimes.com/2008/03/27/arts/27soun.html>

WEBSITES

Association for Recorded Sound Collections  
<http://www.arsc-audio.org/>

First Sounds  
<http://www.firstsounds.org/>

**Jan 19: NO CLASS** (MLK Holiday)

READING:

Milner, Greg. Perfecting Sound Forever: An Aural History of Recorded Music. New York: Faber and Faber, Inc. Chapters 4-6.

VIEWING:

Les Paul and Mary Ford Demonstrate Multi-tracking  
<http://youtu.be/rITJyZVTfy4>

Deconstructing Sgt. Pepper  
<http://www.youtube.com/watch?v=c-wXZ5-Yxuc>

How vinyl records are made Pt. 1  
<http://youtu.be/xUGRRUecBik>

How vinyl records are made Pt. 2

[http://youtu.be/IReDh9ec\\_rk](http://youtu.be/IReDh9ec_rk)

How CDs are made:

<http://youtu.be/O3FQzwNzUE4>

Mel Blanc tours Capitol Records (magnetic tape recording session) <http://youtu.be/X6IMuRICNP0>

Lomax the Songhunter. Produced by Joost Verhey; written by Rogier Kappers; directed by Rogier Kappers, Adri Schrover. DVD. DaVID 2009. Available at UNC music library. (DVD-390)

WEBSITE:

International Association of Sound and Audiovisual Archives

<http://www.iasa-web.org/>

**Jan 26: NO CLASS**

Work on your Archive Profile Assignment

**Feb 2: Audio 2/Video**

Archive Profile Assignment Due.

TOPICS:

History, Identification.

READING:

Newman, Michael Z. Video Revolutions: On the History of a Medium, Columbia University Press. 2014.

Wyver, John. The Emergence of Television. *The Moving Image*. 1989. Pgs. 55-65.

Lewis, Alan. A History of Television Newsgathering Formats. *The Administration of Television Newsfilm and Videotape Collections*. 1997. Pgs. 11-29.

VIEWING:

President Dwight Eisenhower WRC-TV (1958)

<http://www.youtube.com/watch?v=QKqHZcXvUAs&feature=related>

I Love Lucy Clip:

<http://www.youtube.com/watch?v=0bViswHmi6E>

## **Feb 9: Film**

### TOPICS:

History, Identification, Moving Image Preservation and Access

Discussion Readings:

**Guest: Erica Titkemeyer (Audiovisual Conservator, Wilson Library, UNC)**

### READING:

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

<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>

### WEBSITES:

Association of Moving Image Archivists

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

International Federation of Film Archives

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

## **Feb 16: Audio Preservation and Access**

### TOPICS:

Best practices, handling, storage, best practices, reformatting, restoration, working with a vendor.

TOUR: The second half of class will be a tour of the Southern Folklife Collection

### READING:

International Association of Sound and Audiovisual Archives Technical Committee:

IASA-TC 03: The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy. Version 3, December 2005.

<http://www.iasa-web.org/tc03/ethics-principles-preservation-strategy>

IASA-TC 04: Guidelines on the Production and Preservation of Digital Audio Objects. Second edition, 2009.

<http://www.iasa-web.org/tc04/audio-preservation>

IASA-TC05: Handling and Storage of Audio and Video Carriers, edited by Dietrich Schüller and Albrecht Häfner. First edition, 2014.

WEBSITES:

Sound Directions

<http://www.dlib.indiana.edu/projects/sounddirections/>

Library of Congress National Jukebox

<http://www.loc.gov/jukebox/>

Internet Archive

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

iTunesU

**Feb 23:** Copyright, Fundraising

READING:

Besek, June M. Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives. CLIR Publication N. 135. Washington, DC. Library of Congress.

<http://www.clir.org/pubs/reports/pub135/pub135.pdf>

Besek, June M. Copyright and Related Issues Relevant to Digital Preservation and Dissemination of Unpublished Pre-1972 Sound Recordings by Libraries and Archives. CLIR pub 144: National Recording Preservation Board, Library of Congress.

<http://www.clir.org/pubs/reports/pub144/pub144.pdf>

National Recording Preservation Board. The State of Recorded Sound Preservation in the United States: A National Legacy at Risk in the Digital Age. 2010. Pgs. 108-137.

<http://www.clir.org/pubs/reports/pub148/pub148.pdf>

Eric J. Schwartz. Chapter 8. Legal Context. Film Preservation Guide. National Film Preservation Foundation.

[http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_8.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_8.pdf)

#### WEBSITES

National Endowment for the Humanities

<http://www.neh.gov/>

National Film Preservation Foundation

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

Grammy Foundation

<http://www.grammy.org>

**Guest speaker: Anne Gilliland (Scholarly Communications Officer, UNC Library)**

**March 2:** Final Exam. Open book.

## ARCHIVES PROFILE ASSIGNMENT

**DUE:** February 2nd. Must be submitted in paper format. Late work will be accepted no later than the start of the class after the original due date. If late, the final grade for the assignment will be reduced by a full letter grade.

Profile an audiovisual archive (film, video and/or audio) or an archive with significant audiovisual holdings for a five-to-seven page paper. The archive you choose can be an:

- Academic archive
- For-profit archive
- Government archive

Do not choose an archive at UNC-Chapel Hill or a personal collection (e.g. a record collector's private collection). Choose an archive you can visit in-person, meet with their staff and see their facilities.

The paper should address:

- 1) What is the mission of the archive?
- 2) What is the history of the archive?
- 3) How large a staff do they have? What positions? Is the level of staffing appropriate?
- 4) Describe their holdings? Size, formats, scope of their collection.
- 5) How are they preserving their holdings? Who is doing the work? What preservation standards do they follow?
- 6) How do they provide access to their holdings? Do they provide online access? Are there any legal issues they have to contend with?
- 7) How do they promote their collection and its use? What kind of online presence do they have?

I would like to know the facts about the collection, but also get your insight (e.g. is their website useful to researchers).

Feel free to consult with me if you need advice on choosing an archive to profile.