

**ILS-Z 604: TOPICS IN INFORMATION AND LIBRARY SCIENCE  
SECTION 31959: INTRODUCTION TO MOVING IMAGE PRESERVATION  
SPRING 2015**

**TIME AND LOCATION**

**Thursdays, 1:00 to 3:45pm, Wells LI-30**

**TEACHER-STUDENTS<sup>1</sup>**

**Rachael Stoeltje, director, IU Libraries Moving Image Archive  
Wells Library, E1060, 855-2523, rstoeltj@indiana.edu**

**Andy Uhrich, film archivist, IU Libraries Moving Image Archive  
Wells Library, E1060, 855-2523, jauhrich@indiana.edu**

**QUOTES TO SET THE TONE FOR THE SEMESTER**

“Film has a personality, and that personality is self-destructive. The job of the archivist is to anticipate what film may do – and prevent it.” Orson Welles

“The period of videotape is over. It was maybe from the late 1960s to the late 2000s. Eventually all those tapes will stop working completely. The earlier tapes are already past their life span, and they really require extraordinary measures to revive.” Sara Chapman, Media Burn

“In contrast to the clear successes of paper preservation, it is now obvious that magnetic audiotape and videotape and acetate-based films are the great preservation challenges of the twenty-first century.” Paul Conway

“Preservation works to maintain history with its blemishes intact.” Dorothy Berry

**OVERVIEW**

Libraries and archives have collected non-book materials such as audio discs, motion picture film prints, and videotapes for over a century. But, as the prefix *non* suggests audiovisual media has been on the margins for collecting institutions that focused on books and manuscripts. However, due to the proliferation of media formats and born digital works in newly acquired collections,<sup>2</sup> the passing of analog media collections from open circulation to restricted archives,<sup>3</sup> and the growing user preference for instant online access to moving

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<sup>1</sup> “Through dialogue, the teacher of the students and the students of the teacher cease to exist and a new term emerges: teacher-student with students-teachers.... [T]he teacher is no longer merely the one who teaches, but one who is himself taught in dialogue with the students, who in their turn while being taught also teach.” Paulo Friere  
<sup>2</sup> For example, see how the special collection library at Emory University responded to the born digital writings of Salmon Rushdie: <https://open.library.emory.edu/publications/emory:cksgv/pdf/>.

<sup>3</sup> In a local instance, in the fall of 2014 many of the VHS tapes in the Media and Reserves Collection at IU moved from openly circulating to being only available in limited and controlled viewings. A format that was originally built around everyday use became an archival medium due to technological and cultural obsolescence.

images and sound,<sup>4</sup> more traditionally-minded libraries and archives find themselves challenged when confronted with audiovisual preservation.

This class provides librarians and archivists the skills, knowledge, and resources to properly deal with moving image materials. It also acts as a springboard for those looking to specialize in preserving audiovisual media. The field of moving image archiving is in transition due to the end of magnetic media and the phase out of photochemical film prints as an exhibition format; this class will address our current moment of transformation and how it is affecting the practices, sites, and conceptions of film and video conservation. Reflecting the field's shift, students will learn about all aspects of moving image archiving and preservation including motion picture film, video, and photographic collections. The class will survey the identification of numerous physical and digital formats, collection development policies, cataloging, access, preservation, digitization, grant funding, copyright and best practices. The social and political side of archiving will be given equal attention by addressing the institutions, individuals, world views, and policies that shape the preservation of film prints, videotapes, audio recordings, and born digital moving images.

### **COURSE OBJECTIVES**

By the end of the course, students will be able to:

- Demonstrate knowledge of relevant concepts and theories of moving image preservation including identification, cataloging, digitization and reformatting, copyright issues, access, collection management, grant funding opportunities, and restoration procedures.
- Complete a audiovisual preservation project using proper media handling techniques, identification and examination of archival film or video production elements, work with vendors to establish conservation procedures and budgets, and write a grant proposal to preserve the media text.
- Apply the principles, standards and best practices currently used in audiovisual preservation and digitization in their post-graduation employment.
- Identify and evaluate the various film and video formats both obsolete and currently in-use.
- Understand all aspects of physical storage and archival handling for analog and digital formats.

### **GRADING**

This class follows the grading model that has been approved by the DILS faculty as an aid in evaluation of academic performance and to assist students by giving them an understanding of the grading standards of the Department of Information and Library Science.

### **ETHICAL BEHAVIOR AND PLAGIARISM**

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<sup>4</sup> A 2012 Pew study found that 52% of teenagers use YouTube for conducting research versus 12% who access printed books other than their textbooks: [http://www.pewinternet.org/files/old-media/Files/Reports/2012/PIP\\_TeacherSurveyReportWithMethodology110112.pdf](http://www.pewinternet.org/files/old-media/Files/Reports/2012/PIP_TeacherSurveyReportWithMethodology110112.pdf).

All Indiana University and Department of Information and Library Science policies on academic dishonesty will be followed. Academic (e.g. plagiarism) and personal misconduct by students are defined and dealt with according to the procedures in the Code of Student Ethics. Students who engage in plagiarism, cheating, and other types of dishonesty will receive an F for the course. To help you recognize plagiarism, the IU Writing Center has prepared a helpful guide: Plagiarism: What It is and How to Recognize and Avoid It (<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>).

### **STATEMENT FOR STUDENTS WITH DISABILITIES**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact IU Disability Services for Students (<http://studentaffairs.indiana.edu/disability-services-students/index.shtml>). Please let us know if there is anything we can do to make the classroom a successful learning environment.

### **COURSE ASSIGNMENTS**

Students will be evaluated on the following assignments and coursework:

#### **Student Participation and Weekly Reading Responses: 25%**

Students are expected to attend class having completed the assigned readings for the week and will be graded on attendance, level of preparation, and contributions. We expect regular involvement with in-class discussions and with guest speakers.

Preservation is both a social and technological act.<sup>5</sup> The readings covered in this class address this split; some articles examine the theory or history of archiving while others report on the newest findings and best practices for safeguarding audiovisual heritage. But it's important to remember this binary is not oppositional and the divide is not absolute. The uses of a technology are culturally shaped and at the same time technology affords and constrains social relationships and worldviews.

To help the students examine the intertwined relation between the social and technological, each week the students will turn in a one page reading response that connects one of the links presented as evidence to one or all of the readings. The point of these responses is to get the students to synthesize the readings and apply the authors' conclusions to a real world example. Also, the reading responses are being assigned to generate class discussion. To that end, they shouldn't be intensely researched papers that present groundbreaking arguments; instead, they can record your reactions - positive or negative - to the articles, be a list of questions you

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<sup>5</sup> See Dan Cohen's post "CC0 (+BY)" for a brief discussion of the relationship between the social and technical in regards to metadata and the Digital Public Library of America: <http://www.dancohen.org/2013/11/26/cc0-by/>.

have from the readings that we can answer together as a class, or act a place for you to engage in an educated rant about how the topic is addressed. Use these reading responses to consider, reflect, pause, provoke, disagree, correct, engage, and incite.

### **Interview an archivist: 15%**

Students will interview an individual somehow associated with the field of moving image archiving (examples include an archive director, film collector, owner of a dvd label, technician at a film lab, academic studying film archives, and more). Students will pick an interviewee from a list provided by the class instructors or can chose an individual based on their own interest. The interview will cover how the interviewee perceives their place in the field and how their job is changing with the end of film. Students will then write up a short essay (around 750 words) that will be published as a blog post on the IU Libraries Moving Image Archive's blog. Students will present on their interview in class by providing a brief (less than five minutes) and informal summary. Due dates will be spread through out the semester; on the day a student turns in their interview they will not have to turn in a reading response that week.

### **Media preservation project: 60% total** (but broken down into four smaller sub-assignments)

The main assignment for the class revolves around a semester-long project in preserving an archival film or videotape. The project will cover the entire preservation lifecycle from selection to access. The work will cover hands-on conservation work, historical research, grant writing, and curation and programming. The larger project breaks down into the following smaller assignments:

- Inspection report with physical notes and descriptive metadata: 10%
- Research report on historical importance of the film: 15%
- Preservation grant for NFPF or other granting organization: 20%
- Screening with program notes (or creation of online exhibit): 25%

Due dates for each of these assignments can be found in the class schedule below.

## **WEEKLY SCHEDULE AND READINGS**

### **January 15 - Class Introduction**

Topics covered: Get to know the other students and instructors; overview of the class, explanation of the syllabus and class assignments

Class lab: Students will choose the film or video that they will spend the semester identifying, researching, preserving and making accessible. Film the class with still/motion picture film.

Class viewing: comparison of restored film screened via analog film print and digitized online streaming

### **January 22 - The Past and Future of Audiovisual Preservation**

Topics covered: Historical and current justifications for film and video archives; why moving image archives existed outside of the mainstream of paper archives and libraries; what

audiovisual archives do and how they operate; how and why media archives are created; how archives build constituencies and transform scholarship; national and international professional organizations of AV preservation; how university libraries are dealing with their audio/visual holdings

Readings:

- Christophe Dupin, "First Tango in Paris: The Birth of FIAF, 1936-1938," *Journal of Film Preservation* no. 88 (April, 2013): 43-58
- Lucas Hilderbrand, "The Revolution Was Recorded: Vanderbilt Television News Archive, Copyright in Conflict, and the Making of TV History," in *Inherent Vice: Bootleg Histories of Videotape and Conflict* (Durham: Duke University Press, 2009), 118-140.
- Paula De Stefano, "Moving Image Preservation in Libraries," *Library Trends* vol. 52, no. 1 (Summer 2003): 118-132.

Evidence:

- Investigate the media holdings of the University of Baltimore's Langsdale Library on their Tumblr page, AV@UB: <http://avatub.tumblr.com>; and Internet Archive page: <https://archive.org/details/ublansdale>.

Guest speaker: Skype conversation with the University of Baltimore's Audiovisual Archivist Siobhan Hagan on media preservation in a university library

### **January 29 - Media Inspection Workshop**

\*Important note: class will be held at the Auxiliary Library Facility\*

Topics covered: technical characteristics of audiovisual media; techniques for inspecting and repairing film prints and videotape; the threats of technological obsolescence and media deterioration

Readings:

- Leo Enticknap, "Film," *Moving Image Technology: From Zoetrope to Digital* (London: Wallflower Press, 2005), 4-28
- Enticknap, "Television and Video," *Moving Image Technology*, 159-186
- "Understanding Film and How it Decays," *The Film Preservation Guide*, 6-18, [http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_2.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_2.pdf)
- "Film Handling and Inspection," *The Film Preservation Guide*, 19-33, [http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_3.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_3.pdf)
- Spec Bros, "Basic Inspection Techniques to Sample the Condition of Magnetic Tape," <http://www.specsbros.com/whitepaper.html>.

Class Lab: students will inspect the film print or videotape that they have chosen as their preservation project for the semester.

Assignments: No reading response due this week.

## **February 5 - Curatorship I: Collection Management**

Topics covered: How and why institutions collect audio, film, and video; the value and role of collection management policy for archives; what it means to curate a collection; how knowing why and how media were created, exhibited, and collected facilitates archival management; the ethics of collecting; the relationships between private collectors and institutional archives

### Readings:

- Susan M. Pearce, "Collecting: Shaping the World" in *Museums, Objects, Collections* (Washington, D.C.: Smithsonian Institution Press, 1992), 68-88
- Leah M. Kerr, "Collector's Contributions to Archiving Early Black Film," *Black Camera* vol. 5, no. 1 (Fall 2013): 274-284.
- Sam Kula, "Appraisal Theory," in *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Recordings* (Lanham, Maryland: Scarecrow Press, Inc., 2003), 23-53.
- FIAF Code of Ethics: <http://www.fiafnet.org/uk/members/ethics.html>

### Evidence:

- Short documentary on record collector, Paul Mawhinney: Sean Dunne, *The Archive*, 2008, 07:35, <https://vimeo.com/1546186>
- Peter Finn, "Silent Films Recovered: These New Releases Are Oldest in a Long Time," *Washington Post*, February 8, 2011, <http://www.washingtonpost.com/wp-dyn/content/article/2011/02/08/AR2011020806347.html>

Lab: Examine collection, acquisition, and deaccession policy documents from a variety of archives and libraries; determine whether your film or video falls under the areas of collecting of the institutions under discussion

Guest speaker: could include Nancy Watrous, director, Chicago Film Archives

## **February 12 - Curatorship II: Cataloging and Description**

Topics covered: Best practices for cataloging moving image; how cataloging film and video differs from cataloging books; metadata structures of use to moving image cataloging: AMIM II, PBCore, Premis; conducting historical research on moving images; cataloging as an interpretive act; and the connections between cataloging and secondary forms of archival descriptions

### Readings:

- Elizabeth Yakel, "Archival Description," *Archival Science* vol. 3, no. 1 (2003): 1-25.
- Martha M. Yee, "Introduction to Moving Image Cataloging," in *Moving Image Cataloging: How to Create and Use a Moving Image Catalog*, (Westport, CT: Libraries Unlimited, 2007), 1-23

-Eisloeffel, Paul, "Cataloging," *The Film Preservation Guide*, 70-76,  
[http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_7.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_7.pdf)

-Familiarize yourself with:

-PBCore: <http://pbcore.org>

-PREMIS: <http://www.loc.gov/standards/premis/>

-Working draft of the "FIAF Moving Image Cataloging Manual"/ 2014, found at  
<http://www.filmstandards.org/fiaf/wiki/doku.php>

Assignment due: Inspection Report (no reading response this week)

Lab: Create a PBCore record for the film or video that you are working on this semester;  
research the your film/video in online databases of primary sources

Guest Speakers: Thelma Ross, cataloger, Academy of Motion Picture Arts and Sciences, via  
Skype

### **February 19 - Curatorship III: Preservation Prioritization and Grants**

Topics: How to select films and videos for preservation; tools and surveys for prioritization including FACET, CALIPR, and Media Score; organizations that fund audiovisual preservation; how to craft grants for preservation; what granting organizations are looking for; other avenues for funding including through your library or institution and crowd-financed options such as Kickstarter; how funding opportunities shape what kind of moving images get preserved

Readings:

-Peter Decherney, "The Politics of Patronage: How the NEA (Accidentally) Created American Avant-Garde Film," in *Hollywood and the Culture Elite: How the Movies Became American* (New York: Columbia University Press, 2005): 161-185.

-Karen Gracy, excerpts from *Film Preservation: Competing Definitions of Value, Use and Practice* (Chicago: Society of American Archivists, 2000).

- "Selecting a Film for Preservation" and "Procuring Funds or Resources," 100-108

- "The Politics of Selection," 184-190

- "Funding," 192-195

Evidence:

-NFPF grants at <http://www.filmpreservation.org/nfpf-grants>.

-Look for grants from the NEH (<http://www.neh.gov/grants>) and NHPRC (<http://www.archives.gov/nhprc/announcement/>) that would cover media preservation

Guest speaker: could include Kirsten Larvick

### **February 26 - Curatorship IV: Copyright and Access**

Topics covered: Basics of copyright; how copyright works for moving images; how copyright impacts preservation and access; the politics of moving image access; who are you planning to

provide access to; to what are you planning to make accessible; limits and transformative possibilities of access; screenings as access

Readings:

-The Association of Research Libraries' *Code of Best Practices in Fair Use for Academic and Research Libraries*, January 2012, <http://www.arl.org/storage/documents/publications/code-of-best-practices-fair-use.pdf>

-FIAF Declaration on Fair Access:

<http://www.fiafnet.org/~fiafnet/uk/members/Fair%20Use.html>

-Rick Prelinger, "Archives and Access in the 21<sup>st</sup> Century," *Cinema Journal* vol. 46, no. 3 (Spring 2007): 114-118

-Chalida Uabumrungjit, "Projecting the Thai Film Archive Collection," in *Archival Film Festivals*, ed. Alex Marlow-Mann (St. Andrews, Scotland: St. Andrews Film Studies, 2013), 201-206

-Dan Streible, "Saving, Studying and Screening: A History of the Orphan Film Symposium," in *Archival Film Festivals*, 163-176.

Evidence:

-Colonial Film: Moving Images of the British Empire, <http://colonialfilm.org.uk>

-Amateur Filmmakers Record the New York World's Fair and Its Period, <http://www.fairfilm.org>

Guest speaker: could include Dave Kehr, adjunct curator, Department of Film, Museum of Modern Art

### **March 5 - Preservation I: Theories and Ethics of Preservation and Restoration**

Topics covered: Theories, philosophies, and ethics of moving image preservation; how preservation transforms original objects and how to address this fact; how the intended users/audience for a preservation project shape kind of work is done on the artifact; what exactly is being preserved: content, artifact, or experience; who gets to do restoration work

Readings:

-Jon Ippolito, "The Lost and the Saved," in *Re-collection: Art, New Media, and Social Memory* (Cambridge: MIT Press, 2014), 2-13.

-Paolo Cherchi Usai, "The Ethics of Film Preservation," in *Silent Cinema* (London: BFI Publishing, 2000), 57-71.

-Caroline Frick, "The Plurality of Preservation," in *Saving Cinema: The Politics of Preservation* (Oxford: Oxford University Press, 2011), 151-176.

Evidence:

-A group of *Star Wars* fans are creating their own preservation from original 35mm prints: read the first posting at <http://originaltrilogy.com/forum/topic.cfm/team-negative1-star-wars-1977-35mm-theatrical-version-release-details-and-updates/topic/14590/>; read pst 1368 at <http://originaltrilogy.com/forum/topic.cfm/Making-our-own-35mm-preservation-my-crazy->

[proposal/post/591990/#TopicPost591990](https://vimeo.com/49889448); and watch the trailer for the fan restoration at <https://vimeo.com/49889448> [password: OT]

Lab: Viewing and digitization of film shot on first day

Guest Speaker: could include Andrea Kalas, Vice-President, Archives, Paramount Pictures

### **March 12 - Preservation II: Maintaining the Original**

\*Important note: class will be held at the Auxiliary Library Facility\*

Topics covered: Passive conservation; how cold storage extends the life of audiovisual media; are film prints instantiations of reproducible works or artifacts/museum objects; efforts at collecting and maintaining original technology for playback and projection

Readings:

-James Reilly, *The IPI Guide for Acetate Film* (Rochester: Image Permanence Institute, 1993), [https://www.imagepermanenceinstitute.org/webfm\\_send/299](https://www.imagepermanenceinstitute.org/webfm_send/299).

-Paolo Cherchi Usai, David Francis, Alexander Horwath, and Michael Lobenstein, "Film as Artefact and Museum Object," in *Film Curatorship: Archives, Museums, and the Digital Marketplace* (Vien: Österreichisches Filmmuseum, 2008), 83-106.

-Pip Laurenson, "The Management of Display Equipment in Time-based Media Installations," *Tate Papers*, Spring 2005, <http://www.tate.org.uk/download/file/fid/7344>.

Assignment Due: Research Report (no reading response this week)

Guest speaker: could include Vaughn Nuest, head, Auxiliary Library Facility Management Services and Elise Calvi, head, General Preservation and Conservation Services at the E. Lingle Craig Preservation Laboratory

### **March 19 - NO CLASS BECAUSE SPRING BREAK!**

### **March 26 - Preservation III: Reformatting, Digitization, and Labs**

(Andy will be at SCMS in Montreal)

Topics covered: How to prepare your film or video for lab work; what labs do with the films and videos you send them; what you get back; how to make sure the work was done properly; evolving best practices for digitizing film and video

Readings:

-"Duplication," *The Film Preservation Guide*, 41-58,

[http://www.filmpreservation.org/userfiles/image/PDFs/fpg\\_5.pdf](http://www.filmpreservation.org/userfiles/image/PDFs/fpg_5.pdf)

-Gracy, excerpts from *Film Preservation*:

-"Preparing a Film for Laboratory Work," 116-123

-"Duplicating a Film at the Laboratory," 123-128

- The Association for Library Collections and Technical Services Preservation and Reformatting Section, "4. Time-Based Media," in *Minimum Digitization Capture Recommendations*, 2013, [http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations#time-based\\_media](http://www.ala.org/alcts/resources/preserv/minimum-digitization-capture-recommendations#time-based_media)
- FIAF Technical Commission, "Choosing a Film Scanner," 2012, <http://www.fiafnet.org/commissions/TC%20docs/Choosing%20a%20Scanner%20v1%201.pdf>
- Barbara Goldsmith Preservation and Conservation Department, New York University Libraries, *Digitizing Video for Long-Term Preservation: An RFP Guide and Template*, 2013, <http://library.nyu.edu/preservation/VARRFP.pdf>.

Evidence:

- "Chicago's Last Motion Picture Lab," *Chicago Tribune*, June 20, 2013, 03:36, <https://www.youtube.com/watch?v=sOaA1vbtM9g>
- Paul Korver, "Cinelicious 2.0," January 4, 2011, 01:35, <https://www.youtube.com/watch?v=g7zQqArzUYI>

Guest speaker: could include Chris Kovac, supervisor of the Motion Picture Lab, NARA

## **April 2 - Medium I: Photography and Pre-Cinema**

Topics covered: History of photography; identification of photochemical processes, preservation and storage; how photography led to the invention of motion picture film and the moving image; examining the photographic archive

Readings:

- Naomi Rosenblum, "The Early Years: Technology, Vision & Users," in *A World History of Photography* (Abbeville Press, 2008): 14-37.
- Library of Congress Care, Handling, and Storage of Photographs: <http://www.loc.gov/preservation/care/photo.html>
- Alan Sekula, "Reading an Archive: Photography Between Labour and Capital," in *The Photography Reader*, ed. Liz Wells (London: Routledge, 2002), 443-452.

Evidence:

- Rescued Film Project: <http://www.rescuedfilm.com>.
- Getty Images: [www.gettyimages.com](http://www.gettyimages.com)

Lab: Identification, conservation, and digitization of photographs

## **April 9 - Medium II: Lost Films**

(Rachael will be at the FIAF Congress in Sydney)

Topics covered: The percentage of film loss; reasons why films go missing; why the concept of the lost film is so central to film history; how historians, archivists, and artists reconstruct lost films

Readings:

- David Pearce, *The Survival of American Silent Feature Films: 1912-1929* (Washington, D.C.: Council on Library and Information Resources and the Library of Congress, 2013), 1-31.
- Allyson Nadia Field, selections from "Introduction," in *Uplift Cinema: The Emergence of African American film and the Possibility of Black Modernity* (Durham: Duke University Press, 2015), 9-20 and 34-47.
- Nitrate Film Interest Group: <https://www.flickr.com/photos/nfig/>
- Guy Maddin's reimaginings of lost films, *Seances*, 2012-2015; read the Wikipedia page ([http://en.wikipedia.org/wiki/Seances\\_\(film\)](http://en.wikipedia.org/wiki/Seances_(film))); watch a video of a seance ([http://www.dailymotion.com/video/xpf9yj\\_making-of-du-tournage-therese-raquin-de-guy-maddin-nouveau-festival-3eme-edition\\_creation](http://www.dailymotion.com/video/xpf9yj_making-of-du-tournage-therese-raquin-de-guy-maddin-nouveau-festival-3eme-edition_creation))

Assignment due: Grant (no reading response due today)

Guest speaker: Guy Maddin on *Seances* and recreating lost films

**April 16 - Medium III: Audio**

(Rachael will be at the FIAF Congress in Sydney)

Topics covered: the intersection of sound and moving image archiving and preservation; identifying different types of soundtrack and audio elements in film and video productions

Readings:

- Patrick Feaster and Jacob Smith, "Reconfiguring the History of Early Cinema Through the Phonograph, 1877-1908," *Film History* vol. 21 (2009): 311-325.
- Patrick Loughney, "Domitor Witnesses the First Complete Public Presentation of the 'Dickson Experimental Sound Film' in the Twentieth Century," *Film History* vol. 11, no. 4 (1999): 400-403.
- Cormac Donnelly, "The Dickson Experimental Sound Film," *Designing Sound*, <http://designingsound.org/2014/05/the-dickson-experimental-sound-film/>.
- Uffe Lomholt Madsen, "Preservation of Early Sound Films," in *Preserve Then Show* (Copenhagen: Danish Film Institute, 2002), 146-151.
- Robert Gitt and John Belton, "Bringing Vitaphone Back to Life," *Film History* vol. 5, no. 3 (September 1993): 262-274

Evidence:

- Dickson Experimental Sound Film, 1895: <https://archive.org/details/dicksonfilmtwo>
- Edward B. Craft, *The Voice from the Screen*, 1926, (if you can't watch the entire film focus on 19:20 to 29:02)

Guest speaker: could include Patrick Feaster, media preservation specialist, Media Digitization and Preservation Initiative and a class trip to the audio preservation lab at the Archives of Traditional Music

### **April 23: Medium IV: Video**

(Andy will be at the Bastard Film Encounter in Raleigh)

Topics covered: the importance of understanding the artists' intent and production methods when restoring videos; the role of the creator in the digitization and restoration process; does video art differ from other forms of video in regards to digitization; online archives of video art

Readings:

-Sara Chapman, "Guerrilla Television in the Digital Archive," *Journal of Film and Video* vol. 64, no. 1-2 (Spring/Summer 2012): 42-50.

-Tom Weinberg, "Media Burn: What's in a Name?" *Journal of Film and Video* vol. 64, no. 1-2 (Spring/Summer 2012): 51-56.

-Heather Weaver, "'It's Not Not Art': A Case Study in Videotape Preservation and Restoration," July, 2005,

<http://webcache.googleusercontent.com/search?q=cache:OfPCPj7eSC0J:www.40jahrevideokunst.de/main.php%3Fn1%3D4%26n2%3D28%26p%3D2+&cd=10&hl=en&ct=clnk&gl=us&client=safari>

-Video related to above talk:

[http://www.40jahrevideokunst.de/templates/website/\\_video/dvdmoral.mpg](http://www.40jahrevideokunst.de/templates/website/_video/dvdmoral.mpg)

-Ant Farm, *Media Burn*, 1975 (restored and reedited in 2003), 23:03

-XFR STN

-New Museum site: <http://www.newmuseum.org/exhibitions/view/xfr-stn>

-review in *New York Times*, August 11, 2013:

<http://www.nytimes.com/2013/08/12/arts/design/xfr-stn-offers-a-digital-update-at-the-new-museum.html>

-Watch some of the digitized videos from XFR STN online at the Internet Archive:

<https://archive.org/details/xfrstn>

Assignment due: No reading response this week. Spend your free time preparing for next week's screening.

Guest speakers: could include Walter Forsberg, audio-visual conservator, National Museum of African American History and Culture

### **April 30 - Public Screening**

Assignment due: Students will introduce and run a public screening of the films they preserved over the semester; to be held during class time at a location TBD.