

INF430 Audiovisual Archiving

Session 1 2012
Faculty of Education
School of Information Studies
Wagga Wagga Campus
Distance Mode
Subject Coordinator: Dr Bob Pymm

Abstract

Audiovisual media have given rise to entirely new forms of expression through recording, communicating and entertaining. While sharing intellectual, physical and contextual characteristics with traditional media, they have distinctive physical formats and storage needs and can only be comprehended via appropriate technology. Their management must take into account traditional principles and methods of managing information resources, and new principles, methods and paradigms arising from the nature of the audiovisual media themselves. This subject provides an overview of the discipline, including its history, philosophy and ethics, the development of and models for audiovisual archives, and international organisations responsible for audiovisual heritage.

Objectives

Upon successful completion of this subject, students should be able to:

- discuss the history and nature of audiovisual media
- explain the underlying rationale for collecting, preserving, and providing access to audiovisual materials
- describe the structures, strategies and skills by which audiovisual management activities are pursued
- discuss underlying values, principles, ethics, and legalities
- provide a perspective on the future of audiovisual management as well as the past.

Introduction

The new technologies of a century ago - telephone, telegraph, phonograph, biograph and wireless telegraphy - gave birth to new forms of record, art and communication. Now their modern equivalents - film, radio, television, data files, satellite and cable vision, computer screens, videos, virtual reality, webcasting are integral to every part of life. They stand alongside older forms of record and communication such as the written and printed word, the photograph, the painting and the drawing. They supplement these older forms, but have also given rise to entirely new means of expression. When it became clear that audiovisual media were here to stay, collecting institutions - libraries, museums, archives and galleries - had to work out how to acquire, house and manage them.

There are similarities between the audiovisual media and older media. Traditionally there have also been significant differences. For example, they have distinctive physical formats and storage needs, and can only be comprehended via the appropriate technology. This means that management of these resources must take account of both the traditional principles and methods of managing information resources, and the new principles, methods and paradigms which arise from the nature of the audiovisual media themselves.

With the rapid growth in the production and distribution of audio-visual materials in digital formats, this

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traditional distinction has become increasingly blurred with a file - be it a text document, image or audio-visual production - essentially the same object, which has to be managed in the same way. This is also discussed later in this subject and in more detail in other areas of the course.

This subject examines the theoretical principles, philosophy, terminology, concepts, legalities, and ethics of audiovisual archiving. It also looks at the history of audiovisual media, the development of and models for audiovisual archives and similar media-based institutions, and the international organisations with responsibility for the audiovisual heritage.

Syllabus

The subject will cover the following topics:

- theoretical concepts, philosophy, terminology, concepts, legalities and ethics of audiovisual archiving
- history of audiovisual media
- development of and models for audiovisual archives and similar media-based institutions
- international organisations with responsibility for audiovisual heritage.

The subject consists of 12 topics:

- Introduction to Audiovisual Archiving
- History of the Audiovisual Media
- Exploring the Audiovisual Media
- Audiovisual Archiving: The Global Context
- Classic Functions of an Audiovisual Archive
- Philosophical Issues
- Ethical Issues I
- Ethical Issues II
- Legal Issues
- Management and Strategic Thinking
- Politics and Promotion
- Present and Future Realities

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Proposed Study Schedule

Session Week	Week commencing	Topic	Assessment
1	27 February	1. Introduction to Audiovisual Archiving	Contributions to online forum throughout the session (Assignment 1)
2	5 March	2. History of the Audiovisual Media	
3	12 March	3. Exploring the Audiovisual Media	
4	19 March	4. Audiovisual Archiving: The Global Context	
5	26 March	5. Classic Functions of an Audiovisual Archive	Movie evaluation (Assignment 2 due)
6	2 April	6. Philosophical Issues	
7	9 April	7. Ethical Issues 1	
8	16 April	8. Ethical Issues 2	
9	23 April	9. Legal Issues	
10	30 April	10. Management and Strategic Thinking	
11	7 May	11. Politics and Promotion	Strategic thinking exercise (Assignment 3 due)
12	14 May	12. Present and Future Realities	
13	21 May		
14	8 May		Report (Assignment 4 due)

Prescribed Resources

Prescribed text(s)

The two prescribed texts for this subject are available via the web:

Edmondson, R 2004, [Audiovisual archiving: Philosophy and principles](#), UNESCO.

Harrison, HP (ed.) 1997, [Audiovisual archives: A practical reader](#), UNESCO.

Required reading / resources

In studying this subject you are expected to read this Subject Outline, the modules in Interact, the readings and links supplied and discussions on the forum.

In addition, you are expected to research the topics further and identify your own relevant readings.

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Recommended reading / resources

Below are suggestions for reading beyond the required reading. You do not need to investigate or read every suggestion. Further suggestions will also be notified to you during the session via the online forum. You should also find some material in your own searching. Remember to make use of libraries in your area for wider reading and/or access the CSU library's online databases (particularly those with full text articles). All distance education students may request photocopies of articles in print holdings within copyright limits (onshore distance education students may also request books) from Charles Sturt University library online at <http://www.csu.edu.au/division/library/> (Select Distance Ed)

Please note that the CSU library cannot copy or send out whole issues of journals.

The International Encyclopedia of Film. 1972, General editor: Roger Manvell. Michael Joseph: London.

International Association of Sound Archives (IASA) Guidelines on the production and preservation of digital audio objects. (CSU lib 621.3893 INTE)

Journal of Film Preservation.

<http://www.fiafnet.org/uk/publications> 027.50994 NI

National Film and Sound Archive. 1985, *Time in our hands*, National Film and Sound Archive, Canberra.

Usai, PC 2000, *Silent cinema: An introduction*, British Film Institute, London. 791.43 C60

Usai, PC 2001, *The death of cinema: History, cultural memory and the digital dark age*, British Film Institute, London. 302.234 C6

Web readings

Below is a mix of interesting sites and readings available on the web:

McKernan, Luke, A short history of film archiving

Available at: <http://www.bftv.ac.uk/events/archhist.htm>

Internet Movie Archive

Available at: <http://www.archive.org/details/movies>

Stay Free

Reel people (home movies). Available at: <http://www.stayfreemagazine.org/archives/23/home-movie-day.html>

Radio Archives

First generation radio archives. Available at: <http://www.radioarchives.org/>

CBC Archives

Relive our history through CBC radio and television archives. Available at: <http://archives.cbc.ca/index.asp?IDLan=1>

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British Library

The British Library Sound Archive. Available at: <http://www.bl.uk/collections/sound-archive/nsa.html>

ITMA

Irish traditional music archive. Available at: <http://www.itma.ie/>

Ubois, Jeff

New approaches to television archiving. Available at: http://www.firstmonday.org/issues/issue10_3/ubois/

Alpha-omega

Metropolis 2K. Available at: http://www.alpha-omega.de/English/E_metropolis.html

Kallay, William

Bambi screens at the Academy. Available at:

http://www.fromscripttodvd.com/bambi_academy_screening_2005.htm

ABC Archives

Sydney Olympics torch relay. Available at: <http://www.abc.net.au/torch/archiv.htm>

AMIA

Guidelines, manuals, Q&As, fact sheets. Available at:

<http://www.amianet.org/publication/resources/guidelines/guidelines.html>

BBC

BBC Domesday project. Available at: <http://www.ariadne.ac.uk/issue36/tna/>

IASA

The safeguarding of the audio heritage: ethics, principles and preservation strategy. Available at:

http://www.iasa-web.org/IASA%5FTC03/iasa_tc03.htm

You may also wish to subscribe to one or more of the following listservs:

AMIA (Association of Moving Image Archivists)

Go to: <http://www.amianet.org/amial/amial.html>

ARSC (Association for Recorded Sound)

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

PADI (Preserving Access to Digital Information)

Go to: <http://www.nla.gov.au/padi/forum/>

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AV Media Matters

Go to:

<http://lists.topica.com/lists/AV-Media-Matters/read/message.html?mid=1719260442&sort=d&start=2811>

Assessment Items

Item number	Title	Type	Value	Due date
1	Contribution to the forum	Assignment	10%	Variable
2	Movie evaluation	Assignment	20%	Week 5
3	Strategic thinking exercise	Assignment	30%	Week 11
4	Report	Assignment	40%	Week 14