MOVING IMAGE ARCHIVE STUDIES PROGRAM
Access to Moving Image Collections (MIAS 250)

Syllabus – Winter Quarter 2014

Wednesdays 9:00-12:30     Room 245

Instructor: Linda Tadic     ltadic@digitalprsv.com     cell: (310) 402-7191
Office hours: Wednesdays 1:30-2:30     Location TBD

Introduction/Objectives

Students in this course will learn the major components of providing access to archival audiovisual content in physical and virtual environments. Topics include: ethics in providing access; establishment of access policies and fee structures, and how the repository/institution type influences those policies; weighing when to provide access to an original vs. a surrogate; providing physical and online access to collections; responding to user expectations in delivering content. The course includes three intensive classes on copyright and other intellectual property rights that impact providing access to content, with students learning how to conduct copyright risk assessments. Respecting cultural sensitivities in providing access to content documenting traditional cultures will be discussed. We will also critique new business models in delivering content across multiple platforms.

The course will combine readings, assignments, and field trips to give students a theoretical and practical foundation in this complex function of the archival audiovisual field.

Assignments/Grading

Paper submission guidelines:

Citations should follow MLA style. Assignments are submitted as electronic Word or Excel documents only following this format: single spaced; 12-pt. font. Do not submit PDFs. I will add comments to the documents and return them to you electronically. Send the assignments to my email address: ltadic@digitalprsv.com

Grading is as follows:

- Assignment #1: Access policies (25%)
- Assignment #2: Dance Heritage Coalition class project (55% total):
  Group written report (20%)
  Group presentation (15%)
  Copyright due diligence (individual submission) (20%)
- Class participation (20%)
Class participation is mandatory unless otherwise excused. Readings will be discussed in class, so come prepared.

We will be reviewing websites, so using laptops in the classroom to review sites and take notes is fine. However, if I discover that a student is doing non-class-related activities on their computer during active class time, their grade will be penalized a half grade for each observed occurrence.

ASSIGNMENTS

Assignment #1: paper. Analysis of an institution’s access policies and methods (5 pages). Choose an institution that provides public access to archival AV materials and charges a fee for at least one service. Visit the location if it is local; otherwise, glean the physical environment information from interviewing staff. Describe and critique:

- Written access policies (how do users discover the policies?)
- On-site access environment (what is the physical set-up?)
- Online access tools (critique the functionality)
- Outreach (how do they promote their collections? Do they apply social media?)
- Fees for services

>> DUE: January 29, 2014

Assignment #2: class project and paper. This project will give students experience in working with a user to develop an online resource’s functionality, and in analyzing copyright considerations in proving access to these materials. The class will use the Dance Heritage Coalition’s Dance Preservation and Digitization Project beta Secure Media Network as its “makeover” project. http://archive.danceheritage.org/

Students will be divided into groups. Each group will partner with a subject specialist, likely a graduate student in Dance. Groups will interview the subject specialist to determine the site’s user functional requirements. The groups will write a report recommending changes to the existing site based on user feedback and the group’s knowledge of potential functionalities. One report will be submitted per group; students must decide internally how they will divide the sections between themselves, but the workload must be shared equally. The group must clearly state which student was responsible for which section on a separate page at the end of the report.

Groups will present their recommendations to the class at our final session.

A second component of the project is development of a copyright due diligence template for providing online access to dance documentation. This part of the assignment is due from each student. We will discuss the format of the copyright due diligence checklist in class.

Products due: (1) Written “makeover” report (written by group). (2) Group presentation. (3) Copyright analysis (due from individual students).
The reports (minus the final page noting the student responsibilities) will be provided to the Dance Heritage Coalition. Consider them your “client,” and do a professional job.

>> DUE: March 12, 2014

**Field trips**

There are two class field trips. Both are held during class hours:


February 5: USC: (1) Shoah Visual History Archive and (2) Hugh Hefner Archive.

**TEXTS:** There is no required textbook for the course. One book is on reserve in the Information Studies Lab; it contains readings for the second class. Required readings, mostly online or on CCLE, are listed per class. There could be additional readings throughout the semester.

**Book on Reserve:**


LOCATION: Information Studies Lab.

Call number: CD950.K44 1993
SYLLABUS

Class 1: January 8 – Introduction to Access and Ethics

Readings

- “Preservation without access is pointless.” Statement by The Committee For Film Preservation and Public Access before The National Film Preservation Board of the Library of Congress, Los Angeles, California, 12 February 1993 [read pages 1-15 of the PDF]  [www.loc.gov/film/pdfs/fcmtefilmprespubaccess.pdf]
- Rao, Nina. “Representation and Ethics in Moving Image Archives.” The Moving Image 10.2 (Fall 2010): 104-123 [on JSTOR and CCLE]
- Panzer, Mary. “What Price History?” Art in America 87:10 (October 1999): 67 [on CCLE]

We will review and compare these Codes of Ethics in class, but you may want to glance through them in advance:

- FIAF Code of Ethics, [http://www.fiafnct.org/uk/members/ethics.cfm]
- AMIA Code of Ethics. [http://www.amianet.org/about/code-of-ethics]
- IASA. [http://www.iasa-web.org/ethical-principles]
- ICOM: [http://icom.museum/the-vision/code-of-ethics/#section2]

Topics/activities:

- Overview of class goals and expectations; review of syllabus.
- Types of access to collections: physical, digital, intellectual
- Relationship between preservation and access
- History and ethics of access.
- Institutional types of repositories and access policies; collecting and creating archives
• Access conditions in donor agreements
• Access to oral histories (redaction)

Class 2: January 15 - Providing Access: Physical and intellectual access to content

Guest speaker: Mark Quigley, ARSC

Readings

• Case Study: The Bishop and the Candidate for Parliament [distributed at the AMIA conference and on CCLE]

Topics/activities:

• Using originals vs. access copies
• Review access policies available online at various institutions
• Setting up a physical access space: environment, equipment, security
• Research value of intellectual access when content is not available
• Discuss the researcher interview process
• Discuss keeping statistics for creating reports
• Fee structures for services and copies
• Exhibitions
• Discuss the case study The Bishop and the Candidate for Parliament

Class 3: January 22 – Copyright #1

Readings:

• Hirtle, Peter. *Copyright Term and the Public Domain in the United States.* Chart. 1 January 2014. [http://www.copyright.cornell.edu/resources/publicdomain.cfm]

Additional documents and a list of references will be uploaded to CCLE prior to class.

Topics:
Copyright Law (Title 17, U.S. Code)

• Public domain
• Fair use (Section 107)
• Reproduction by Libraries and Archives (Section 108)
• Digital Millennium Copyright Act (DMCA) (Section 1201)
• TEACH Act (Section 110(2))
• Sound recordings

Class 4: January 29 – Field trip #1: AMPAS

AMPAS Film Archive and Public Access Center, 9:30-12:00
Pickford Center: 1313 N. Vine, Hollywood

Guest speakers: Mike Pogorzelski, Director, Academy Film Archive (Archive tour); May Haduong, Public Access Coordinator, Academy Film Archive (Public Access)

Readings:

Class 5: February 5 - Field trip #2: USC (Shoah and Hefner Moving Image Archive)

University of Southern California
10:00-11:30: Shoah Visual History Archive
11:30-12:30: Hugh Hefner Moving Image Archive (basement of Norris Cinema Theatre (NCT on USC maps)

Guest speakers: Shoah: Krystal Szabo, Coordinator, External Relations
Hefner Archive: Dino Everett, Archivist

Readings:
• Information on the Visual History Archive: https://sfi.usc.edu/what_is_the_vha
Class 6: February 12 - Copyright #2

Guest speaker: Aaron Bittell, Archivist, UCLA Ethnomusicology Archive (11:00)

Readings:

  Conference proceedings: http://www.folklife.si.edu/resources/Unesco/index.htm

Additional documents and an extensive list of references to be uploaded to CCLE prior to class.

Topics:

- Orphan works
- Underlying rights
- Creative Commons
- Rights to privacy
- Right of publicity
- Cultural sensitivities

Class 7: February 19 - Copyright #3

Guest: Genie Guerard, Manuscripts Librarian, UCLA Library Special Collections

Readings:

Topics/activities:

- Discuss the Compton article
- Digital projects and copyright
- Risk management
- Creating a copyright due diligence workflow
- Introduction to Dance Heritage Coalition DPDP Secure Media Network class project.

Class 8: February 26 - Digital access #1

Readings:


Topics:

- Digital access through multiple delivery platforms
- New business models in providing content
- Federated and aggregated sites
- Review and critique several sites’ functionality and approach to copyright

Class 9: March 5 – Digital access #2

Topics/activities:

- Online access to oral histories
- Students critique a site of their choosing

Class 10: March 12 – Class presentations on DPDP site makeover