UNIVERSITY OF TORONTO – FACULTY OF INFORMATION

INF 2311H – Managing Audio-Visual Materials

Winter 2016 (January 11 – April 4)

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Office Hours: By appointment

Class meets: Monday evening 6-9 pm. in Room 325 located on the 3rd floor of FIS

* Please note: there are several institutional tours planned which will take place off-campus, and not during class time. As well, much of the research for the major assignment will have to be done during regular office hours.

About the Course:

Audiovisual documents (photographs, sound recordings and moving images) have been used to record the world’s people, places and events for over a century and a half. In that time they have become so prevalent that most people in western society presently receive a majority of their current affairs information, entertainment and cultural cues from radio, television, musical recordings, movies, illustrated magazines and newspapers, multimedia websites, and even video games.

Yet many archives, libraries and museums have not managed these documents in a responsible or professional manner: partially due to the perception that they are less important documents, and partially due to a simple lack of familiarity. In academic circles and the wider society it is still somehow thought that - because they are centuries older and have a longer history as primary source documents – textual documents are somehow more important or trustworthy, and that text is the “real” record. And if they are acknowledged at all, audiovisual documents can only elaborate on, “illustrate”, provide “additional” information to, or make more accessible and enjoyable the “real” record.

In addition the reluctance to accord full and equal importance to audiovisual documents has resulted from a basic lack of knowledge as to how and why they are created, their unique uses and qualities, their technical complexity and the various types of machines required to access them, and their perceived connection with “shallow” popular culture.
Purpose & Content

The purpose and content of this course is to provide an introduction to the world of audiovisual documents – their history, physical makeup, stages of creation, appraisal, acquisition, and arrangement and description. As well there will be mention of some of the rights and licensing/distribution ramifications of using and re-purposing AV documents. And by focusing on the above knowledge set, the course will reveal how important they are both as an adjunct to other types of documents and in their own right. This kind of exposure will make it self-evident that audiovisual documents deserve to be given the fullest consideration in archival and library management decision-making, as much as any other types of documents. As well there will be an examination of examples of specialized audiovisual scholarship in the form of virtual exhibitions, illustrated and multiple-media books, DVDs and CD box sets.

The skills and knowledge to be taken away by the student include both the theoretical knowledge described above, as well as hands-on experience working with and assessing an actual audiovisual archival collection.

Assignments and Final Mark Percentages:

1. Review of a Relevant Work – Paper 30%
2. Investigation of an Archival Collection – Paper/Oral Presentation 60%
3. Class Participation 10%

* Papers cannot be e-mailed – they must be double-spaced on single-sided pages. Grading is based chiefly on the depth of the examination and assessment of topic. Writing style, grammar, punctuation and proper footnoting will also be taken into account when marks are given.
Class Schedule:

Week 1 (January 11) **Introduction to Course**

- discuss unique qualities of A-V documents, unique approaches, unique problems
- objectives of course
- discussion of assignments:
  - #1. review of book/journal/CD/film/website
  - #2. in-depth investigation of an AV archival collection
- marking, attendance, office hours, class participation, etc.


Week 2 (January 18) **Photographs Part 1**

- Intro
- selection/appraisal

  video - *Notman’s Canada* (2004 – 60 mins.)

  - all students will have made their choices for their Assignment #1 topic by this date

Week 3 (January 25) **Photographs Part 2**

- arrangement/description
- rights

  video – *The Wonderful World of Albert Kahn* (2009 – 2 episodes - 100 mins.)

Week 4 (February 1) **Sound Recordings Part 1**

- Intro
- selection/appraisal

  video – *War of the Worlds* (2013 - 60 mins.)
  video – *Recording History* (2005 - 28 mins.)

  * all students will have made their choices for their Assignment #2 topic by this date
Week 5 (February 8) - **Sound Recordings Part 2**

- arrangement/description
- rights


Week 6 (February 15) – **Reading Week – no class**

Week 7 (February 22) - **Moving Images Part 1**

- Intro
- selection/appraisal

video – *Lumiere Brothers First Films* (1997 – 62 mins.)
video – *Centenary Snapshots* (1995 – 10 mins.)

* Assignment #1 due

Week 8 (February 29) - **Moving Images Part 2**

- arrangement/description
- rights

video – *Shameless Propaganda* (2014 – 72 mins.)

Week 9 (March 7) – **Digital Issues**

**Guest Lecture** - “Digitization of AV Materials”

video - *Digital Dark Age* (2004 – 53 mins.)

Week 10 (March 14) – **Preservation of Media Collections**

- basic preservation concerns

video – *Keepers of the Frame* (2000 – 70 mins.)

Week 11 (March 21) – **Student Oral Presentations - Assignment #2**

Week 12 (March 28) - **Student Oral Presentations - Assignment #2**

Week 13 (April 4) - **Student Oral Presentations - Assignment #2**

- course wrap
ASSIGNMENTS

Assignment #1 – Review of a Published Work(s)

6-8 pp. written report due: 8 February 2016

Read/listen/watch/access a work or works from the supplied list. Give a full description of the work(s) including topic(s), author/creator, significance of author/creator, and intended audience. What is the “archival” element (does it incorporate AV archival material or does it provide information for AV archivists)?

Critically assess work(s) – what are the strengths and weaknesses? Does it (do they) use primary or secondary sources? What are the sources of the documents used? How are they credited? How is it organized? Is it understandable and does it accomplish what it set out to do? Does it use different media types in it? Do they add anything? Is the scholarship obvious? What is the quality of the production values? What are the highlights? Could it have been done differently – how? If there are two or more works – how do they relate or compare to each other? Is there accompanying material for this project in another medium? Look up other reviews and assess whether the work(s) was/were considered of importance or contributed to knowledge in its field.

Assignment #2 – Investigation of an Archival Fond/Collection

12-14 pp. written report and 15-20 min. oral presentation due: 4 April 2016

Access a physical archival fond/collection (primarily audio-visual) in the GTA or a virtual archival collection online from the supplied list. (if physical - contact archival institution ahead for permission and time – your access will have to take place during that institution’s normal operating hours). Converse with archivist if they have time to do so. Give a full description of the fond/collection including creator, dates, extent, types/formats of documents, subjects/topics represented in fond/collection, and comprehensiveness.

Critically assess the fond: the amount of material, the significance, selection and selection criteria, arrangement and description, and copyright status. What are the sources of the background information collected by the institution and are they accurate? What is the condition of material (any danger signs?), how and where is it stored, and are the required playback machines available? Has it ever has been mined for use in a book/exhibition/documentary/website? Will/can the institution make copies of items in the fonds/collection for researchers? What are other possibilities for its use? To whom would this fond be of interest? (i.e. possible research topics) Are there any other fonds/collections similar to or that complement this one (in this institution or other)?
Show/exhibit samples of items from fond if possible, print out/photocopy selected pages of finding aids. Is finding aid on line? Would you have handled this fond/collection differently - how? Which (if any) items in the readings list assisted you in your assessment?
ASSIGNMENT #1 – Examples of Published Works

* Many of the below works can be found in the University of Toronto library system… but not all.

A. Books

Ahluwalia, R. *We Interrupt This Program*  
(Winding Stair Press/CBC, 2002)  
& Garner, J. *We Interrupt This Broadcast*  
(Sourcebooks Inc., 1998)

Bustard, B. *Picturing the Century: One Hundred Years of Photography from the National Archives*  
(National Archives & Records Administration, 1999)  
& Foresta, M. *At First Sight: Photography and the Smithsonian*  
(Smithsonian Books, 2003)

Butler, I. *To Encourage the Art of Film: The Story of the British Film Institute*  
(Hale, 1971)  

Carlin, R. *Worlds of Sound: The Story of Smithsonian Folkways*  
(Smithsonian Books: 2008)  
& Blecha, P. *Rock & Roll Archaeologist*  
(Sasquatch Books, 2005)

Cavell, E. *Sometimes a Great Nation*  
(Altitude Publishing, 1984)  
& Morassuti, W. *Imagining Canada: A Century of Photographs preserved by The New York Times*  
(Doubleday Canada, 2012)

& Huyda, R. *Camera in the Interior 1858: H.L. Hime, Photographer: The Assiniboine and Saskatchewan Exploring Expedition*  
(Coach House, 1975)

Melhuish, M. *Oh What a Feeling: A Vital History of Canadian Music*  
(Fox Music Books/Quarry Press, 2013)  
& Topalovich, M. *And the Genie Goes To… Celebrating 50 years of the Canadian Film Awards*  
(Stoddart, 2000)
The NFB Film Guide
(National Film Board/National Archives of Canada, 1991)
& Turner, D.J. Canadian Feature Film Index 1913-1985
(Public Archives of Canada, 1987)

& Phillips, G. The Western Canada Photographers List 1860-1925

Phillips, S. et al. Police Pictures: The Photograph as Evidence
(San Francisco Museum of Modern Art/Chronicle Books, 1997)
& Burns, S. A Morning’s Work: Medical Photographs from the Burns Archive & Collection 1843-1939
(Twin Palms Publishers, 1998)

Poole, R. Explorer’s House: National Geographic and the World It Made
(Penguin, 2004)
(National Geographic Society, 2009)

Rutherford, P. When Television Was Young: Primetime Canada 1952-1967
(University of Toronto, 1990)
& Kenter, P TV North: Everything You Wanted to Know About Canadian Television
(Whitecap Books, 2001)

Verney, J. The Great War in 3D/The Album of the Great War
(Black Dog & Leventhal Publishers Inc., 2013)
& May, B. & Vidal, E. A Village Lost and Found
(Francis Lincoln Ltd. Publishers,

Weegee’s New York: Photographs 1935-1960
(te Neues Publishing Co., 1996)
& Maloof, J. Vivian Maier: Street Photographer (Powerhouse Books, 2011)

B. Journals

Billboard (1894 – present)

Cinema Canada (1961-1989)

Canadian Film Weekly (1936-1969)

Canadian Music & Trades Journal (1900-1920)

Film Canadiana (1973-1988)
Historical Journal of Film, Radio & Television (1980-present)

History of Photography (1977 – present)

The Moving Image (2001-present)

Playback (1986 – present)

Record Collector (1979 – present)


Variety (1905- present)

C. Video/DVDs

The Beatles Anthology
(Apple, 2003)

Canada: A People’s History
(CBC, 2001)

The Blues
(Vulcan Productions, 2003)

The Canadian Army Newsreels
(War Amps, 2010)

Dawn of the Eye
(CBC, 1997)

Edison: the Invention of the Movies
(Museum of Modern Art/Library of Congress, 2005)

Eyes on the Prize: America’s Civil Rights Movement
(PBS, 2006 re-issue)

The First World War
(Hamilton Films Partnership, 2005)

Hockey: A People’s History
(CBC, 2006)

Jazz: A Film by Ken Burns
(Florentine Films/WETA, 2000)


*Romance of the Far Fur Country* (Educational Films, 1920)
& *On The Trail of the Far Fur Country* (Five Door Films, 2014)

*JFK*
(Warner Bros., 1991)
& *Image of an Assassination: A New Look at the Zapruder Film*
(MPI Teleproductions, 1998)

*Kill or Cure: A History of Medical Treatment*
(Films for the Humanities & Science, 2004)

*Norman McLaren: The Master’s Edition*
(National Film Board, 2006)

*Origins of Scientific Cinematography*
(British Universities Film & Video Council, 2006)
& *Science is Fiction: 23 Films by Jean Painleve*
(Criterion, 2009)

*R40: 40 Years of Rush Live*
(Anthem Film & Television, 2014)

*Shakin’ All Over*
& *This Beat Goes On*
& *Rise Up*
(3 titles - Amerimage Spectra Co-Production/Soapbox Productions, 2005, 2009)

*Treasures from American Film Archives: 50 Preserved Films*
(National Film Preservation Foundation, 2000)

*Twist and Grass*
(2 titles - Sphinx Productions, 1989 and 2000)

D. Audio/Music

Allman Brothers Band – *The 1971 Fillmore East Recordings*
(Universal Music: 2014)

The Band – *A Musical History 1968-1975*
(Capitol, 2005)

Blue Rodeo - *Blue Rodeo: 1987-1993*
(Warner Music Canada, 2012)

Booker T. and the MGs – *Time is Tight*
(Stax, 1998)
Byrds – *There Is a Season*  
(Columbia, 2006)

Clapton, E. *Crossroads*  
(Polydor, 1988)

Davis, M. - *Miles Davis: The Complete Columbia Collection*  
(Sony, 2009)

Genesis - *Genesis Archive*  
(Atlantic, 1998 & 2000)

Ginsberg, A. - *The Allen Ginsberg Audio Collection*  
(Caedmon, 2004)  
& “Ginsberg Recordings”  
(www.ginsbergrecordings.com)

Gould, G. *Glenn Gould Bach Edition*  
(Sony, 2012)

Johnson, R. *Robert Johnson: The Complete Recordings*  
(Sony, 1990)  
& *Can’t You Hear the Wind Howl?* (video)  
(WinStar Home Entertainment, 1998)

Murrow, E. & Friendly, F.  
*I Can Hear It Now* (Vols. 1-3)  
(Columbia, 1948 & 1950)

Thomas, D. *Dylan Thomas at the BBC* (BBC, 2003)  
& *Dylan Thomas Reading His Own Poetry: Complete and Unabridged* (Harper Collins, 2004)

*Tommy Douglas: Dream No Little Dreams*  
(CBC, 2006)  
& *Tommy Douglas: The Fight of a Lifetime* (video)  
(“Life & Times” series: CBC, 2000)

(Reprise, 2009)
various – *One Hundred Greatest: The Greatest Speeches, News Stories, Personalities, Scandals and Sports Moments of the Last Century*  
(Shout Factory, 2008)

& various – *Voices of History: Historic Recordings from the British Library Sound Archives*  
(British Library, 2004)

Williams, H. - *Hank Williams: The Complete Mother's Best Recordings…Plus!*  
(Time Life Music, 2011)

E. Websites

Allen, B. *Directory of CBC Television Series 1952-1982*  
[www.film.queensu.ca/CBC/Index.html#Top](http://www.film.queensu.ca/CBC/Index.html#Top)

*Annotated Bibliography of Audio Archiving Resources*  
[http://personal.stevens.edu/~vforrest/val/AudioArchiving/](http://personal.stevens.edu/~vforrest/val/AudioArchiving/)

Cycleback, D. *Judging the Authenticity of Photographs*  

Images Canada  
[www.imagescanada.ca](http://www.imagescanada.ca)

International Association for Media and History  
[www.iamhist.org](http://www.iamhist.org)

International Association of Sound and Audiovisual Archives  
[www.iasa-web.org](http://www.iasa-web.org)  
& Association for Recorded Sound Collections  
[www.arsc-audio.org](http://www.arsc-audio.org)

International Federation of Film Archives  
[www.fiafnet.org/uk/](http://www.fiafnet.org/uk/)  
& International Federation of Television Archives  
[www.fiatifta.org](http://www.fiatifta.org)

*Internet Movie Database*  
[http://imbd.com](http://imbd.com)

Library of Congress – *Prints & Photographs Reading Room*  
[www.loc.gov/rr/print/catalog.html](http://www.loc.gov/rr/print/catalog.html)
Mattison, D. *Camera Workers: The British Columbia, Alaska & Yukon Photographic Directory 1858-1950*
http://members.shaw.ca/bchistorian/cwheaderframe.html
& *Manitoba Photographers Index: 1874-1912*
www.mhs.mb.ca/docs/photographers/index.shtml

*Mediapedia*

Nova Scotia Archives & Records Management – *Virtual Exhibits*
www.gov.ns.ca/nsarm/virtual/

*Prestospace*
www.prestospace.org

*Video Format Identification Guide*
http://videopreservation.stanford.edu/vid_id/
& *More Than One Hundred Years of Film Sizes*
www.xs4all.nl/~wichm/filmsize.html
ASSIGNMENT #2 – Examples of Archival Collections

A. Photography:

William James Fonds – City of Toronto Archives

Keystone View Company Collection – Media Commons/U. of T. (stereographs)

Susan King Fonds – Media Commons/U. of T.

U. of T. Department of Extension and Publicity Fonds – U. of T. Archives

K.B. Jackson Fonds – U. of T. Archives

John P. Taylor History of Plastic Surgery Collection - U. of T. Archives

*Toronto Telegram* Fonds – York University Archives

Black Star Collection – Ryerson Image Centre/Ryerson University

Rueben Sallows Photograph Fonds – Archives of Ontario

Lenscape Fonds – Archives of Ontario (architectural photography)

Kodak Canada Fonds – Archives & Special Collections/Ryerson University

*Globe & Mail* Fonds – City of Toronto Archives

John Reeves Fonds - Media Commons/U. of T. (portraiture)

B. Broadcasting:

CFPL – TV (London) Fonds – Archives of Ontario

Dini Petty Fonds – York University Archives

Michael Maclear Fonds – Media Commons/U. of T.

Epitome Pictures Fonds (either *Kids of Degrassi* or *Degrassi Jr. High* accessions) – Media Commons/U. of T.

Historica Fonds – Media Commons/U. of T.

Knowlton Nash Fonds – York University Archives

Robert Hackborn Fonds – Archives & Special Collections/Ryerson University
Patrick Watson Fonds – Media Commons/U. of T.

**C. Audio:**

Alert Music Fonds – Media Commons/U. of T.

Blue Rodeo Fonds – Media Commons/U. of T.

Greg Gormick Fonds – Media Commons/ U. of T.

Greg Gatenby Spoken Word Collection – Media Commons/U. of T.

Susan Helwig Fonds – Media Commons/U. of T.

Chris Dedrick Fonds – Toronto International Film Festival/Film Reference Library

International Teach-In Committee Fonds – U. of T. Archives

Library Oral History Project – U. of T. Archives

Triumph Productions Fonds – Media Commons/U. of T.

Mariposa Folk Festival Fonds – York University Archives

**D. Film:**

Rhombus Media Fonds – York University Archives

Mary Pickford Collection - Toronto International Film Festival/Film Reference Library

Atom Egoyan Fonds – Toronto International Film Festival/Film Reference Library

Ron Mann Fonds – Media Commons/U. of T.

Gordon Hinch Fonds – Media Commons/U. of T.

Joe McInnis Fonds – Archives & Special Collections/Ryerson University

Jan Rubes Fonds – Media Commons/U. of T.

Gordon Sparling Fonds – Media Commons/U. of T.

Brian D. Johnson Fonds – Media Commons/U. of T.
E. Advertising:

Fritz Spiess Fonds – Media Commons/U. of T.

F. Online:

AdViews (Internet Archive)  
www.archive.org/details/television

BBC - Motion Gallery  

British Film Institute (Collections)  
www.bfi.org.uk/collections

CBC Archives  
http://archives.cbc.ca/index.asp?IDLan=1

Dust to Digital  
www.dust-digital.com

Farm Security Administration/Office of War Information (Library of Congress)  
2. Color  www.loc.gov/pictures/collection/fsac

Getty Images (photographs, video, music)  
www.gettyimages.ca

Glenbow Archives – Photographs  
www.glenbow.org/collections/search

Grateful Dead Archive Online  
www.gdao.org

Historic Films Stock Footage Library  
www.historicfilms.com/library_pages/pathe.html

History of Advertising Trust  
www.hatads.org.uk/hat/index.php

Joe Smith Collection (Library of Congress)  
www.loc.gov/rr/record/joesmith

Museum of Canadian Music  
www.mocm.ca
National Geographic – Digital Motion
http://ngdigitalmotion.com/education

NHL Hockey Archive
www.nhlhockeyarchive.com

Northeast Historic Film (Collections)
www.oldfilm.org/collection/index.php

PennSound
www.writing.upenn.edu/pennsound

Prelinger Archives (Internet Archive)
www.archive.org/details/prelinger

Smithsonian Folkways Recordings
www.folkways.si.edu

UCLA Film and Television Archive (Collections)
www.cinema.ucla.edu/collections

Vanderbilt Television News Archive
http://tvnews.vanderbilt.edu/

Virtual Gramophone (Canada)
www.collectionscanada.ca/4/4/index-e.html
& National Jukebox (U.S.A.)
www.loc.gov/jukebox

WPA Film Library
www.wpafilmlibrary.com

You Tube
www.youtube.com