UNIVERSITY OF TORONTO – FACULTY OF INFORMATION

Course Syllabus

INF 2311H – Managing Audiovisual Materials

13 week term

Instructor: Brock Silversides
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Office: Robarts Library, Media Commons, 3rd floor
Office Hours: By appointment

Class meets: One 3 hour class per week in the Media Commons Screening Room on 3rd floor of Robarts Library

* Please note: there are several tours planned which will take place off-campus. As well, research for the major assignment will have to be done during regular office hours.

Expected number of students: 30
Prerequisites: none

Introduction:

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 on purpose as they have been perceived as less important, 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.
Objectives

The purpose and content of this course is to provide an introduction to the world of audiovisual documents. This includes their history, physical makeup, stages of creation, appraisal, acquisition, arrangement and description and preservation. As well there will be an introduction to copyright as well as licensing/distribution ramifications of using, exhibiting, and re-purposing AV documents. By focusing on the above knowledge set, the course will reveal how important they are in research terms both as an adjunct to other types of documents and in their own right. This will make it 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 and critical review of examples of specialized audiovisual scholarship in the form of virtual exhibitions, illustrated and multiple-media books, DVD 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.

Evaluation

1. Review of a Relevant Work - Paper/Oral Presentation (due Week #6) 30%
2. Investigation of an Archival Collection – Paper/Oral Presentation (due Week #13) 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.

Grading

Please consult the iSchool’s official interpretation of letter grades and the University’s policy on Graduate Grading and Evaluation Practices. These will form the basis for grading in the course.
Writing support

The SGS Office of English Language and Writing Support provides writing support for graduate students. The services are designed target the needs of both native and non-native speakers of English and include non-credit courses, single-session workshops, individual writing consultations, and website resources. These programs are free. Please avail yourself of these services, if necessary.

Academic integrity

Please consult the University’s site on Academic Integrity. The iSchool has a zero-tolerance policy on plagiarism as defined in section B.I. 1. (d) of the University’s Code of Behaviour on Academic Matters. You should acquaint yourself with the Code and Appendix “A” Section 2. Please review the material you covered in Cite it Right and, if necessary, consult the site How Not to Plagiarize.

Accommodation of students with disabilities

Students with diverse learning styles and needs are welcome in this course. In particular, if you have a disability or health consideration that may require accommodations, please feel free to approach me and/or the Accessibility Services Office as soon as possible. The Accessibility Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. The sooner you let them and me know your needs, the quicker we can assist you in achieving your learning goals in this course.
Proposed Class Schedule:

Week 1 - Introduction to Course

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


Week 2 - Photographs Part 1

- Intro
- selection/appraisal
- arrangement/description

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

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

Week 3 - Photographs Part 2

video – Shooting The Past (160 mins.)

Week 4 (January 27) Sound Recordings Part 1

- Intro
- selection/appraisal
- arrangement/description

* all students will have made their choices for their Assignment #2 topic by this date

Week 5 - Sound Recordings Part 2

Guest Lecture - “Audio Creation and Conservation”

video – Tom Dowd and the Language of Music (2004 – 90 mins.)
Week 6 - Student Oral Presentations - Assignment #1
(book/film/audio/website reviews)

Week 7 – Moving Images Part 1
- Intro
- selection/appraisal
- arrangement/description

video – Lumiere Brothers First Films (1997 – 62 mins.)

Week 8 - Moving Images Part 2
- arrangement/description


Week 9 – Digital Issues

Guest Lecture - “Digitization of AV Materials”

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

Week 10 – Copyright, Exhibition/Licensing and Other Rights Issues

Week 11 - Student Oral Presentations - Assignment #2
(Archival Collection)

Week 12 - Student Oral Presentations - Assignment #2
(Archival Collection)

Week 13 - Student Oral Presentations - Assignment #2
(Archival Collection)
- course wrap
ASSIGNMENTS

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

5-6 pp. report and 10-15 min. oral presentation

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 use AV archival material or is it information for AV archivists)? Bring copy to class if possible – show/play an interesting or representative excerpt/clip.

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 works – how do they relate 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

15-16 pp. report and 20-25 min. oral presentation

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/format 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 has been mined for use in a book/exhibition/documentary/website? 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?
READING LIST

Photography:

American Museum of Photography
www.photographymuseum.com/

Special Section on Archives and Photography
Archivaria, No. 65, 2008

Armstrong, C. Scenes in a Library: Reading the Photograph in the Book

Badger, G. Collecting Photography

Baldwin, G. Looking at Photographs: A Guide to Technical Terms

Bendavid-Val, L. Stories on Paper and Glass: Pioneering Photography at National Geographic
(Washington DC: National Geographic, 2001)

Bennett, S. How To Buy Photographs
(Oxford: Phaidon/Christies, 1987)

Buckland, G. Shots in the Dark: True Crime Pictures
(Boston: Little, Brown, 2001)

Burant, J. “Visual Archives and the Writing of Canadian History: A Personal Review”
Archivaria, #54, Fall 2002

Burns, S. A Morning’s Work: Medical Photographs from the Burns Archive & Collection 1843-1939

Care, Handling and Storage of Photographs
http://palimpsest.stanford.edu/byauth/roosa1.html

Carter, R. The Other Archives: The Archival Value of Photographs of Anonymous People
MIS Thesis – University of Toronto, 2005

Close, S. Framing Identity: Social Practices of Photography in Canada 1880-1920
(Winnipeg: Arbeiter Ring Publishing, 2007)
Corbis – Photography, Rights, Assignment, Motion
http://pro.corbis.com/

Crawford, W. *The Keepers of Light: A History & Working Guide to Early Photographic Processes*  
(Dobbs Ferry: Morgan & Morgan, 1979)

Eder, J. *History of Photography*  

Fox, D. *Photographing Medicine: Images and Power in Britain and America since 1841*  
(New York: Greenwood Press, 1988)

Frey, F. & Reilly, J. *Digital Imaging for Photographic Collections: Foundations for Technical Standards*  
(Rochester: Image Permanence Institute/Rochester Institute of Technology, 1999)

Geller, P. “The ‘True North’ in Pictures?: Photographic Representation in the Hudson’s Bay Company’s The Beaver Magazine 1920-1945”  
*Archivaria*, No 36, 1993

Geller, P. *Northern Exposures: Photographing and Filming the Canadian North 1920-1945*  
(Vancouver: UBC Press, 2004)

George Eastman House  
www.eastmanhouse.org/

Gilbert, G. *Photography: The Early Years – A Historical Guide for Collectors*  

Gill, A. *Photographic Processes, A Glossary and a Chart For Recognition*  
(London: Museums Association, 1978)

Hall, R. & Dodds, G. *Canada: A History in Photographs*  

Harrison, H. *Picture Librarianship*  
(Phoenix: Oryx Press, 1981)

Haworth-Booth, M. *Things: A Spectrum of Photography 1850-2001*  
(London: Jonathon Cape, 2005)

Hendriks, K. *The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines*  
Hendriks, K. & Whitehurst, A. Conservation of Photographic Materials: A Basic Reading List
(Ottawa: National Archives of Canada, 1988)

Huyda, R. “Photographs and Archives in Canada” Archivaria, #5, 1977-1978

Image Permanence Institute
www.imagepermanenceinstitute.org/index.shtml

Jenkins, R. Images & Enterprise: Technology and the American Photographic Industry 1839 to 1925
(Baltimore: Johns Hopkins University Press, 1975)

Jones, B. Encyclopedia of Photography

Kaplan, D. Pop Photographica: Photography’s Objects in Everyday Life 1842-1969
(Toronto: Art Gallery of Ontario, 2003)

Keefe, L. & Inch, D. The Life of a Photograph: Archival Processing, Matting, Framing and Storage

Keller, C. et al Brought to Light: Photography and the Invisible 1840-1900
(San Francisco/New Haven: San Francisco Museum of Modern Art/Yale University Press, 2008)

King, D. The Commissar Vanishes: The Falsification of Photographs and Art in Stalin’s Russia
(New York: Metropolitan Books, 1997)

Lavedrine, B. A Guide to Preventive Conservation of Photographic Collections
(Getty Conservation Institute, 2003)

Leary, W. The Archival Appraisal of Photographs: A RAMP Study with Guidelines
(Paris: UNESCO, 1985)

Library and Archives Canada – Photographs
www.collectionscanada.ca/02/020115_e.html

Managing Photographic Records in the Government of Canada
(Ottawa: National Archives of Canada, 1993)

Notman Photographic Archives
www.mccord-museum.qc.ca/scripts/explore.php?Lang=1&tabl...


The Photographic Historical Society of Canada
www.phsc.ca/

Pols, R. *Dating Old Photographs* (Birmingham: Federation of Family History Societies, 1992)

Reid, M. *100 Photos That Changed Canada* (Toronto: Harper Collins Publishers, 2009)


Rogers, S. & Robbins, M. *Evidence: Photography and Site* (Columbus: Wexner Center for the Arts/Ohio State university, 1997)


Seifried, C. ed. *Guide to Canadian Photographic Archives*  
(Ottawa: Public Archives of Canada, 1984)

Shaw, B. *Photographing Canada from Flying Canoes*  
(Burnstown: General Store Publishing House, 2001)

Simonson, K. *Becoming Digital: The Challenges of Archiving Digital Photographs*  
(MA Thesis - University of Manitoba/University of Winnipeg, 2006)

Steichen, E. *The Family of Man*  
(New York: Museum of Modern Art, 1955)

Stevens, N. ed. *Postcards in the Library: Invaluable Visual Resources*  

*Storing, Handling and Preserving Polaroid Photographs*  
(Cambridge: Polaroid Corp., 1983)

Thomas, A. *Beauty of Another Order: Photography in Science*  
(Ottawa: National Gallery of Canada/Yale university Press, 1997)

Weinstein, R. & Booth, L. *Collection, Use and Care of Historical Photographs*  
(Nashville: American Association for State and Local History, 1977)

Wilhelm, H. *The Permanence and Care of Color Prints, Color Negatives, Slides and Motion Pictures*  
(Grinnell: Preservation Publishing Co., 1993)

Wilson, C. ed. *The New North in Pictures*  
(Toronto: Ryerson Press, 1947)

**Broadcasting:**

Babaian, S. *Radio Communication in Canada: An Historical and Technological Survey*  
(Ottawa: National Museum of Science & Technology, 1992)

Balk, A. *The Rise of Radio, From Marconi through the Golden Age*  

(New York: Oxford University Press, 1990)

Beaty, B. & Sullivan, R. *Canadian Television Today*  
(Calgary: University of Calgary Press, 2006)
Bergeron, R. “The Selection of Television Productions for Archival Preservation”
Archivaria, #23, Winter 1986-1987

Beyond the Printed Word…Newsreel and Broadcast Reporting in Canada
(Ottawa: National Archives of Canada, 1988)

Bianculli, D. Teleliteracy: Taking Television Seriously
New York: Simon & Shuster, 1992)

Bird, R. ed. Documents of Canadian Broadcasting
(Ottawa: Carleton University Press, 1988)

Bliss, E. Now the News: The Story of Broadcast Journalism
(Columbia University Press, 1991)

Boddy, W. New Media and Popular Imagination: Launching Radio, Television and
Digital Media in the United States

“The Broadcast Archive – Radio History on the Web”
www.oldradio.com/toc.htm

Cavanaugh, T. et. al. Technology and the Practices Governing the Archiving of CBC
Program Material on Magnetic Media
(Toronto: CBC, 1992)

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

Cole, S. Here’s Looking at Us: Celebrating Fifty Years of CBC-TV
(Toronto: McClelland & Stewart/CBC, 2003)

Connors, T. “Appraising Public Television Programs: Toward an Interpretive and
Comparative Evaluation Model”
American Archivist, Spring 2000

Crisell, A. Understanding Radio
(New York: Routledge, 1986)

Davidson, S. & Lukow, G. The Administration of Television Newsfilm and Videotape
Collections: A Curatorial Manual
(Los Angeles: American Film Institute, 1997)

Dyck, E. “Prospects for a History of the Canadian Broadcasting Corporation”
Archivaria, #14, Summer 1982
Epp, K. “Telling Stories Around the ‘Electronic Campfire’: The Use of Archives in Television Productions”  
_Archivaria_, No. 49, 2000

Farrell, A. _The CHUM Story: From the Charts to Your Hearts_  
(Toronto: Stoddart Publishing Co., 2001)

Fisher, D. & Fisher, M. _Tube: The Invention of Television_  
(Washington DC: Counterpoint, 1996)

(New York: Routledge, 2002)

(Minneapolis: University of Minnesota Press, 1997)

Hogarth, D. _Documentary Television in Canada_  

Inglis, A. _Behind the Tube: A History of Broadcasting Technology and Business_  

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

Kenter, P. _TV North: Everything You Wanted to Know about Canadian Television_  
(Vancouver: Whitecap Books, 2001)

Lewis, T. _Empire of the Air: The Men Who Made Radio_  

_Local Television: A Guide to Saving Our Heritage_  
(Hollywood/New York: Association of Moving Image Archivists/National Academy of Television Arts and Sciences, 2004)

Magoun, A. _Television: The Life Story of a Technology_  
(Baltimore: Johns Hopkins University Press, 2009)

Martin, J. “The Dawn of Tape: Transmission Device as Preservation Medium”  
_The Moving Image_, Spring 2005

Murray, G. _Nothing On But the Radio: A Look Back at Radio in Canada and How It Changed the World_  
(Toronto: Dundurn Press, 2003)
Museum of Broadcast Communications
www.museum.tv/archives/etv/


*Preservation and Reuse of Film Material for Television: Guidelines for Broadcasters* (Geneva: European Broadcasting Union, 2001) + 2004 supplement


Reimer, D. “What to Do With the Archives of the CBC: The View from a Provincial Perspective” *Archivaria*, #14, Summer 1982


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


Audio

Association for Recorded Sound Collections
www.arsc-audio.org/

Audio Archives – Matrix Resources
http://matrix.edu/resources/audio.html

Audio Archiving Resources
http://personal.stevens.edu/~vforrest/val/AudioArchiving/

Audio visual Archives – UNESCO

Barriault, J. & Jean, S. Catalogue of Archival Fonds and Collections of the Music Division

Besek, J. Copyright Issues Relevant to Digital Preservation and Dissemination of pre-1972 Commercial Sound Recordings by Libraries and Archives
(Washington DC: Council on Library & Information Sources, 2005)

Bogart, J. Magnetic Tape Storage and Handling: A Guide for Libraries and Archives

Byers, F. Care and Handling of CDs and DVDs – A Guide for Librarians and Archivists
(Gaithersburg: National Institute of standards and Technology, 2003)

Canadian Oral History Society
http://oral-history.ncf.ca/

Chanan, M. Repeated Takes: A Short History of Recording and its Effects on Music
(New York: Verso, 1995)

Coleman, M. Playback: From the Victrola to MP3 – 100 Years of Music, Machines and Money

DAVA – Digital Audiovisual Archiving
http://av-archive.blogspot.com/

Day, T. A Century of Recorded Music: Listening to Musical History
(London: Yale University Press, 2000)

Gelatt, R. The Fabulous Phonograph 1877-1977
(New York: Macmillan, 1977)
Gronow, P. & Saunio, I. *An International History of the Recording Industry* 
(New York: Cassell, 1999)

Harrison, H. *The Archival Appraisal of Sound Recordings and Related Materials: A RAMP Study with Guidelines* 

Heylin, C. *Bootleg: The Secret History of the Other Recording Industry* 
(New York: St. Martin’s Press, 1995)

International Association of Sound & Audiovisual Archives
[www.iasa-web.org/pages/00homepage.htm](http://www.iasa-web.org/pages/00homepage.htm)

Jean, S. *Numerical List of the Randy Bachman Fonds* 

Katz, M. *Capturing Sound: How Technology Has Changed Music* 
(Berkeley: University of California Press, 2004)

Kenney, W.H. *Recorded Music in American Life: The Phonograph and Popular Memory 1890-1945* 
(New York: Oxford University Press, 1999)

Lance, D. *Sound Archives: A Guide to Their Establishment and Development* 
(International Association of Sound Archives, 1983)

Langham, J. “Tuning In: Canadian Radio Resources” 
*Archivaria*, #9, Winter 1979-1980

*Archivaria*, #50, Fall 2000

McWilliams, J. *The Preservation and Restoration of Sound Recordings* 
(Nashville: American Association for State and Local History, 1979)

Millard, A. *America on Record: A History of Recorded Sound* 
(Cambridge: Cambridge University Press, 1995)

Milner, G. *Perfecting Sound Forever: An Aural History of Recorded Sound* 
(New York: Faber & Faber Inc., 2009)

Moogk, E. *Roll Back the Years: History of Canadian Recorded Sound and its Legacy* 
(Ottawa: National Library of Canada, 1975)

Moss, W. M. *Archives, Oral History and Oral Tradition: A RAMP Study* 
Paton, C. “Preservation Re-Recording of Audio Recordings in Archives: Problems,
Priorities, Technologies and Recommendations”
*American Archivist,* Spring 1998

Perks, R. & Thomson, A. *The Oral History Reader* 2nd ed.
(New York: Routledge, 2006)

Pickett, A. & Lemcoe, M. *Preservation and Storage of Sound Recordings*
(Association for Recorded Sound Collections, 1991 – orig. pub. 1959)

Read, O. & Welch, W. *From Tin Foil to Stereo: Evolution of the Phonograph*


Roberts, M. *Sound Production: Technical Notes for the Non-Technician*
(Paris: UNESCO, 1985)

St. Laurent, G. *The Care and Handling of Recorded Sound Materials*
http://palimpsest.stanford.edu/byauth/st-laurent/care.html

Sanderson, P. *Musicians and the Law in Canada* 3rd ed.
(Toronto: Carswell, 2000)

Semeonoff, B. *Record Collecting* 2nd ed.
(Surrey: Oakwood Press, 1951)

*Sound Archives: Guide to Procedures*
(Ottawa: Public Archives of Canada, 1979)

Silversides, B. “Guide to Identifying and Dating Sound Recordings”
*CAML Newsletter,* February 1993
(Canadian Association of Music Libraries)

Southall, B. *The A-Z of Record Labels* 2nd ed.

Stielow, F. *The Management of Oral History Sound Archives*
(New York: Greenwood Press, 1986)
(Edinburgh: Canongate, 2004)

Sutton, A. *Edison Blue Amberol Records: A Discography 1912-1929*
(Denver: Mainspring Press, 2005)


**Film**


Association of Moving Image Archivists [www.amianet.org](http://www.amianet.org)

Backhouse, C. *Canadian Government Motion Picture Bureau 1917-1941* (Ottawa: Canadian Film Institute, 1974)


British Film Institute [www.bfi.org.uk/](http://www.bfi.org.uk/)

Burder, J. *The Work of the Industrial Film Maker*  

Coe, B. *The History of Movie Photography*  
(London: Ash & Grant, 1981)

Drabinsky, G. *Motion Pictures and the Arts in Canada: The Business and the Law*  

*European Film Heritage on the Threshold of the Digital Era: The First Project’s Final Report*  
(Brussels: Film Restoration & Conservation Strategies, 2004)

Eyman, S. *The Speed of Sound: Hollywood and the Talkie Revolution 1926-1930*  
(New York: Simon & Shuster, 1997)

Fetherling, D. ed. *Documents in Canadian Film*  
(Peterborough: Broadview Press, 1988)

Fielding, R. ed. *A Technological History of Motion Pictures and Television*  
(Berkeley: University of California Press, 1967)

Fielding, R. *The American Newsreel 1911-1967*  
(Norman: University of Oklahoma Press, 1972)

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

The Film Reference Library – Toronto International Film Festival Group  
[www.filmreferencelibrary.ca/](http://www.filmreferencelibrary.ca/)

Gordon, P. *The Book of Film Care*  
(Rochester: Eastman Kodak, 1983)

Gracy, K. *Film Preservation: Competing Definitions of Value, Use and Practice*  
(Chicago: Society of American Archivists, 2007)

Gregory, C.L. ed. *Condensed Course in Motion Picture Photography*  
(New York: New York Institute of Photography, 1920)

Hampton, B. *History of the American Film Industry*  

Houston, P. *Keepers of the Frame: The Film Archives*  
(London: British Film Institute, 1994)
International Federation of Film Archives
www.fiafnet.org/uk/

Jones, S. et. al. *Film Into Video: A Guide to Merging the Technologies*  
(Boston: Focal Press, 2000)

Kobel, P. *Silent Movies: The Birth of Film and the Triumph of Movie Culture*  

Kula, S. *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*  
(Lanham: Scarecrow Press Inc., 2002)

Larose, K. “Preserving the Past on Film: Problems for the Archivist”  
*Archivaria*, #6, Summer 1978

Leigh, A, “Context!, Context!, Context!: Describing Moving Images at the Collection Level”  
*The Moving Image*, Spring 2006

Lemieux, D. “A Film Archive for Canada”  
*The Moving Image*, Spring 2002

Little, R. & Morris, P. *A National Film Archives for Canada* (manuscript)  
Ottawa: Canadian Film Institute, 1964)

*The Moving Image*, Fall 2001

Melnyk, G. *One Hundred Years of Canadian Cinema*  
(Toronto: University of Toronto Press, 2004)

Monk, K. *Weird Sex & Snowshoes: and Other Canadian Film Phenomena*  
(Vancouver: Raincoast Books, 2001)

Morris, P. *Embattled Shadows: A History of Canadian Cinema 1895-1939*  

Never, K. *Motion Pictures from the Library of Congress Paper Print Collection 1894-1912*  
(Berkeley: University of California Press, 1967)

Pratley, G. *A Century of Canadian Cinema: Gerald Pratley’s Feature Film Guide*  
(Toronto: Lynx Images, 2003)
Preservation and Restoration of Moving Images and Sound
(Brussels: Federation International des Archives du Film, 1986)

Raimondo Souto, H. Motion Picture Photography: A History 1891-1960
(Jefferson: McFarland, 2007)

Robinson, D. From Peep Show to Palace: The Birth of American Film
(New York: Columbia university Press, 1996)

Silversides, B. “The Importance of Film Elements”
ASA Newsletter, March 1993
(Alberta Association of Archivists)

Slide, A. Nitrate Won’t Wait: A History of Film Preservation in the United States

Smither, R. ed. This Film Is Dangerous: A Celebration of Nitrate Film
(Brussels: F.I.A.F., 2002)

Trope, A. “Le Cinema Pour le Cinema: Making a Museum of the moving Image”
The Moving Image, Spring 2001

UCLA Film & Television Archive
www.cinema.ucla.edu/

Usai, P. Silent Cinema: An Introduction
(London: British Film Institute, 2000)

Walls, H. Motion Pictures 1894-1912: Identified from the Records of the United States
Copyright Office
www.archive.org/details/motionpict18941912librich

(Berkeley: University of California Press, 2005)

Wyver, J. The Moving Image: An International History of Film, Television & Video

Yee, M. Moving Image Materials: Genre Terms

Zimmerly, D. Museocinematography: Ethnographic Film Programs of the National
Museum of Man 1913-1973
(Ottawa: National Museums of Canada, 1974)
Zimmerman, P. *Reel Families: A Social History of Amateur Film*  
(Indianapolis, Indiana University Press, 1995)

**General**

*The ABC of Copyright*  

Adelstein, P. *IPI Media Storage: Quick Reference*  
(Rochester: Image Permanence Institute, 2004)

Armes, R. *On Video*  
(London: Routledge, 1988)

Baldwin, N. *Edison: Inventing the Century*  
(New York: Hyperion, 1995)

Benson, R. *The Printed Picture*  
(New York: Museum of Modern Art, 2008)

Besser, H. “Digital Preservation of Moving Image Material?”  
*The Moving Image*, Fall 2001

Boston, G. ed. *Guide to the Basic Technical Equipment Required by Audio, Film and Television Archives*  
(Paris: UNESCO, 199?)

Burke, P. *Eyewitnessing: The Uses of Images as Historical Evidence*  
(London: Reaktion Books Ltd., 2001)

Child, M. *Directory of Information Sources on Scientific Research Related to the Preservation of Sound Recordings, Still and Moving Images and Magnetic Tape*  
(Washington DC: Commission on Preservation and Access, 1993)

Coxon, M. *Some Straight Talk About The Music Business*  
(Toronto: CM Books, 1989)

*Documents that Move and Speak: Audiovisual Archives in the New Information Age*  
(New York: K.G. Saur, 1992)

Dryden, J. *Demystifying Copyright: A Researcher’s Guide to Copyright in Canadian Libraries and Archives*  
(Ottawa: Canadian Library Association, 2001)

Dyck, E. “Through the Rearview Mirror: Moving Image and Sound Archives in the 1990s”  
*Archivaria*, #28, Summer 1989
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