This study is a content analysis that investigates moving image access on the websites of moving image, academic, and local archives. This study was performed by analyzing the websites of twenty archives, and the findings of this study indicate moving image archives more frequently display and promote audiovisual materials than academic and local archives. This study shows that archivists should look outside of traditional archival access, description, and promotional methods when displaying audiovisuals. It also shows that archivists should not forget about basic principles of access, such as providing tutorials, manuals, guides, and explanations of restrictions on moving image materials.

Headings:
Access to Archives
Film Libraries and Collections
Content Analysis
Internet/College and university libraries
Special Collections
MOVING IMAGE MANUSCRIPTS AND ACCESS: A CONTENT ANALYSIS

by

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A Master's paper submitted to the faculty of the School of Information and Library Science of the University of North Carolina at Chapel Hill in partial fulfillment of the requirements for the degree of Master of Science in Library Science.

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Approved by:

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Introduction:

People come to archives to do many types of research. Some come for scholarly research from the world of academia. Some come to research their family tree. Some come to find out more about a region. And there are many more reasons that people frequent archives. But with all these different types of research there is a manuscript format that is often overlooked: moving images. But moving images do not have to stay hidden on back shelves; by looking outside of traditional archives and performing communication and collaboration with other professionals, archivists can better promote moving image materials.

Moving image materials are a complicated archival medium. Moving images have preservation issues, leading to these materials being difficult to make appropriately accessible for researchers. Many times institutions cannot afford to appropriately process films, leaving films neglected in boxes in back rooms. Since films are unprocessed, there is a lack of audiovisual finding aids and inventories available for patrons. This inattention leads to moving image materials being underused. Because of all of these issues, film is typically viewed as “different,” which has led to a separate moving image archives professional field. But despite the fact that moving image archivists and traditional archivists have separated themselves professionally, traditional archives still collect film. Archivists continue to retain a professional responsibility to provide
appropriate access to all of their holdings, including media (Society of American Archivists: Code of Ethics for Archivists).

Since the professions of moving image archivists and traditional archivists are moving further apart, it is important for these two fields to collaborate and communicate in order to find ways to better present moving image materials to patrons. There is no denying that moving image materials provide different challenges than traditional manuscripts materials, but audiovisuals are also increasingly valuable research materials within academic and local archives. Archivists should look towards new innovations and technologies in different professional fields in order to create better access for audiovisuals. By examining the access strategies employed by moving image archivists, traditional archivists will be able learn new and effective access techniques. This study performs a content analysis on various moving image, academic, and local archives access strategies on the Internet in order for archivists to better promote moving image materials.

**Literature Review:**

**Academic and Local Archives:**

Academic and local archives come in many different sizes, and smaller institutions tend to struggle more with making manuscript material readily available. Smaller academic archives operate with “smaller budgets, less processing space, and few if any professional staff dedicated to processing” (Prom 2010, 156). Many local, small archives only operate with one full-time archivist, a lone-arranger, who cannot possibly process all the archival material and also deal with administrative duties. When these
smaller institutions are under-staffed, processing needs are trumped by reference requests of patrons (Prom 2010, 165). But though smaller archives suffer from a lack of resources, smaller archives should not be forgotten when thinking about historical research; smaller archives are important because much serious research needs to be looked at through the lens of the place where it happened; or in other words, through the lens of small, local, and regional institutions (Sheldon 2007). It is important for small institutions to come up with simple and realistic strategies to make their archival material available; this strategy must include audiovisual formats.

Academic archives also come with a unique set of problems. Academic archives are usually part of a larger parent institution, and therefore are subject to complications common of all bureaucracies. The operation priorities of academic archives are determined by many different factors such as the mission of the parent institution; the administrative location of the archives; the archivists place within the institutional hierarchy; faculty, administrators, and archivists needs; and implementing professional archival theory and practices (Maher 1989, 343). With all of these different forces pulling at one another, academic archives have to work hard to focus on appropriately presenting manuscript collections, including moving image materials.

Academic and local archives are diverse in their collecting, but the majority of them do collect moving image materials. Karan Sheldon, of Northeast Historic Film, and Karen Glynn conducted a study in 2006 on the amount of regional audiovisual collections in the United States (Sheldon 2007). In this study, Sheldon found over 100 “regional moving image archives.” Knowing that a substantial number of academic and local
archives house moving image materials, reinforces the notion that it is important for archivists to appropriately present moving image materials to patrons.

**Archival Researchers:**

To better understand how to make moving images more visible to academic and local archive patrons, it is important for archivists to know more about their users and their research projects. Researchers search in many different ways with many different search results. Researchers are usually operating under a time limit, so therefore many patrons want to obtain research as quickly and efficiently as possible; this also means that researchers tend to stop searching when they run out of time, even if there is new material to be found. Since researchers want materials fast, many un-described or under-described moving images get overlooked. Many researchers start their research by looking at secondary sources; this can be problematic because materials within an archive that have not been used have not been cited (Conway 1986, 35). To come up with new materials that have not been used or described, many researchers tend to rely on reference staff in order to “hone in on specific collections or portions of collections” (Conway 1986, 36). So in the end, the results of many patrons research are reliant upon the reference staff’s awareness and knowledge of their different collections and formats.

Since researchers rely so heavily on archivists to guide them to the best resources, archivists need to be aware of their strengths and weaknesses when dealing with patrons. One of the main misassumptions that archivists have about researchers is that they are all historians (Freeman 1984). In the end, archivists should not forget that many different
professions and types of people use archives. It is important for archivists to remember that different patrons might be open to looking at atypical resources within archives.

Though there are a variety of researchers and uses for manuscripts, audiovisuals are still underused within academic archives. In a survey of 767 historians, audiovisuals ranked between 7th and 13th place as the most frequently used items in archives. These same historians viewed film and other audiovisuals as the “least convenient to use” within archives (Freeman 1984, 114). Since researchers see archivists as gatekeepers to the collections, it important for archivists to challenge the notions of audiovisuals being too difficult to introduce to researchers.

With the increase use in the World Wide Web, online finding aids, and digitized collections, archivists also need to be aware of technological advantages to provide better access to their patrons. More and more scholars are using the Internet to locate primary sources from archives. In the article “Primarily History in America: How U.S. Historians Search for Primary Materials at the Dawn of the Digital Age” (2003) a survey was sent out to 700 scholars to gauge how they searched for primary material. The results showed that “at least two-thirds of the individuals surveyed had used the Internet in looking for materials for the project they were describing” (Tibbo 2003, 28). Since Tibbo’s 2003 study, the use of the Internet has markedly increased, making online representation of archival holdings even more important.

Through advances in technology, archives are able to make their collections more accessible than ever. With advances that come with making collections more accessible on the Internet, there are also more description opportunities for archivists. For example, Encoded Archival Description (EAD) allows online finding aids to be more consistent
and sharable among different institutions (Shaw 2001). HTML based web pages allow for a traditional display of hierarchal arrangement through series and subseries within finding aids, and web pages also can contain links to other websites, including OPAC catalog entries and other archival institutions. The Internet also gives archivists opportunities to experiment with visual representations of collections (Piche 1998). Overall, the Internet enables archivists to have more options of how to display archival access and description and provides an easy venue for researcher to find description of manuscript materials.

**Moving Image Archives:**

An important question to ask is why should moving image materials matter to academic and local archivists? With the inventions of new media (such as the Internet), our society is becoming more and more driven by “technology and mass media, which is predominantly visual” (Rockenbach 2008, 27). Our society is learning more and more through the practice of seeing due to the fact that society is recording more information in the medium of moving images; given the dramatic shift in the nature of documentation all archivists should know the importance and potential use of the moving images they are collecting, processing, and preserving in order to effectively make films available to patrons.

Moving image archives have a deep history in the United States. In the early 1900s, many librarians and archivists began realizing the importance of film to historical collections. Since film was new in the early 20th century, of necessity many archivists became moving image archivists without having much knowledge of film (Maglioizzi 2003). These early film archivists learned on the job and came from many different
backgrounds. For example, Archibald MacLeish, Librarian of Congress (1939-1953) during the World War II film project, placed an emphasis on collecting pro-war films (Jones 2006, 40-44). Since film was a new and exciting format to be collected, archivists and librarians did not view film as a material that is less historically important than papers.

The Museum of Modern Art’s (MOMA) Film Library was one of the first major film collections in the United States, and the MOMA almost did not collect film. It took the dedication of staff members Iris Barry and John Abbott to convince the directors that film belonged with other materials in the museum. The MOMA Film Library set the standard for the way that many film archives operate and define their mission. This library classified film according to production dates, supported professional clubs and organizations dedicated to moving images, and stressed the importance of exhibition to showcase films to the public. By exhibiting moving images, the MOMA showed other librarians and archivists that film is a material that can be studied, preserved, and organized through a library. The MOMA also showed the library profession the broad popularity of this medium and its ability to draw in non-traditional museum patrons. The MOMA became a leader in public programming for films, leading the way for many other moving image archives to screen and promote films all over the country (Wasson 2005).

With an increase in moving image archives in the United States, there has been much work in describing issues that are important in film archives. One important issue to film archives is preserving the physical copy of the film for years to come. This can mean getting moving images to a cold storage site and making video or DVD viewing
copies of the film. Having a viewing copy means that less damage will occur to the original film (Haynes et al. 1996, 52-53). Viewing copies are also a significant barrier to access because making a DVD or video viewing copy of a film requires equipment to perform the transfer, is time consuming, and cannot be done if the film has preservation issues. Many times if there is not a viewing copy of a film, researchers are not able to access these films for their research.

Even with an increase in scholarship on film, moving images are one of the most under used resources within archives. Some believe that scholars still think of film as a popular form of information, making them appear to be less academic than original manuscripts. Another problem of access is a lack of appropriate metadata and content descriptions for users to identify the relevant film contained within a large collection (Andreano 2007, 83).

The legal issues surrounding copyright complicates providing access to archival films. Many archives confront copyright issues by arguing for fair use, which archivists use to not have to get copyright permission from the rights holders for archival materials. Fair use can be used by looking at the character of use, the nature of the copyrighted work, the amount and substantiality of the portion used, and the effect of the use upon the potential market (Brown et al. 2011). Fair use cannot be used as often for moving image materials because of the “gatekeepers” of film, including insurers, exhibitors, broadcasters, and distributors. These media gatekeepers insist that copyright permissions get obtained for any part of a film that contains copyrighted materials (Lohmann 2007, 128). Since obtaining copyright permissions for every part of a film is difficult,
expensive, and time consuming, many archivists do not display film on the Internet in order to protect their institution.

Rick Prelinger’s article “Archives and Access in the 21st Century” also discusses how moving image archives struggle with making collections accessible. Prelinger writes about the deteriorating physical condition of film as an impediment of use. The fragile nature of film makes it difficult to make moving images easily accessible because of the preservation restrictions that have to be placed on films; these constraints can even include not being able to view the film on a projector or with a viewing copy because the film has become so deteriorated (Prelinger 2007, 114).

One of the main challenges of moving image preservation is funding because film preservation steps are so much more expensive than traditional preservation techniques; to preserve one film (sending it to a film laboratory) can cost up to $30,000 and most film archives preservation budgets are $35,000 to $75,000 dollars a year (Gracy 2003, 10). In the age of increased online access of many types of media, many patrons expect open access to many formats even though there are difficulties in handling moving image materials.

**Moving Image Materials within Academic and Local Archives:**

Even though the MOMA Film Library paved the way for moving image archives and libraries to work together, many librarians and archivists view films as different and unique from other materials in libraries because the technical nature of appropriately caring for film is viewed as more problematic. This can be seen with the rise in film accreditation and education in the United States. Moving image archives have a history of being loose with accreditation and certification standards, but with the growing number
of audiovisual materials within archives, professionalism, standardization techniques, and educational opportunities for audiovisual archivists are becoming more and more common. Traditional archivists achieved professionalism through creating professional organizations (such as the Society of American Archivists, SAA). Similarly, moving image professionals have created their own organizations such as the International Federation of Film Archives (FIAF) and the American Moving Image Archivists (AMIA) (Staresina 2006), contributing to the professions of traditional archivists and moving image archivists becoming increasingly separate. Despite the obvious benefits of the development of these two professions, there is “a real danger of intellectual myopia and a shrinking of the field itself when scholarship is so intensely defined in terms of the narrowest niches” (Guest 2010, 108).

There are many positive features of the increase in moving image archives in the United States. With more professional accreditation and educational programs for film studies and archives, there is a new merging between film and academic archives. Since many film archivists are completing graduate level work in order to be properly trained in moving image archiving, more and more film archivists are ingrained in an academic world. Many of these newly trained moving image archivists completed dissertations, allowing moving image archivists to be more engaged with research and historians (Guest 2010, 107).

Film and historical research are melding more and more, especially in an age where many documentary filmmakers are looking to archives for materials. Since film is so emotionally powerful, filmmakers risk making film “de-contextualized” by not placing film in the appropriate historical context. As Clifford M. Kuhn writes
“In film, time is often compressed; sequence disrupted; specificity of dates, names, and places lacking; and historical complexity, contradiction and gaps unaddressed for the sake of a coherent narrative. Film is a ephemeral medium; unlike the printed word, it leaves relatively little time or space for reflection, verification and weighing of evidence, or debate, all central to the historian’s craft” (1996, 315-316).

But even with these problems, filmmakers are using audiovisual materials from archives to make documentary films. Since many filmmakers are using audiovisuals from archives to make historical documentaries, it is important for archivists to appropriately describe these materials. The more the audiovisual material is described at the collection and item level, the less chance the film will be taken out of historical context and misused (Kuhn 1996).

**Methodology:**

**Method Description:**

This study is a content analysis on moving image archives versus local and academic archives by looking at their access strategies on the Internet. Content analysis is one of the most used tools for research applications in the field of information and library science (Zhang and Wildemouth 2009, 308). This is a qualitative content analysis because it is “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (Hsieh and Shannon 2005, 1278). This method of study was used in order to examine meanings, themes, and patterns within websites to answer the question of how are archives presenting audiovisuals on the Internet? In order to keep this study focused and concise, only American and English speaking archives were chosen.
In order to create a consistent content analysis study, eight steps from the article “Qualitative Analysis of Content” (2009) by Yan Zhang and Barbara M. Wildemuth were used. These eight steps are to prepare the data, define the unit of analysis (by making lists of archival websites), develop categories and a coding scheme, test coding scheme on a sample of text, code all the text, assess coding consistency, draw conclusions from the coded data, and report methods and findings (Zhang and Wildmuth 2009, 310-313).

Method Justification:

Qualitative content analysis is also a controversial means of conducting a research study. In order for an analysis of websites to be a reliable study, coding should be consistent across all of the websites sampled. Though the coding stays the same, the content changes across websites, which could potentially lead to different analyses. Another problem is that “human coders are subject to fatigue and are likely to make more mistakes as the coding proceeds” (Zhang and Wildmuth 2009, 312). But though there are issues with content analysis, it is still an important methodology. Content analysis allows close work with actual documents instead of relying on human interpretation about the field of study. Content analysis is effective because it allows the researcher to work directly with documents through a set, defined codebook, which helps remove bias.

Methods Used:

<table>
<thead>
<tr>
<th>Film Archives</th>
<th>Website:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Library of Congress: Motion Pictures and Television Division</td>
<td><a href="http://www.loc.gov/rr/mopic/">http://www.loc.gov/rr/mopic/</a></td>
</tr>
<tr>
<td><strong>Academic/Historical Archives</strong></td>
<td><strong>Website:</strong></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>Boise State University, Albertson Library Special Collections: Ethnographic Archive of Intermountain West</td>
<td><a href="http://library.boisestate.edu/special/eaiw/">http://library.boisestate.edu/special/eaiw/</a></td>
</tr>
<tr>
<td>Duke University: Rare Book, Manuscript, and Special Collections Library, Archive</td>
<td><a href="http://library.duke.edu/specialcollections/documentaryarts/index.html">http://library.duke.edu/specialcollections/documentaryarts/index.html</a></td>
</tr>
<tr>
<td>Institution</td>
<td>Website</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
</tr>
<tr>
<td>Eastern Kentucky University: Special Collections and Archives</td>
<td><a href="http://libguides.eku.edu/content.php?pid=8499&amp;sid=114043">http://libguides.eku.edu/content.php?pid=8499&amp;sid=114043</a></td>
</tr>
<tr>
<td>John Hopkins University, Sheridan Libraries, Rare Books and Manuscript Department</td>
<td><a href="http://www.library.jhu.edu/collections/specialcollections/">http://www.library.jhu.edu/collections/specialcollections/</a></td>
</tr>
<tr>
<td>Nebraska State Historical Society</td>
<td><a href="http://www.nebraskahistory.org/index.shtml">http://www.nebraskahistory.org/index.shtml</a></td>
</tr>
<tr>
<td>San Diego History Society</td>
<td><a href="http://www.sandiegohistory.org/">http://www.sandiegohistory.org/</a></td>
</tr>
<tr>
<td>Wisconsin Historical Society</td>
<td><a href="http://www.wisconsinhistory.org/">http://www.wisconsinhistory.org/</a></td>
</tr>
<tr>
<td>University of Montana, Mansfield Library, K. Ross Toole Archives, Missoula</td>
<td><a href="http://www.lib.umt.edu/asc">http://www.lib.umt.edu/asc</a></td>
</tr>
</tbody>
</table>

**Table 2**

In order to come up with a list of “film archives” various film journals were examined. Out of these film journals, a list was made of the most cited moving image archives. Since audiovisuals are neglected in archives, it is important to know which film archives are being used by scholars. Only moving image journals were examined because these journals cite moving image material more frequently than historical
journals; therefore, these journals are most likely citing the moving image archives that are most frequently used by researchers. Also, since moving image archives have developed professionally outside of the field of academic archives, it is important to look outside of the most common archival literature into the world of film studies. The film journals that were examined are *The Moving Image*, *Cinema Journal*, *Film and History*, and *Film History: An International Journal*. These journals were examined because they are some of the most frequently used journals in the field of film studies and in the professional world of moving image archivist.

By studying which moving image archives are cited most in these journals, a list of ten frequently used moving image archives was compiled (see Table 1). To choose the list of moving image archives for this study, the term “archive” was typed into the search box for each journal database. The term “archive” was chosen because holders of film broadly use this word to encompass institutions that collect, preserve, and make film accessible, including film museums and studios. With these results, a list was compiled that collected the names of moving image archives that were cited more than once and cited in multiple journals.

In this study it is also important to determine if these institutions truly are a “film archive.” For this study, a film or moving image archive is defined as an archive whose main collection development policy is to collect moving images. If the collection development policy, “About” section, or “History” section on the homepage of the website stated that the institution’s main focus is collecting films, then these archives were included in the study. These institutions can collect other manuscript materials such as papers, as long as the other materials are related to the moving images.
It is also important to compile an appropriate list of local and academic archives that hold moving image materials. A list of regional moving image archives was found, titled “Regional Moving Image Archive, United States” (2007) by Karan Sheldon and Karen Glynn. Sheldon and Glynn define “regional moving image archives” as state and municipal libraries, university special collections, and corporate entities that hold moving image collections. They compiled this list by looking at moving image collections and data. They also received assistance from the Association of Moving Image Archivists (AMIA), Library of Congress National Film Preservation Board, Moving Image Collections (MIC), National Film Preservation Foundation, UNESCO Archives Portal, and the Council of State Historical Records Coordinators.

Ten institutions were selected for this study from Sheldon and Glynn’s “Regional Moving Image Archive, United States” (2007). Some institutions were excluded from this study. Any institution on this list with a collection development focus on film was excluded. These archives were excluded because this study is to assist academic and local archives struggling with promoting moving image materials because they also collect and focus on traditional manuscript materials. After 19 archives were excluded, the study was left with a list of 92 academic and local archival institutions that hold moving image materials. The ten institutions for this study were selected with the random number generator maintained by the School of Computer Science and Statistics at Trinity College in Dublin, Ireland. The way this list was compiled was that each institution on the list of “Regional Moving Image Archive, United States” (2007) was given a number, 1 through 92. These numbers were then put into the random number
generator to produce a random list of ten academic and local institutions that hold moving image materials, which can be seen in Table 2.

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Formats and Materials:</strong></td>
<td>Video: do these institutions hold video materials?</td>
</tr>
<tr>
<td></td>
<td>Film: do these institutions hold film?</td>
</tr>
<tr>
<td></td>
<td>Multimedia: do these institutions hold digitized media?</td>
</tr>
<tr>
<td></td>
<td>Collections: how much moving image materials are in these archives?</td>
</tr>
<tr>
<td><strong>Presentation of Moving Image Materials:</strong></td>
<td>Catalog/database: can you search their moving image materials in a catalog or database?</td>
</tr>
<tr>
<td></td>
<td>Finding Aid: do they present their moving image collections in the form of archival finding aides?</td>
</tr>
<tr>
<td></td>
<td>Inventory: do they list their available moving image material?</td>
</tr>
<tr>
<td></td>
<td>Other: are their other ways that these institutions are displaying their moving image materials?</td>
</tr>
</tbody>
</table>
| Outreach/promotion of Moving Image Materials: | Screenings: are these institutions screening and exhibiting their moving images to the public?  
Digitization: are these institutions displaying digitized versions of their moving image materials?  
Photographs/stills: are their visuals (photographs or stills) of their moving image collections on the websites? |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving image procedures, practices, education, and preservation issues:</td>
<td>Contact: is their information about contacting an audio-visual specialist? Education: are their tutorials on how to better use or access their moving image collections? Preservation: is there explanation of restrictions to films based on preservation issues with films?</td>
</tr>
</tbody>
</table>
Once the list of these twenty archives was formed, the websites were examined for access strategies of moving image materials. “Moving image materials” include films and motion pictures (including 16mm, 8mm, and 35mm), videos, and digital-video-discs (DVDs). Markers of access were coded and defined into the codebook or coding scheme, which can be seen above in Table 3. After this codebook was made, it was sampled on a variety of archival websites to check the coding consistency. This codebook was assessed and edited throughout the study because coding rules might change subtly in the coder’s mind, which could lead to inconsistency if not properly monitored (Zhang and Wildemuth 2009, 312). This codebook was then used to code all the text on the websites in order to gauge how these archives present moving image materials. The websites were examined with open coding, which means considering the data in detail while developing some initial categories. The coding was then tracked in an Excel spreadsheet to determine whether the markers were present. Only information that appeared directly on the website was considered. Links out to other institutions were studied, but were not examined as individual websites. For example, when a moving image website linked out to other websites, the use of the links were examined, but not the website of the link.

**Results and Discussion:**

Since moving image archives are dedicated to collecting and making accessible moving image materials, it is important for academic and local archives to look at the access strategies of moving image archives to see whether the practices of specialists can make their film holdings more accessible. Certain strategies of access are used nearly every time in the moving image archives surveyed, and these approaches are important.
for academic and local archives to learn from when displaying moving image materials. When this study began, it was hypothesized that academic and local archival websites would not offer much data on moving image access, but in the end, the academic and local archives examined display many interesting access techniques for their moving image holdings.

**Formats and Materials:**

![Figure 1](image1.png)

**Figure 1**

![Figure 2](image2.png)

**Figure 2**
When surveying the websites, all of the moving image archives held film and video, whereas in the academic and local archives, 90 percent held video, 70 percent held film, and 30 percent of all of the archives surveyed held digitized media.

Library of Congress and Anthology Film Archives did not list an amount of moving image materials. The Museum of Modern Art (MOMA) Film Library has more than 20,000 films. The University of California, Los Angeles (UCLA) Film and Television Archives listed having 300,000 films and television programs and 27 million feet of newsreel footage. Northeast Historic Film (NHF) holds more than 800 film and video collections, with approximately 20,000 films and 8,000 videotapes. The Academy Film Archive has over 150,000 film and video assets. The University of South Carolina (USC) Moving Image Research Collections (MIRC) has over 6000 hours of materials, meaning approximately 6000 moving image materials. Berkeley’s Pacific Film Archive (PFA) has more than 14,000 films in off-site storage and 11,000 films in their catalog. Harvard Film Archives has almost 14,000 titles. And the Black Film Center at Indiana University has a database of 8,000 films. To visually see the holding data of repositories, see Figure 3 below.
Many academic archives did not list the amount of materials in moving image collections, but listed the amount of total collections contained in the archives. The Boise State University, Albertson Library Special Collections: Ethnographic Archive of Intermountain West, Eastern Kentucky University’s Special Collections and Archives Collections, and John Hopkins University’s Rare Books and Manuscript Department did not list an amount of materials. The Duke University: Rare Book, Manuscript, and Special Collections Library (which houses their Archive of Documentary Art) have 20 million items in the archives and manuscript collections. The Idaho State Historical Society has 2500 audio and visual recordings and 250,000 objects. The Nebraska State Historical Society has 2500 collections with 6.5 million feet of film and 1000 hours of
videotape. The San Diego History Society does not list the numbers of any materials on their websites except for 2.5 million photographs. The Wisconsin Historical Society has 15,000 motion pictures. The University of Montana, K. Ross Tool Archives has 2500 oral histories, 5000 rare and valuable books, 100,000 photographs, and 800 manuscript collections. The Utah State Historical Society does not list the amount of manuscripts they hold.

**Presentation:**

![Bar chart](image)

*Figure 4*

If researchers cannot find moving image materials quickly and efficiently on websites, audiovisuals will never leave the stacks. There are various ways that archival websites are used to present manuscript materials to patrons. Online catalogs, databases, finding aids, lists, and other presentation strategies were analyzed in this study. By looking at how moving image, academic, and local archives present films and video to the public, other archival institutions can learn techniques of how to better present hidden moving image materials.
Very few of the moving image archives analyzed present collections in finding aids. Northeast Historic Film (NHF) and Library of Congress Motion Picture and Television division do use finding aids to present their AV holdings. Many of the NHF finding aids include Google Maps of places featured in films. The NHF website also includes a list of incomplete and in-process finding aids.

Academic and local archives use finding aids much more frequently than moving image archives, which suggests that local and academic repositories collect film in a fashion that focuses on the context of their creation or use more than film archives. Only 20 percent of the moving image archives surveyed present archival materials in finding aids, whereas 50 percent of the academic and local archives use finding aids.

By using other description techniques besides finding aids, film archives are using description strategies more similar to libraries than archives. Finding aids are able to be more consistent with the emergence of EAD and DACS (Describing Archives: A Content Standard), but this does not mean that archivists should abandon other description strategies. And EAD can be problematic for archivists. Since the rules of EAD are so flexible, there is now a lack of mandatory core descriptive elements. Flexibility of EAD encoding rules leads to a lack of consistency with implementation and searchable access points in finding aids (Shaw 2001, 124-125). Further, patrons are not completely satisfied with finding aids and do not always understand the purpose (Yakel 2002, 117). Though finding aids are a powerful tool of access, archivists should still consider other means of description.

All of the moving image archives examined present manuscript materials in either an online catalog or database. The Museum of Modern Art (MOMA) Film Library has
an online catalog DADABASE, an online catalog of all of the MOMA's material. The MOMA also has an Open Search Filter for all of the MOMA archival collections, including film collections. UCLA’s Library online catalog has a specific search options for the Film and Television Archive. Northeast Historic Film has an online Video Loan Catalog, and the Academy Film Archive has the online Margaret Herrick Library Catalog. The University of South Carolina’s Moving Image Research Collections (MIRC) links out to the University of South Carolina online catalog. The MIRC also has its own online catalog where the user can search by keyword and film title. Pacific Film Archives (PFA) has two separate catalogs, the PFA Film and Video catalog and the PFA book catalog. The Harvard Film Archives has links out the Harvard HOLLIS online catalog, and the can search for video copies of original films.

The data also shows that online catalogs and databases are popular ways of providing access to collections in academic and local archives. Duke University’s Rare Book, Manuscript, and Special Collections Library (RBMSC) Archive of Documentary Art has a link to the Duke’s online catalog. Eastern Kentucky University Special Collections and Archives, John Hopkins University’s Rare Books and Manuscript Department, and the University of Montana’s K. Ross Toole Archives also link out the university’s online catalog. Many of these academic online catalogs do not give the user the option to search by format, such as “film,” “media,” “video,” or “moving image,” but on the University of Montana K. Ross Toole Archives online catalog the user has the option to “Find a Movie.” When the user clicks on this link he or she is led to a page where he or she can search by “DVD or Video” or by “Film.” This page also gives the user the opportunity to search by “Awards,” “Date Range,” and “Genre.” Many
academic and local archives are part of larger institutions; therefore it is important for these archives to integrate audiovisuals within larger OPAC catalogs and to create specific options for searching by media formats (such as Montana K. Ross Tool Archives option to search by “Film”).

Another option besides an online catalog is an online database. The Academy Film Archive has many different databases, including an Award Database, Motion Picture Credits Database, Academy Awards Acceptance Speech Database, and Motion Picture Scripts Database. The Black Film Center and Archive website cites having a Frame By Frame database of films, but the user cannot access it through the website.

Some academic and local archives have customized databases. John Hopkins University’s Rare Book and Manuscript Collection have a University Collections Art and Artifacts Database, which include audiovisuals. The Nebraska State Historical Society has an Archival Collections Database. This database gives users the option to search by formats, including "moving images.” The Wisconsin Historical Society has the “Wisconsin Center for Film and Theater Research Film Database.” The academic and local archives analyzed use online catalogs and databases in order to provide successful access to manuscript materials.

Since the Internet is so important to seekers of information, more and more people want to search for items through a keyword search box in a catalog, database, or even for the whole website. Though the moving image archives surveyed do not always provide finding aids, these institutions always provide keyword search boxes through catalogs and databases, a customized keyword search box, or a Google custom search box. Forty percent of moving image archives provided a search box on the home page. For
example, the Library of Congress Motion Picture and Television Division uses a centrally placed keyword search box labeled "Find." This search box links out to various finding aids and lists of films on other pages on their website. Sixty percent of academic and local archives have a keyword search box on the home page, which help present hidden moving image materials. For example, when the user types in “film” on the home page of the San Diego Historical Society, a list of articles, collections, and film preservation tips appears. The academic and local archives surveyed suggest that a search box can help uncover audiovisuals by guiding the user to specific moving image events, collections, articles, and items; in the end, moving image institutions could learn from academic and local archives on their use of search boxes to help uncover neglected materials.

Another way of presenting materials to patrons is providing lists or inventories of materials. Though these lists are not always keyword searchable and they are not EAD finding aids, these lists still provide the user with some idea of the kinds of moving image materials found within the archives. Ninety percent of moving image archives presents materials in an inventory or list. Most of these inventories or lists include limited metadata such as titles and dates. Northeast Historic Film (NHF) includes lists of the collections grouped by subjects, genres, places, and decades. The Academy Film Archive has an “Explore the Collections” page with lists of film collections. The Harvard Film Archives and Black Film Center and Archive have similar inventories of their film collections. The Pacific Film Archives (PFA) have an “About the PFA Library Collections” page listing a summary of each archival format within film collections,
including books, periodicals, clipping files, screenplays, film festival catalogs, yearbooks, exhibitor manuals, stills, posters, audiotapes, and special collections.

Only 20 percent of academic and local archives use lists on websites to denote moving image materials. The Boise State University, Albertson Library Special Collections, Ethnographic Archive of Intermountain West has inventories of collections based on different subjects where the user is led to metadata on creators, date, tape log, and transcripts of films. But this list is problematic because most of the fields are blank. Duke University’s Rare Book, Manuscript, and Special Collections Library lists Representative Collections, Digital Collections, Online Exhibits, Collection Guides and Finding Aids, and Collection Policies. Since moving image materials are not frequently used within archives, listing out inventories, summaries, and metadata on audiovisual materials could be a solution for academic and local archives to make moving image materials more accessible.

**Outreach and Promotion:**

*Figure 5*
Overall, the moving image archives use outreach and promotion to display films significantly more than the academic and local archives surveyed. Ninety percent of the moving image archives examined screen and exhibit audiovisual materials. The Museum of Modern Art (MOMA) Film Library has various screening events and programs, including programs such as “Modern Mondays,” which showcases contemporary experimental films. The MOMA Film Library also houses local film festivals, which highlight current filmmakers and how they are interacting with archival films. And finally, since the MOMA Film Library is part of a museum, there are frequent temporary and permanent exhibitions of films. The MOMA Film Library is a great example of moving image outreach and promotion because this institution is experimenting with many different programs that connect archival materials to the current world of filmmaking.

UCLA’s Film and Television Archive hosts various screenings, including films from archival collections. UCLA also screens educational films about film preservation and film archives. Many of the moving image archives also display calendars and options to buy tickets. Out of the moving image archives surveyed, University of South Carolina’s Moving Image Research Collection was the only archive that does not have a theater, but they still exhibit archival films by linking out to archival film events on campus. Of the ten academic and local archives surveyed, Duke University is the only institution that has evidence of screening and exhibiting film. Duke University’s Archive of Documentary Art has film screenings and series that team up with other departments at Duke University. For example, there is a civil rights film series that is on exhibit in collaboration with the Duke Human Rights Center.
The data above suggests the importance of screening moving image materials for the public. One advantage that many moving image archives have over academic and local archives is a screening facility, such as a theater. But though many local and academic archives do not have a theater, there are other ways of publicizing materials, such as virtually projecting a digitized version of archival film. Duke University’s Archive of Documentary Art screens films without a theater by teaming up with other departments in the university to come up with collaborative and relevant programs. More archives should attempt different ways in which to display audiovisuals, such as exhibiting films and exploring different partnerships.

Films and videos are moving mediums; so providing actual moving clips on archival websites allows users to get a glimpse of the excitement of film just by clicking play. However, digitization of materials is challenging because of issues of copyright, privacy, storage space for the digital files, file format issues, and a lack of communication and collaboration to set standards (“Guide to Best Practices in Film Digitization,” http://www.folkstreams.net/bpg/index.html). But even with these problems, the moving image archives surveyed still present digitized audiovisuals online. Though digitizing media is time consuming and expensive, it is an important way to provide access to moving image materials. Out of the moving image archives analyzed for this study, 50 percent stream media. The UCLA Film and Television Archives have a YouTube channel with various short film clips. UCLA also has a web page devoted to approximately eleven “Preserved Silent Animation” films. Anthology Film Archive also has a similar display of digitized films, including promotional clips of archival events and screenings. Northeast Historic Film includes digitized clips of films within finding aids.
These finding aids often link out to additional digitized clips of the films. University of South Carolina’s Moving Image Research Collection’s (MIRC) home web page displays digitized clips from archival footage used in documentaries. Again, Duke University is the only academic and local institution examined that has digitized audio clips of interviews with filmmakers. Duke University also has some collections with digitized video presented through I-tunes or Youtube.

In order for patrons to use moving image materials, it is crucial for them to be able to see audiovisuals. There are other ways for archives to display films visually besides digitizing film such as providing photographs and film stills. Providing photographs of frames from moving images (otherwise known as film stills) is a cheaper form of showing patrons moving image materials because all an archive really needs to display film stills is essentially a digital camera. Showing photographs of behind the scenes preservation work on moving images also gives patrons a better understanding of how archivists process film. Providing film stills and photographs to patrons is an efficient way to show images inside of moving image collections.

All of the moving image archives displayed audiovisuals with film stills or photographs. UCLA Film and Television Archives web page has film stills and photographs of various behind-the-scenes views of the archives. Northeast Historic Film, Anthology Film Archive, Museum of Modern Art (MOMA) Film Library, Academy Film Archive, and University of South Carolina MIRC present visuals in the same way. Harvard Film Archive, Black Film Center and Archive, and Library of Congress Motion Picture and Television Division present their film holdings only through film stills.
In academic and local archives, 30 percent of the institutions analyzed present visuals of moving image collections. Duke University’s Archive of Documentary Art has an "Overview" page with film stills and photographs of the collections. The San Diego History Society has a web page devoted to past exhibits that displays posters and film stills. The Wisconsin Historical Society has film stills and photographs of directors at work. In the end, archivists in academic and local archives need to make more of an effort to visually display moving image materials on the Internet, which requires taking the time and effort of photographing moving image materials and workflows to display on websites.

Ninety percent of moving image archives surveyed use outreach and promotional strategies that are not easily defined and these were coded as “miscellaneous” Northeast Historic Film allows for staff members to travel and give presentations on the film collections. The University of South Carolina Moving Image Research Collection (MIRC) has awards, such as the Award for Creative Editing (ACE) that are given to researchers who use the MIRC’s film for projects. By giving awards to researchers who use films, the University of South Carolina’s MIRC is promoting film in a unique and innovative way. Berkeley’s Pacific Film Archives (PFA) offers tours in the film stacks, which educates users about the internal workings of a moving image archive. In the end, many archives could implement these innovative and different outreach and promotional techniques.

Sixty percent of academic and local archives also promote films and videos in different and “miscellaneous” ways. The home page of the Duke University’s Archive of Documentary Art links out to the “Arts of the Moving Image” program at Duke
University, which is an academic major in which students study film, television, animation, and computer-generated media. This shows the importance of collaborating with departments within the archive, university, or surrounding region. The Idaho State Historical Society uses streaming video to publicize archival events. This emphasizes the power of visual materials to advertise for archives. For example, the Society’s website contains a video of a current archeological dig in Idaho. The Nebraska State Historical Society has a page dedicated to describing the history of film and why it is important that the Society is collecting moving images. The Utah State Historical Society has a link to articles in the academic journal “Utah Historical Quarterly,” which emphasizes the scholarly potential of moving image materials. Looking at how these academic and local archives promote moving image materials in different ways shows strategies that other archives could implement to make moving image materials more accessible.

**Procedures, Practices, Education, and Preservation Issues:**

![Figure 6](image.png)

Because image materials are often viewed as different than other manuscript materials, it is important for academic and local archives to assist the patron with finding
and viewing audiovisuals. Academic archives should be as clear and understandable as possible when providing information about moving image materials. An important part of being “clear” is to provide contact information for patrons to ask and learn more about moving image materials, educational materials, and preservation warnings about the sensitive nature of film.

Eighty percent of the moving image archives surveyed listed information for a film or audiovisual specialist or archivist. The Library of Congress Motion Picture and Television Division has an "Ask a Librarian" link that leads users out to a reference page with a list of services that they do and do not provide. UCLA Film and Television Archives have a section for “Inquiries & Feedback” where the user can send a message to an archivist. Northeast Historic Film, Academy Film Archive, the University of South Carolina Moving Image Research Collection, Pacific Film Archives, Harvard Film Archives, and the Black Film Center and Archive all have telephone numbers and email addresses of staff members associated with moving images.

Academic and local archives provide staff information for assistance with moving image materials 50 percent of the time. The Boise State University, Albertson Library Special Collections: Ethnographic Archive of Intermountain West has a "Support" page with a list of phone numbers for the Archive Curator and the Archive Coordinator. At Duke University’s Archive of Documentary Art, information for a photograph and film specialist is listed. At Nebraska State Historical Society, the "Moving Images" page has contact information for the "Curator of the visual and audio collections." The Wisconsin Historical Society has a link to put in a request to an archivist in regards to film manuscripts. The Utah State Historical Society provides a “Media Inquiries” page with
contact information for a “State History Communications Specialist” or “Department of Community and Culture Public Information Officer.”

One way that moving image, academic, and local archives provide assistance to patrons looking for moving images is to have an option to email a reference librarian. This is a solution that can solve the problem of a small archive not having a moving image archivist. If a reference librarian gets the request or question online, it gives them time to research the question, consult with staff members or colleagues, and find the audiovisual requested. Supplying contact information holds archivists accountable to help patrons with moving image materials and is a necessary step for archives to provide better access to moving image materials.

Providing education to potential researchers about moving image materials can help show patrons that audiovisuals are a useful source of scholarly research. Some educational tools that moving image archives provide are tutorials, guides, and manuals on how to better access moving image collections. If patrons better understand how to search and request moving image materials within archives, researcher’s fears of audiovisual manuscript materials will lessen. Communication will also help convince the researcher of the importance and usability of film resources.

Ninety percent of the moving image archives studied provide access to tutorials, guides, or manuals online. The Library of Congress (LOC) Motion Pictures and Television Division has a list of tutorials, including "Doing Subject Research in the Reading Rooms." The UCLA Film and Television Archives have a “Quick Start Guide” and an “Advanced User’s Guide” for assistance in searching for film in the Archive Catalog. The University of South Carolina Moving Image Research Collections (MIRC)
catalog has links to guides for “Understanding Keyword Searches,” “Understanding Title Searches,” “Understanding Collection Specific Searches,” and “How to See the Films.” The Pacific Film Archive’s catalog has a tutorial on how to search for films and how to access non-circulating media. Northeast Historic Film (NHF) provides tutorials for professors and K-12 teachers to use to teach about film. This data shows how NHF is providing a significant educational tool by promoting moving image materials to a variety of audiences. By providing patrons with guides specifically on moving image materials, archival users are more likely to become interested in using moving images for archival research.

The Harvard Film Archive links out to the Harvard "Film Study Center" (which houses Harvard’s film making program) and film archive links. This shows the strength of collaborating with other programs in the area or within archives in order to promote moving image materials. Similarly to Harvard Film Archives, Anthology Film Archive has an “Overview” page with “Archive Film Links” to different archives, education on film, granting organizations, film laboratories, and other websites relating to moving image institutions. Archivists could learn from the technique of linking out to different archival resources. Many smaller archives might not have the means or time to provide educational guidelines about film viewing or care and therefore these websites could link out to moving image archives’ educational guides. By linking out to moving image archives guides and resources, academic and local archives can highlight moving image materials, provide patrons with helpful tools, and save themselves the time and effort of creating tutorials.
The academic and local archives surveyed use similar strategies to the moving image archives analyzed when presenting archival tutorials, guides, and manuals. Fifty percent of academic archives provide tutorials and manuals for users to better access moving image materials. At Duke University’s Rare Book, Manuscript, and Special Collections Library there is a page for “Research” with hyperlinks to tutorials, an online catalog, basic definitions, contact links, and published materials. The Idaho State Historical Society provides pamphlets for “The Proper Care and Feeding of Videotape” and “Home Movies: why bother?” Nebraska State Historical Society (NSHS) has guides on “How to access the Moving Image Collections” and “How to Obtain Copies of NSHS Moving Image Collections.” The Wisconsin Historical Society’s website explains how to search collections for moving image materials and lists common searchable film terms to use in the online catalog. Moving image, academic, and local archives can all learn from each other on the process of using guides and tutorials to make moving image materials more accessible.

Some of the academic and local archives examined use innovative educational strategies that are different than the techniques of moving image archives. The University of Montana, Mansfield Library, K. Ross Toole Archives has an online video on how to use the catalog to search for film. This is an interesting strategy to teach patrons about viewing moving image materials because it is using moving images to teach about moving images. By showing the patrons step-by-step guides and visual examples on how to search for films in catalogs, patrons might feel more at ease requesting audiovisuals.
By looking at the total data collected about tutorials, guides, and manuals in moving image, academic, and local archives some constancies become clear. Many archives are producing guides, and tutorials on how to view moving image materials. Guides, manuals, and tutorials are important because film is a different and complex medium, and many researchers, including filmmakers, do not understand the complications of dealing with archival moving images. Educational tools in archives are important for making researcher’s expectations of handling film in archives more realistic.

It is also imperative for archives to note moving image preservation issues on websites. Archivists should be open about the problems and cost of preservation for moving images because researchers should understand why certain manuscript materials are not immediately available. Clearly stating that film is a physically sensitive material that needs to be handled delicately will help educate users. UCLA Film and Television Archives do not loan out a print unless there are two or more prints of the requested film. Northeast Historic Film’s (NHF) website explains to the user that NHF has an onsite, cold storage vault to store audiovisuals. Anthology Film Archives has a description of film preservation issues listed on “Collections Overview” page with a short summary of film conditions such as film shrinkage and decomposition. Pacific Film Archives has a link to "Current Preservation Projects” and "Film and Preservation" issues. The Black Film Center and Archive has a "Research Use and Policy" page with a list of access restrictions, including that 16mm prints have to be reviewed for preservation reasons before viewing (Black Film Center and Archive, http://www.indiana.edu/~bfca/policy/). The entirety of the moving image archives analyzed provides explanations of restrictions
to films based on preservation or access issues, which shows the significance of stating 
preservation issues with film on websites.

Fifty percent of academic archives have explanations of moving image 
preservation issues. Duke University’s Rare Book, Manuscript, and Special Collections 
Library have a "Handling Materials" page that includes explanations of restrictions to 
moving image materials. The Nebraska State Historical Society has a "Moving Images"
page describing the delicate nature of film and how it can only be accessed in the reading 
room. On the Wisconsin Historical Society’s "Hours and Access" page there is a list of 
film preservation issues and concerns. The University of Montana, Mansfield Library, K. 
Ross Toole Archives provides a "How to Access Media” page with a list of restrictions. 
The Utah State Historical Society has a “Preserve Documents, Photos, and Heirlooms"
page discussing the importance of saving and preserving audiovisual materials and a link 
on “How to Care For” films and videos. Though these academic and local archives do 
not present preservation issues to the public as often as the moving image archives 
surveyed, these archives still offer significant information about film preservation issues.

Copyright is a complicated issue for archives, especially moving image 
manuscripts. Some moving image archives mention issues of copyright in the same 
section as preservation issues. UCLA Film and Television Archives have "Research 
FAQ" that include restrictions of access, including copyright, and the Academy Film 
Archive has a “Licensing Materials” section. Mentioning copyright on archival websites 
is another way in which patrons can better understand restrictions on moving image 
materials.
Many moving image archives want patrons to make appointments to view film. The Museum of Modern Art Film Library Study Center explains that patrons must make the appointment two weeks in advance. Northeast Historic Film (NHF) Study Center and Academy Film Archive also requires the user to contact the center to make an appointment. At the University of South Carolina Moving Image Research Collections the user can book an extended session at the library if he or she wants more attention and time when using the film. Making it a requirement for researchers to schedule an appointment can provide better film access because it offers one-on-one attention to researchers. On the other hand, this can make many researchers put off by a lack of autonomy. If researchers receive special attention from an archivist, they could be more likely to request audiovisuals and trust the archivist with film concerns and questions.

One access approach that is used 30 percent of the time in the moving image archives evaluated is blogging. Blogging is a hybrid approach, blending access, outreach, and research services. Northeast Historic Film includes an interactive blog on the homepage where certain collections and moving images are highlighted. On this blog, users post comments on how they are using moving images in research projects and archivists can respond. The Harvard Film Archive and the Black Center and Archive also have similar blogs. Blogs provide a more intimate and personal level of access because archivists can respond to user questions and concerns for the whole world to see. By promoting and featuring film, blogs soften and demystify film archives and the process of using them. Blogs also allow researchers to feel more connected with the materials and to see moving image materials in fresh ways.
Blogs are an access strategy that academic and local archives are also using to show moving image materials. Duke University’s Archive of Documentary Art’s blog highlights university events screening or using archival film. Duke’s blog also directs users to other departments within the university that are implementing media, such as Duke film studies program. Interactive blogging is an access strategy that sheds light on audiovisuals in a new and interesting way. Many academic and local archives already use blogs, but could benefit from expanding their interactive media by including things such as a Youtube widget to display digitized clips from films or photographs from films.

**Conclusions and Recommendations:**

This study was undertaken to examine how a variety of archival websites make moving image materials accessible. This study was performed using content analysis on these websites to identify the presence of different strategies of presentation, outreach and promotion, procedures, education, and preservation issues. The purpose of this study is for archivists working with moving image materials to learn different strategies on how to promote archival moving image materials on the Internet.

Through analyzing websites, this paper has shown that moving image archives more frequently display and promote moving image materials than academic and local archives. All moving image archival websites surveyed have film catalogs and databases for users to search, display photographic stills of films, and offer explanations of film preservation issues. Since many moving image archives use similar strategies of access, academic and local archives may be able to make films and videos more accessible by
adopting these techniques. But though many archives can learn from the access strategies of moving image archives, the academic and local archives examined also displayed innovative and interesting techniques of promoting moving image materials on websites. This study proves that archives can embrace collaboration with many different types of archives to learn about strategies of making moving image materials more accessible.

Analyzing these websites shows that archivists should look outside of traditional archival description methods when representing their audiovisual holding. Moving image archives do not use finding aids as frequently as academic and local archives, which suggests that different descriptive systems might be useful while an institution works to make the description of films more accessible. Moving image, academic, and local archives all use either catalogs or databases to make audiovisuals searchable, and all the archives surveyed could make moving images more searchable through an easy to find, well labeled, and prominently displayed search box.

Moving image archives are embracing new technologies to display film such as digitization and screening films for the public. Academic and local archivists should embrace these publicity approaches and also learn how to build different methods of promoting moving image materials. And even though excepting different promotional techniques are important, this study shows that archives should not forget about the basic principles of access, such as providing tutorials, manuals, and guides and explanations of restrictions in order for patrons to better understand the steps they need to take to request and view audiovisuals. Archives should also display moving images by blending presentation, promotion, and procedures into technologies such as an interactive blog.
This topic could also lead to further research. How can smaller archives learn about preservation practices from moving image archives? How can moving image archives and traditional archives communicate and collaborate more effectively? What are specific budget challenges that smaller archives face when handling moving image materials? What are specific fears and concerns of users when asking for moving image materials? And what are specific fears and concerns of archivists and reference librarians when promoting and making accessible moving image materials? In the end, surveys and questionnaires to archival users and archivists would shed light on even more problems and solutions concerning access and moving images.

Analyzing moving image, academic, and local archives has yielded many interesting results. This study shows that collaborating and communicating with other archives to learn how to better represent moving image materials online will lead to innovation and better archival access. One of the main lessons that should be learned from this survey is the importance of promoting archival moving images on the Internet. Archival websites are an important representation of manuscript materials. If an archive holds hidden audiovisuals, than patrons will continue to not use moving image in their research (Andreano 2007). If archives follow the example of larger moving image archives and make more of an effort to feature moving image materials on the Internet, researchers will feel more comfortable requesting audiovisuals. If archival researchers use new and different manuscripts such as moving images, this leads the way to innovative research. And leading archival users to improvements in research is an important achievement in great archival access.
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