Professor Howard Besser
H72.3049: <u>The Culture of Archives, Museums, and Libraries</u> (4 points)

Class meets in 721 Broadway, Room 670, Wednesdays, 12:30-4:30 pm.
• Besser office hours: 665 Broadway, Rm. 612, Wed 4:30-6:00 and by appointment. Tel 212-992-9399, howard@nyu.edu

<u>Course Description</u>:

      This course studies the different kinds of institutions that collect and manage cultural material: museums of art, natural history, and motion pictures; libraries, archives, and historical societies; corporate institutions. It compares and contrasts these types of institution to reveal how they differ from one another, paying particular attention to how different institutional missions affect internal metadata and information systems. It also looks at how the various institution types may handle similar material in significantly different ways (from what they acquire, to how they describe it, to how they display or preserve it). It examines theories of collecting, the history and ethics of cultural heritage institutions, the organizational structures of institutions that house collections (including trends in staffing and the roles of individual departments), and their respective missions and operational ethics. The class will visit a variety of local cultural organizations, and will have working professionals talk about their organizations and duties. The course is required for students in the MA Program in Moving Image Archiving and Preservation, but we welcome students from other Programs.

<u>Student requirements</u>:
--an **observational study** of two cultural institutions for in-class presentation (for details, see last 2 pages of syllabus) (20%);
--a **term project** on a subject you must negotiate with the instructor, to be presented in class at the end of the semester—both as an oral presentation and written up (for details, see last 2 pages of syllabus) (35%)
--At least 4 times during the semester you must bring in to class a **current news article** related to cultural institutions, and orally explain this to the rest of the class. Topics might include private collectors, contested objects, hirings/firings, cultural institution expansions, etc. You should aim to present 2 of these before midterm, and the other 2 by the end of the semester (10%).
--**class attendance**, keeping up with the readings, presenting readings, participation in class discussion, including during field trips (25%).
--**contribute** at least 3 observations **to a class blog discussion** within the 2 weeks following the fieldtrip to MMI (at least 1 within the first week after the trip). MIAP students will also have to report back from their visit to the National Audiovisual Conservation Center in Culpeper. (10%).

No incompletes are accepted for this class.

NB: The readings and topics on this syllabus may be added to, and change during the semester. Students are responsible for following such changes. In addition, due to variations in the lengths of discussion, questions, and visual materials, we may not

actually discuss all the readings listed in the syllabus.   However, they are important and their content supports the class assignments.

Readings: Selected readings will be posted on Blackboard. Articles from 2003 on from **The Moving Image** are available in electronic form through Project Muse (enter via NYU Libraries from NYU Home http://library.nyu.edu/collections/ejournals.html). Electronic versions of other journals may be available there as well.

Main text (core excerpted readings on Blackboard):
1)   John Elsner and Roger Cardinal, The Cultures of Collecting (Harvard University Press: Cambridge, 1994). (chapters on Baudrillard, Elsner, and Kaufmann)

Recommended Texts:
2) Pearce, Susan. Collecting in Contemporary Practice (London: Sage, 1998).
3) Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008).   (a copy will also be available in the Film Study Center)
4) Penelope Houston, Keepers of the Frame: the Film Archives (British Film Institute: London, 1994) (frontal matter until page 77)
5) Paolo Cherchi Usai, The Death of Cinema: history, cultural memory and the digital dark age (London : British Film Institute, 2001).
6) Film History 18:3 (2006), Special Issue on Film Museums (available online as an NYU Libraries resource—through NYU Home)
7) Anthony Slide, Nitrate Won't Wait: A History of Film Preservation in the United States (Jefferson, NC: McFarland, 1992)
8) Roger Smither and Catherine A. Surowiec, eds This Film is Dangerous: A Celebration of Nitrate Film (FIAF: Brussels, 2002)
9) McGreevey, Tom and Joanne L. Yeck. Our Movie Heritage (Rutgers University Press: New Brunswick, 1997). Out of print.

Plagiarism:
        Plagiarism is the presentation of somebody else's work as your own. This is a very serious fault, and against NYU rules, whether it is unintended (e.g. occurs through poor citations and confusion about how to reference somebody else's scholarship), or derives from out and out copying (such as downloading essays from the internet). Plagiarism includes using portions of a previously published work in a paper without citing the source, submitting a paper written for another course, submitting a paper written by someone else, and using the ideas of someone else without attribution. Plagiarism is unacceptable in this class and is punished severely. Please ask for help, by email or in person, if you are unclear as to how to cite others' work. Anybody who is caught plagiarizing will fail the course and be subject to disciplinary action through the university.

Class 1) Wed 20 Jan. **Memory Organizations**

- Introductions to Course and to individuals
- Current News articles
    - [For the Heirs to Holmes, a Tangled Web](http://www.nytimes.com/2010/01/19/books/19sherlock.html), NY Times, Jan 19, 2010 (http://www.nytimes.com/2010/01/19/books/19sherlock.html)
    - [L.A.'s MOCA picks art dealer Jeffrey Deitch as director](http://www.latimes.com/news/la-et-deitch-moca12-2010jan12,0,7390478.story), Los Angeles Times, Jan 12, 2009 (http://www.latimes.com/news/la-et-deitch-moca12-2010jan12,0,7390478.story)
    - [MOCA pick: bold or just biz?](http://www.latimes.com/entertainment/news/la-et-deitch-knight12-2010jan12,0,5160231.story), Los Angeles Times, Jan 12, 2009 (http://www.latimes.com/entertainment/news/la-et-deitch-knight12-2010jan12,0,5160231.story)
    - [Fresno Metropolitan Museum of Art & Science closes its doors](http://www.latimes.com/entertainment/news/la-et-fresno-museum12-2010jan12,0,6368658.story), Los Angeles Times, Jan 12, 2009 (http://www.latimes.com/entertainment/news/la-et-fresno-museum12-2010jan12,0,6368658.story)
    - [France, Grudgingly, Imagines Google as a Partner on Digital Media Projects](http://www.nytimes.com/2010/01/15/technology/companies/15frenchtax.html), NY Times, Jan 14, 2010 (http://www.nytimes.com/2010/01/15/technology/companies/15frenchtax.html)
    - [Xbox Takes On Cable, Streaming TV Shows and Movies](http://www.nytimes.com/2010/01/19/business/media/19xbox.html), NY Times, Jan 19, 2010 (http://www.nytimes.com/2010/01/19/business/media/19xbox.html)

Topics
- reports from the Midwinter conference of the American Library Association this past weekend
- Hayao Miyazaki, ***This is the Kind of Museum I Want to Make,*** Museo d'Arte Ghibli (Tokuma Memorial Cultural Foundation for Animation: Ghibli Museum, Mitaka, 2008): 186-189. (http://www.ghibli-museum.jp/en/)
- Comparative analysis of different types of institution.
- What institutions collect moving images?
- What is the history of cultural institutions?
- How are their histories similar and different?
- How do their histories shape what an institution collects, how they organize their collection, and how they provide access to it?
- Western civilization has relied heavily on surviving written accounts to interpret the past. How has that affected how we see various groups that didn't have the capability to create written accounts, or to make sure that those accounts persist over time? Can we do more justice to those groups by studying artifacts rather than written accounts? Or to those who rely on oral traditions to tell their stories?
- Is history objective?
- Museums and Libraries assert systematic organizations upon their works, and to some degree, all knowledge. What effects does this have outside the walls of these intsitutions? Are there both positive and negative effects?
- Suzanne Briet's "What is a Document?"
- Archives

- Museums
- Libraries

--Assignment of user studies (due Feb 24)

Films/Video/DVDs:
- Alain Resnais, <u>Toute la mémoire du monde</u> (1956, 21 minutes, black and white, VHS)
- DVD on Library of Congress
- Francoise Levie, The Man Who Wanted to Classify the World (2002) on Paul Otlet (excerpts)
- Kartemquin Films' documentary about The Hamilton Wood Type Museum— Typeface (2010) trailer (6.5 min) (http://www.youtube.com/watch?v=oAHQ2AGtZr8)

Class 2) Wed 27 Jan. **Organizational Structures of Institutions, Jobs and Duties. Ethics and Values, Importance of Professional Organizations**

Read (more general topic):
- Hein, Hilde S. "Introduction: From Object to Experience" in <u>The Museum in Transition: A Philosophical Perspective</u>. (Washington: Smithsonian Institution Press, 2000): 1-16.
- Weil, Stephen E. "The Proper Business of the Museum: Ideas or Things?" in <u>Rethinking the Museum and Other Meditations</u>. Washington, D.C.: Smithsonian Institution Press, 1990: 43-56.
- Nicola Mazzanti, "Response to Alexander Horwath," <u>Journal of Film Preservation</u> (Nov 2005).
- Microcosms. Cabinets of Curiosity: Sites of Knowledge (http://vv.arts.ucla.edu/publications/lectures/98-99/microcosms/essays/002.html) **FIXED**
- New York Public Library (2002). History of Cabinets of Curiosities, and Prominent Figures and Cabinets in the History of Wunderkammern --follow links (The Public's Treasures: A Cabinet of Curiosities from The New York Public Library http://www.nypl.org/research/chss/events/curiosities.html) **FIND USING WayBack Machine at www.archive.org**
- Walker Art Center. Wunderkammern, Cabinets of Curiosity, and Memory Palaces (http://www.walkerart.org/archive/5/BC7391D3F138BDA0616C.htm)
- Buckland, Michael. (1997) What is a Document?", Journal of the American Society for Information Science 48 (9), pp. 804-809 (http://people.ischool.berkeley.edu/~buckland/whatdoc.html)
- Bush, Vannevar.(1945) As We May Think, Atlantic Monthly 176, July, pp.101-108 (http://www.theatlantic.com/doc/194507/bush)
- Buckland, Michael. Emanuel Goldberg, Electronic Document Retrieval, And Vannevar Bush's Memex, Journal of the American Society for Information Science 43, no. 4 (May 1992): 284-29 (http://people.ischool.berkeley.edu/~buckland/goldbush.html)

- Steedman, Carolyn. Dust: The Archive and Cultural History. New Brunswick, N.J.: Rutgers University Press, 2002, pages ix-xi and 1-16
- Hein, Hilde S. "Museum Typology" in The Museum in Transition: A Philosophical Perspective. Washington: Smithsonian Institution Press, 2000, pp 17-36.
- Evans, Jessica. "Nation and Representation'" in Boswell, David and Jessica Evans eds. Representing the Nation: A Reader: Histories, Heritage and Museums. New York: Routledge, 1999, pp 1-8
- McCluhan, M. (1964) "The Written Word: An Eye for An Ear." In Understanding Media: The Extensions of Man. (pp. 84-90) New York: Mentor.
- O'Donnell, James. (1998) Avatars of the Word: From Papyrus to Cyberspace. Cambridge, MA : Harvard University Press. (see selections on website http://www9.georgetown.edu/faculty/jod/avatars/) **FIXED**
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  - Ong, Walter. (1982) "Print, Space, and Closure." In Orality and Literacy (pp. 117-138) New York : Methuen.
  - Drucker, Johanna. "The Codex and Its Variations." The Century of Artists' Books. New York: Granary Books, 1997. 121-59
  - Feather, John. (1994) The Information Society: A Study of Contiuity and Change. London : Library Association Publishing.
    - pp. 9-25   "The Historical Dimension: From Print to Script."
    - pp. 26-35 "Mass Media and New Technolgy."
    - pp. 35-60 "The Information Marketplace."
  - **Recommended (**Functions within Libraries/Museum/Archives)
    - Burcaw, G. Ellis (1975). "Registration and Cataloging", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 84-92 (not available)
    - Burcaw, G. Ellis (1975). "Care of Collections", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 93-99 (not available)
    - Burcaw, G. Ellis (1975). "Visitors and Interpretation", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 135-141 (not available)
    - Burcaw, G. Ellis (1975). "Education and Activities", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 142-145
    - Burcaw, G. Ellis (1975). "Collecting Theory: General and Science Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 47-53
    - Burcaw, G. Ellis (1975). "Collecting Theory: History Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 54-63
    - Burcaw, G. Ellis (1975). "Collecting Theory: Art Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 64-83

- o   Malaro, Marie C. ((2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarcrow, pp 69-82
- o   Gates, Jean Key (1990). "Municipal Public Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 139-152
- o   Gates, Jean Key (1990). "School Library Media Centers", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 153-170
- o   Gates, Jean Key (1990). "Academic Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 171-186
- o   Gates, Jean Key (1990). "Research Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 187-194
- o   Gates, Jean Key (1990). "Special Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 195-200

Ethics Readings
- FIAF Code of Ethics (http://www.fiafnet.org/uk/members/ethics.cfm)
- ALA Code of Ethics **NOT RIGHT** (http://www.ala.org/ala/oif/statementspols/codeofethics/codeethics.htm)
- SAA Code of Ethics for Archivists (http://www.archivists.org/governance/handbook/app_ethics.asp#code)
- AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (http://aic.stanford.edu/pubs/ethics.html)
- AMIA Advocy Task Force 13 November 2008 minutes (on Blackboard site) | draft ethics guidelines (http://www.amianet.org/groups/committees/elections/2009/referendum.htm) as approved January 2010
- --Malaro, Marie C. ((2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarecrow, pp 69-82.
- --Kurin, Richard. "Exhibiting the Enola Gaye" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82.
- **Recommended** (ethics readings)
  - o   Alexander Horwath, "The Market vs. the Museum," Journal of Film Preservation (Nov 2005). http://www.fiafnet.org/pdf/uk/fiaf70.pdf
  - o   Baker, Nicholson. (1996) The Projector." in The Size of Thoughts. New York: Random House, pp. 36-50.
  - o   --Iverson, Sandy. "Librarianship and Resistance." Progressive Librarian 15 (Winter 1998/99).
  - o   --Ernst van de Wetering, "Conservation-restoration ethics and the problem of   modern art" from Modern Art: Who Cares? http://www.incca.org/Dir003/INCCA/CMT/text.nsf/0/86F3B66ED79F222AC1 256E450036A6B9?opendocument (not on reserve).

Topics
- Discussion of syllabus versions, Blackboard issues, …
- News topics:
  - Student presentation of news articles
  - Apple Tablet raises issues for content providers: relationship management vs letting another organization handle distribution
  - The Legacy of Baker Street, NY Times Editorial, Jan 24, 2010 (http://www.nytimes.com/2010/01/24/opinion/24sun4.html)
  - Online, It's the Mouse That Runs the Museum; New Ventures Let Users be Curators, NY Times, Jan 20, 2010 (http://www.nytimes.com/2010/01/20/arts/design/20museum.html)
  - Poet in Exile, Still Gripping His Memories, Movie Review of A Room and a Half, NY Times, Jan 20, 2010 (http://movies.nytimes.com/2010/01/20/movies/20room.html)
- *Film*: The Librarian (1947) downloaded from Prelinger Archive (http://www.archive.org/details/Libraria1947)
- *Interview:* Veronda Pitchford on why it is important to attend a professional conference like ALA (http://www.libraryjournal.com/flashVideo/element_id/2140235889/taxid/33552.html)
- News
  - Historical Society to Open a Children's Museum, NY Times, Jan 22, 2010 (http://www.nytimes.com/2010/01/23/arts/design/23historical.html)
- National Institutions
- Who invented Hyperttext?
- Suzanne Brie (1951) What is documentation? http://people.ischool.berkeley.edu/~buckland/briet.htmlt
- Types of Museums, Libraries, Archives, Historical Societies, etc.
- Job titles & Departments & Responsibilities
  - Museum (Registrar, Curator, Exhibition, Education, Conservation, Installation, Development, …)
  - Library (Cataloger, Reference, Systems, Conservation…)
  - Archives (Curator, Archivist, Processer, …)
- What are the different departments within any type of cultural institution, and how do they relate to one another?
- How does the type of library (research, public, school) or type of museum (history, science, art) affect its policies on collection development, organizing, providing access, and preservation?
- Following Suzanne Briet's assertions (as cited by Buckland), does an object have documental properties merely by moving it into a collecting institution? Does everything collected by an institution automatically have documental properties?

Do objects outside collecting institutions have documental properties before they enter that institution?

- Archives
- Museums
- Libraries

Class 3) Wed 3 Feb **Commonality & Differences btwn Archives, Museums, & Libraries; Information Systems**

Read:
- History, Mission, Membership of the ALA-SAA-AAM Joint Committee - CALM (Committee on Archives, Libraries and Museums) (http://info.ala.org/CALM/index.php?title=Main_Page) FIXED
- Read over the minutes from at least one recent CALM meeting (http://www.ala.org/ala/aboutala/hqops/library/CALM/calmmeetingminutes/alasaaaamminutes.cfm)
- ACRL Library Conference session on Library School preparation not being sufficient/appropriate for Library workplace (http://www.eshow2000.com/acrl/2009/e_pop_profiles.cfm?session=1&session_id=112536&class_id=113752)
- Look over goals and background of "Europeana: think culture" (http://www.europeana.eu/portal/aboutus.html), then do some searches
- Diane Zorich, Günter Waibel, and Ricky Erway, "Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums" (http://www.oclc.org/programs/publications/reports/2008-05.pdf)
- read quickly: Cultural Heritage Information Professionals (CHIPs) Workshop Report (April 2008) (http://chips.ci.fsu.edu/chips_workshop_report.pdf)
- Interconnections: The IMLS National Study on the Use of Libraries, Museums and the Internet (2008) (http://interconnectionsreport.org/) (read Conclusions Summary and look over Powerpoints)
- Shuman, Bruce A. (2001) "Issues for libraries and information science in the internet age", pp 77-114; you can read this online at http://books.google.com/books?id=n4GJooRzlswC
- Read at least 2 of the papers from the Jan 2010 ALA/ALCTS meeting on "Our Future from Outside of the Box" (http://www.ala.org/ala/mgrps/divs/alcts/confevents/upcoming/ala/future.cfm)

Topics
- Discussion of final project ideas
- Internet Archive's WayBack Machine for finding old web pages (www.archive.org)
- *Guest*: Michael Stoller, Director of Collections and Research Services, Bobst Library (3PM)
- Information Standards (AACR2/MARC, EAD, ISAD(G), DACS (http://www.archivists.org/governance/standards/dacs.asp), CIDOC CRM,

(http://cidoc.ics.forth.gr/) …) and move towards Resource Description & Access (RDA)
o Authority Control (AAT, Nomenclature, TGN, ULAN, …)
o Classification (LCSH, Dewey)
o Information Systems (Collection Management, ILS/OPAC, Finding Aids, Databases, …)
o Silos and attempts to join information systems of cultural institutions
o Open Archives Initiative Protocols for Metadata Harvesting (http://www.openarchives.org/ OAI-PMH)
o Making cultural heritage material available online

Media
o Libraries of the Future, JISC documentary, 2009 (http://www.jisc.ac.uk/librariesofthefuture)

News items
o Black History Month
  o Black Priest Shares Past, Enlightening White Town, NY Times, Jan 30, 2010 (http://www.nytimes.com/2010/01/30/us/30religion.html)
  o Four Men, a Counter and Soon, Revolution, NY Times, Feb 1, 2010 (http://www.nytimes.com/2010/02/01/arts/design/01museum.html)
o After the Putti, the Baby Calamari, NY Times, Jan 29, 2010 (http://www.nytimes.com/2010/01/29/arts/29museumfood.html)
o To California, Moon Junk Is State Treasure, NY Times, Jan 30, 2010 (http://www.nytimes.com/2010/01/30/science/space/30moon.html)
o A Tenement Transformed Tells the Lives of Its Squatters, NY Times, Jan 30, 2010 (http://cityroom.blogs.nytimes.com/2010/01/29/squat/)
o Its Owner Gone, a Music Shop Preserves a Fading Sound, NY Times, Jan 28, 2010 (http://www.nytimes.com/2010/01/28/nyregion/28towns.html)
o Issues arising from new iPad
  o Publisher Wins Fight With Amazon Over E-Books, NY Times, Feb 1, 2010 (http://www.nytimes.com/2010/02/01/technology/companies/01amazonweb.html) Who controls downstream use?
  o IPad Can't Play Flash Video, but It May Not Matter, NY Times, Feb 1, 2010 (http://www.nytimes.com/2010/02/01/technology/01flash.html)
  o
o In the Naked Museum: Talking, Thinking, Encountering, NY Times, Feb 1, 2010 (http://www.nytimes.com/2010/02/01/arts/design/01tino.html)
o News Photos, on the Move, Make News, NY Times, Feb 2, 2010 (http://www.nytimes.com/2010/02/02/arts/design/02magnum.html)

Week of 24 Feb, if not before, required to discuss final project with Howard

Class 4) Wed 10 Feb **The Birth of Repositories of the Moving Image**

Read:

- MIAP Weblinks for Professional Organizations of interest to Moving Image Professionals (http://www.nyu.edu/tisch/preservation/program/resources/orgs-list.html)
- MIAP Moving Image Archivists in Libraries (MISL) Resources page (http://www.nyu.edu/tisch/preservation/research/libraries/resources.html)
- Barry/Abbott, "An outline of a project for the founding of the Film Library of the Museum of Modern Art"
- Barry, "Film Collecting at the Museum of Modern Art, 1935-1941."
- Boleslas Matuszewski, "A New Source of History [1898]," Film History 7:3 (1995): 322
- Film History, special issue, 274-287.
- Houston, Keepers of the Frame: 1-77.

Recommended
- Rotha, "A Museum for the Cinema" [1930]
- Sargeant, "Wanted—A Museum" [1916]
-

Topics
- FIAF, FIAT, CCAAA, IASA, AMIIA, SEAPAVA

Class 5) Wed 17 Feb, **Site visit to Museum of the Moving Image**

-- We are due at MMI at 1PM. Museum entrance is temporarily on 36th Street off 35th Avenue in Astoria. (Since they have been under construction, they repeatedly change entrances. Look for signage . Use the R or V to Steinway subway stop in Queens. There is an R station opposite TSOA. Allow at least 40 minutes travel time from TSOA.

--You must review MMI website before this trip

--Herbert Muschamp, "The Secret History of 2 Columbus Circle," New York Times 8 January 2006

---"Presentation and Performance," Chapter 5 in Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008)

--Reshaping Museum Space: Architecture, Design, Exhibitions ed. Suzanne MacLeod (Routledge: NY, 2005), Ch. 9 (Lee H. Skolnick, "Towards a New Museum Architecture: narrative and representation"). Ch. 16 (Peter Higgins, "From Cathedral of culture to anchor attractor"), Ch. 17 (Stephen Greenberg, "The Vital Museum").

Class 6) Wed 24 Feb **User Studies, Student presentations**
Read:

--Trope, Alison, "Le Cinéma pour le cinéma," The Moving Image 1:1 (Spring 2001): 30-67

.-- Dalrymple, P. W. (2001). A quarter century of user-centered study: The impact of Zweizig and Dervin on LIS research. Library and Information Science Research, 23 (2), 155-165 (library through NYU Home)

--Dervin, Brenda, Building Big User Studies out of Small Encounters: Making Every User Contact a Micro-User Study (http://communication.sbs.ohio-state.edu/sense-making/art/artabsdervin05ww.htm) (review Powerpoint slides)

--Falk, John H., "Pushing the Boundaries: Assessing the Long-term Impact of Museum Experiences," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 1-5.

--Korn, Randi, et. al. "Perceptions and Attitudes about Modern Art," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 36-42.

--Gyllenhaal, Eric. D. "Communicating Behind-the-Scenes Research to Museum Visitors: Evaluations of Temporary Exhibitions at the Field Museum," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 15-24.

--Korn, Randi, "Studying your Visitors: Where to Begin," History News 49:2 (March/April 1994).

Recommended:

-- Dervin, B., Wyszomirski, M., & Foreman-Wernet, L. (2000, October). How hidden depths and everyday secrets can inform arts policy and practice: Audience sense-making of the arts as lived experience. Paper presented at the annual Conference on Social Theory, Politics, and the Arts, Washington, DC.

-- Foreman-Wernet, F. & Dervin, B. (2004). A study comparing audience uses of the arts and popular culture: Applying a common methodological framework. Paper presented at the annual Social Theory, Politics, and the Arts Conference, October 7-9, George Mason University, Arlington, Virginia

Topics
- User studies
- Student presentations of User studies

Assignments
- Culpeper assignment
- Paragraph on final project topic due March 1

Note: next week meet in 665 Broadway, room 643 (MIAP Lab)

Class 7) Wed 3 March. **IMLS Initiatives for 21st Century Libraries, Museums, & Archives (meet in 665 Bdwy)**

Read
- Read all of the text (skimming the Case Studies) from IMLS's Museums, Libraries, and 21st Century Skills (http://www.imls.gov/resources/resources.shtm)
- Read the entire IMLS publication The Future of Libraries and Museums: A Discussion Guide (http://www.imls.gov/resources/resources.shtm)

- Listen to at least one of the sessions
  (http://www.tvworldwide.com/events/webwise/090226/) and look at at least one
  of the papers or websites (http://www.imls.gov/news/events/webwise09.shtm)
  from Webwise 2009
- Read at least 2 of the papers from the 2008 Webwise Proceedings Book
  (http://www.imls.gov/news/events/webwise08.shtm)
- Review the agenda for Webwise 2010 (http://www.bcr.org/webwise2010/) which
  starts today in Denver

Guests
- Greg Colati, Digital Initiatives Coordinator, University of Denver and Program
  Chair for 2010 Webwise conference
- Mary Chute, IMLS Deputy Director for Libraries
- Marsha Semmel, IMLS Deputy Director for Museums, and Director for Strategic
  Partnerships

10 March NO CLASS (MIAP Culpeper trip), but heavy reading for next class session
17 March NO CLASS (Spring Break)

Class 8) Wed 24 Mar. **Theories of Collecting**
Read:
- o Benjamin, "Unpacking My Library: A Talk about Book Collecting" [1931]
- o Pearce, Susan M. "Collecting in Time" in On Collecting: An Investigation into
  collecting in the European tradition. (New York: Routledge, 1995): 235-254.
- o John Elsner and Roger Cardinal, The Cultures of Collecting (Harvard University
  Press: Cambridge, 1994), "Introduction," pp 1-6
- o Baudrillard, "The System of Collecting" in John Elsner and Roger Cardinal, The
  Cultures of Collecting (Harvard University Press: Cambridge, 1994).
- o Nora, Pierre, "Between Memory and History," Realms of Memory.
- o Cavell, Stanley. "The World as Things: Collecting Thoughts on Collecting"
- o Pearce, "Collecting Culture,"in Collecting in Contemporary Culture, 1-21.

Topics
- o MIAP students' Culpeper presentations

News Items
- o Digging up a piece of Hollywood history, Los Angeles Times, March 18, 2010
  (http://www.latimes.com/news/la-me-lostcity19-2010mar19,0,1607195.story)
- o

Class 9) Wed 31 Mar   **Growth of Film & Television Repositories**
Read:
- o History of Television Archives
  (http://besser.tsoa.nyu.edu/howard/Papers/tv_archive.pdf)
- o Myrent/Langlois, Henri Langlois: First Citizen of Cinema, Ch.1-3.

- o Rosen, Robert. "The UCLA Film and Television Archive: A Retrospective Look, The Moving Image 2:2 (Fall 2002)
- • Mann, Sarah Ziebell. "The Evolution of American Moving Image Preservation: Defining the Preservation Landscape (1967-1977)", The Moving Image 1:2 (Fall 2001), pp 1-20
- o Harrison, Helen P. (ed.). Audiovisual Archives. A practical reader for the AV Archivists. 1997
- o Look over the website for the now-finished EU PrestoSpace Project (http://prestospace.org/)
- o Look over the website for the month-old PrestoPrime Project (http://www.prestoprime.org/)

Topics
- o Culpeper history
- o DVD production
  - ▪ Edition Filmmuseum DVD series
- o Pending Legislative action
  - o Preserving the American Historical Record (**http://www.archivists.org/pahr/index.asp**)
  - ▪ Protect NY Libraries (http://www.protectnylibraries.org/)
  - ▪ NYPL President Testifies on Budget Cuts (http://www.youtube.com/watch?v=saYODKqvLjU&feature=player_embedded)
  - ▪ ALA and Library Funding (http://capwiz.com/ala/home/)
  - ▪ AAM's Speak Up For Museums site (http://www.speakupformuseums.org)
  - ▪ SAA Comments on "Federal Effort Against Intellectual Property Infringement" Strategic Plan (**http://www.archivists.org/news/IPEC-2010.asp**)

- o News articles
  - ▪ Brooklyn Museum puts records online without heavy vetting, March 11, 2010 (http://www.brooklynmuseum.org/community/blogosphere/bloggers/2010/03/11/collection-online-opening-the-floodgates/)
  - ▪ Doubts About Digital Natives, NY Times Blog, March 9, 2010 (http://ideas.blogs.nytimes.com/2010/03/09/doubts-about-digital-natives/)
  - ▪ The New Guard of Curators Steps Up, NY Times, Mar 18, 2010 (http://www.nytimes.com/2010/03/18/arts/artsspecial/18NEXTGEN.html)
  - ▪ Smithsonian Institution Research Information System (SIRIS) (http://siris.si.edu/)
  - ▪

Screenings
- o   Edition Filmmuseum DVD series

Class 10) Wed 7 April. **Collecting from the Perspective of a Collector who has worked as an Archivist**

Read:
- o   Francis, "Second Century Forum," Journal of Film Preservation (June 2004): 2-9.
- o   Francis, "Challenges of Film Archiving in the 21st Century."
- o   Brownlow, Kevin. "Magnificent Obsession; A Collector and the Archives."
- o   "What's the Problem?" Chapter 3 in Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008)

Topics
- o   *Guest Speaker:* David Francis, Consultant to Library of Congress, Former Chief, Motion Picture and Recorded Sound Division
- o   Collecting Lantern Slides
- o   Ernest Lindgren & early Film Archives

Don't forget Orphans Film Symposium starting tonight

Class 11) Wed 14 April. **Ethics, Privacy, Funding, Collectors (& their Privacy), and other things we didn't get to**

Review these Codes of Ethics
- o   AMIA proposed Code of Ethics (see readings for week #2)
- o   FIAF Code of Ethics (http://www.fiafnet.org/uk/members/ethics.cfm)
- o   ALA Code of Ethics (http://www.ala.org/ala/oif/statementspols/codeofethics/codeethics.htm)
- o   SAA Code of Ethics for Archivists (http://www.archivists.org/governance/handbook/app_ethics.asp#code)
- o   AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (http://aic.stanford.edu/pubs/ethics.html)

Read:
- o   Review ideas and events for National Library Week (http://www.ala.org/ala/aboutala/offices/pio/natlibraryweek/nlw.cfm)
- o   Pearce, "Body and Soul," Ch. 7 in Collecting in Contemporary Culture
- o   Forrester "Freud and Collecting" in John Elsner and Roger Cardinal, The Cultures of Collecting (Harvard University Press: Cambridge, 1994).
- o   Ethics & Values
    - o   Brooks, Connie, "Videotape Preservation: Ethical Considerations", Playback: A Preservation Primer for Video, p. 18-24. On reserve in Bobst Library and study center.
    - o   Why Ethics?" in Marie Malaro, Museum Governance: Mission, Ethics, Policy, pages 16-21

- o Edmondson, Ray. "You Only Live Once: On Being a Troublemaking Professional", The Moving Image 2:1 (Spring 2002), pp 175-183
- o Kurin, Richard. "Brokering Culture" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 12-26
- o Kurin, Richard. "Exhibiting the Enola Gaye" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82
- o Krug, Judith ((2002). "Censorship and Controversial Materials in Museums, Libraries, and Archives" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarecrow, pp 59-68
- o Lipinski, Tomas A.. ((2002). "Legal aIssues Involved in the Privacy Rights of Patrons in 'Public' Libraries and Archives" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarcrow, pp 95-112
  - o Fundraising
    - o Vanni, "Deeds of Gift: Caressing the Hand that Feeds," in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarecrow 1-29.
    - o Kotler, Neil and Philip Kotler, Museum Strategy and Marketing (Jossey-Bass: San Francisco, 1998): 287–319.
    - o Ann Wilson Lloyd, "If the Museum Itself is an Artwork, What About the Art Inside?" New York Times (24 January 2004): 29, 32. Not on reserve. Find on line.

Optional:
- o Torgovnick, "Entering Freud's Study"
- o Davies, "The Secret Collection of Dr. Barnes"
- o Nieves, Evelyn, "Archaeologist of Himself."
- o Armstrong, R. H. A Compulsion for Antiquity Freud and the Ancient World
- o Armstrong, R. H, The Archeology of Freud's Archeology (http://www.hfac.uh.edu/mcl/faculty/armstrong/home/marinelli.html)
- o Bright, "Warhol's Collecting"
- o Schor, "Collecting Paris" in John Elsner and Roger Cardinal, The Cultures of Collecting (Harvard University Press: Cambridge, 1994).

Screening:
- o A Higher Standard, American Assn of Museums, (as part of their Accreditation Resource Kit) 10 minutes

Topics
- o Privacy of the Collector
- o Choose Privacy Week is May 2-8
- o Ethics & Values
- o Fundraising
- o National Library Week (April 11-17)

Media
o   Privacy @ Your Library (http://www.youtube.com/watch?v=wwdVEsRUMCQ)
o   ALA's Choose Privacy Week
     ▪   Barbara Jones' explanation (http://www.youtube.com/watch?v=4Xw_ykxIp-4)
     ▪   Hal Niedzviecki on Privacy (http://www.youtube.com/watch?v=Ts2oH7hmPpU&feature=channel)
o   ALA's Banned Books Week: I'd Like To Find *BLEEP* (http://www.youtube.com/watch?v=Xa1aUmjf2ns&feature=channel)

Class 12) 21 April **Visit American Museum of Natural History**
o   hosted by Barbara Mathé. Meet at the Museum at xxpm. More precise instructions to follow by email.
Read: Review the website for American Museum of Natural History.
          -James Clifford, "On Collecting Art and Culture," *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art*: 215-251

Class 13) 28 April. **Final student presentations**

Final paper due electronically before the final class session (noon April 28).

Observational Study

Guidelines:

Choose two or more contrasting cultural institutions, eg. a public library and an art museum, or a science museum and a local historical society.

Visit these institutions for at least 45 minutes each.

In each institution, observe what people do there: what they look at, what they consult or read, who they talk with, how much time they spend with artifacts, how long they stay in one place, etc.. Note if/how digital technologies/moving images are being used in the public areas of the institution you are observing.

Consider how precise you are able to be in making your observations. Will you use a stopwatch? Categorize the visitors? By socio-economic bracket? Nationality? Age? Gender? Approximate mean age? You might consider positioning yourself in a similar type of room, in the two settings.

Note the time of day and day of week you visit, and, if possible, hypothesize how things might be different at different times.

Compare as clearly as you can what happens in each of the places you visit, and write a 2-5 page paper, comparing and summarizing your observations. The paper should be turned in when you present your observations to the class, on 24 February.

Details you might to pay attention to:

1) Methodology--How did you make your observations? Were you seated, did you write on the spot? Did you interact with visitors? Did you use a stopwatch?
2) Do visitors read labels first, or look at objects first? How long do they read for? Look for?
3) Moving image displays: is seating given? Are running times displayed? How is the illumination?
4) Are there guards? How many? Are they trained in the art on display (as they are at the Met)?
5) If an exhibtion, is there a pre-determined pathway through it? Is there a central object of the exhibition? A central room?
6) Audio tours. Are visitors listening to curated information using headphones? Cell phones?
7) Are there any interactive displays? Are they being used?
8) Are visitors part of larger groups, families, or visiting in couples, singly?
9) Are there leaflets, flyers, to take away?
10) Is there a cell-phone policy? If so, how is this communicated?
11) Is there a café. A gift shop? How are these positioned in relation to the room you have been observing?

Term Project

More than 1/3 of your grade (35%) will come from a **term project**. This project will have a written component, which is due just before the last class session (noon April 28) and an oral/visual presentation, which you will present during the last class session. The topic and scope of this project must be negotiated with the instructor, but the possible subjects are widespread – almost anything we touch on in class this semester is likely to be fair game for an area of inquiry. Some examples of possible topics:

- a detailed study of a non-US institution of the moving image (a museum, archive, or cinémathèque), including a comparative focus in which you discuss a particular challenge, issue, or part of the history of your chosen archive in relation to another institution with which you are familiar.
- a case-study comparison of one type of collection at at least 2 separate types of organizations (such as documentary films at a research library and at science museum, or botanical prints at an art museum and a library, or home movies at a conventional archive and at film archive).
- a history of a cultural professional organization for which a history has not yet been written (ALA's Video RoundTable, SAA's Performing Arts Section, …). You might compile a history from interviews, and might scan and index all the old newsletters of the organization and make those publicly available.