

Professor Antonia Lant

H72.3049: The Culture of Archives, Museums, and Libraries (4 points)

Class meets in 721 Broadway, Room 635, Tuesdays, 12:30-4:30 pm

Two extra classes on Friday February 4 and Friday February 18, 10am-1pm

- Lant office hours: 721 Broadway, Rm. 660, Wed, 1-3 pm Tel: 8-1612, antonia.lant@nyu.edu
- Or by appointment

Course Description:

This course studies the different kinds of institutions that collect and manage moving image and other 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. It looks, for example, at how different types of institution may handle similar material in significantly different ways (from what they acquire, to how they describe it, to how they display or preserve it). The course examines theories of collecting, the history of cultural heritage institutions, and 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.

Student requirements:

--an **observational study** of two cultural institutions for in-class presentation (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 (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 2 observations **to the class discussion board on Blackboard** within the 2 weeks following the fieldtrip to MMI and AMNH (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](http://library.nyu.edu/collections/ejournals.html) 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 by 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) Tuesday 25 January: **Memory Organizations**

- Introductions to Course and to individuals
- Current News
- Comparative analysis of different types of institution.
- What institutions collect moving images?
- How varied are the histories of cultural institutions?
- 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?
- 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 institutions? Are there both positive and negative effects?
- Hayao Miyazaki, *[This is the Kind of Museum I Want to Make](http://www.ghibli-museum.jp/en/)*, Museo d'Arte Ghibli (Tokuma Memorial Cultural Foundation for Animation: Ghibli Museum, Mitaka, 2008): 186-189. (<http://www.ghibli-museum.jp/en/>)
- Bibliothèque Nationale de France

Films/Video/DVDs:

- Alain Resnais, *Toute la mémoire du monde* (1956, 21 minutes, black and white, VHS)

Class 2) Tuesday 1 February: **Theories of Collecting**

Read:

- Benjamin, "Unpacking My Library: A Talk about Book Collecting" [1931]
- John Elsner and Roger Cardinal, *The Cultures of Collecting* (Harvard University Press: Cambridge, 1994), "Introduction," pp 1-6
- Baudrillard, "The System of Collecting" in John Elsner and Roger Cardinal, *The Cultures of Collecting* (Harvard University Press: Cambridge, 1994).
- Cavell, Stanley. "The World as Things: Collecting Thoughts on Collecting"

Optional readings:

- Pearce, Susan M. "Collecting in Time" in *On Collecting: An Investigation into collecting in the European tradition*. (New York: Routledge, 1995): 235-254.
- Nora, Pierre, "Between Memory and History," *Realms of Memory*.
- Pearce, "Collecting Culture," in *Collecting in Contemporary Culture*, 1-21.

Class 3) Friday 4 February: **The Birth of Repositories of the Moving Image**

Read:

- 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.
- Haidee Wasson, Museum Movies, 1-31.

Recommended

- Rotha, "A Museum for the Cinema" [1930]
- Sargeant, "Wanted—A Museum" [1916]
- 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."
- Further reading in Haidee Wasson

**Class 4) Tuesday 8 February: Guest Speaker: David Francis,
Consultant to Library of Congress, Former Chief,
Motion Picture and Recorded Sound Division, LC.**

Read:

- Francis, "Second Century Forum," Journal of Film Preservation (June 2004, vol. 67): 2-9.
- Francis, "Challenges of Film Archiving in the 21st Century." (June 2002, vol. 65)
- Brownlow, Kevin. "Magnificent Obsession; A Collector and the Archives."

Recommended:

- McGreevey/Yeck, "Other friends of preservation," Our Movie Heritage, Ch. 6.
- McGreevey/Yeck, Our Movie Heritage, Ch. 8, 9.

Class 5) Tuesday February 15: Guest Speaker: Eric le Roy

Required Reading:

- Eric Le Roy. "Inside Vichy: French Cinema under the Occupation." *Il Cinema Ritrovato catalog*. Cineteca del Comune di Bologna, 2009: 176-86.
- CNC: "Legal Deposit of Films in France."
- CNC - Archives françaises du film: "Legal Deposit in 7 Questions in France."
- CNC: "Autour des Cinematheques du Monde." 169-171, 172-175.

Optional Reading:

- Alexander Horwath. "The Market vs. the Museum." Journal of Film Preservation (Nov 2005). <http://www.fiafnet.org/pdf/uk/fiaf70.pdf>
- Nicola Mazzanti. "Response to Alexander Horwath." Journal of Film Preservation, November 2005.
- Chapter 3: "What's the Problem." *Film Curatorship: Archives, Museums, and the Digital Marketplace*.

Review

- CNC Website: Centre National du Cinema et de L'Image Animee
- Website: La Cinémathèque française

- Website: FIAF: The International Federation of Film Archives (<http://www.fiafnet.org/uk/members/ethics.cfm>)

Skim

- Catherine A. Surcwiec. "The Lumiere Project."

View

- Website: Films at Europa Treasures under the CNC Banner

Wednesday evening, 6:15 pm, Eric Le Roy presentation.

Class 6) Tuesday February 22: User Studies

Read:

-- 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).

**Class 7) Tuesday 1 March: Guest Speaker: Michael Stoller
Organizational Structures of Institutions, Jobs and
Duties. Ethics and Values, Importance of Professional
Organizations**

Required Readings

- ALA Code of Ethics (<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 Advocacy 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
- 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, Lanham, MD: Scarecrow, pp 59-68
- Diana Zorich, Gunter Waibel, Ricky Erway: "Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums"
- Roma Harris. "In Pursuit of Status." Librarianship: The Erosion of a Women's Profession. Norwood: Ablex, 1992.
- Stephen E. Weil. "In Pursuit of a Profession: The Status of Museum Work in America." Rethinking the Museum. Washington: Smithsonian, 1990: p. 73-94.
- Internet Archive's WayBack Machine for finding old web pages
<http://www.archive.org/>
- Libraries of the Future, JISC Documentary, 2009
<http://www.jisc.ac.uk/librariesofthefuture>
- IMLS's "Museums, Libraries, and 21st Century Skills"
Read all of the text; and skim through the Case Studies
<http://www.imls.gov/resources/resources.shtm>
- So You Want to Be an Archivist: An Overview of the Archives Profession
<http://www2.archivists.org/profession>

Optional Reading

- Lipinski, Tomas A.. ((2002). "Legal Issues 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, Lanham, MD: Scarcrow, pp 95-112
- Jane Glaser, Artemis Zenetov. "Museum Professional Positions: Qualifications, Duties, and Responsibilities." Museums: A Place to Work, Planning Museum Careers." London: Routledge, 1996: 65-125.
- Bruce A. Schuman (2001): "Issues for Libraries and Information Science in the Internet Age"
Bruce A. Schuman (2001): "Issues for Libraries and Information Science in the Internet Age.": p. 77-114.
<http://books.google.com/books?id=n4GJooRzlsWC&printsec=frontcover&dq=issues+for+libraries+and+information+science&hl=en&ei=QAFoTe-7MMHJgQeK1sjLCg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CC4Q6AEwAA#v=onepage&q&f=false>
- Open Archives Initiative Protocols for Metadata Harvesting
<http://www.openarchives.org/pmh/>

Class 8) Tuesday 8 March: Student presentations on User Studies. Reading TBA.

Tuesday 15 March: Spring Break, No Class

Class 9) Tuesday 22 March: MIAP students on Culpeper Trip

Class 10) Tuesday 29 March: Funding, Collectors (& their Privacy).

Read:

- 1) "Making the Case." *Creative City Network of Canada*:
< <http://www.creativecity.ca/english/resources/ccnc-publications-mainmenu-169/making-the-case-mainmenu-205> >

Explore the Following Websites, and Related Articles:

- 1) Philanthropy News Digest (free, but you need to sign up on line)
<http://foundationcenter.org/pnd/>
- 2) Ian Youngs, "Can Philanthropy Bail Out the Arts?"
<http://www.bbc.co.uk/news/entertainment-arts-12694082>
- 3) The formation of a Board
<http://www.netplaces.com/fundraising-guide/getting-started/the-board-members.htm>
- 4) Boards by Design, run at Duquesne University
<http://www.duq.edu/nli/boards-by-design.cfm>
- 5) Giving USA 2010
<http://www.givingusareports.org/free.php>
- 6) Is arts philanthropy in the UK's DNA?
http://news.bbc.co.uk/today/hi/today/newsid_9267000/9267127.stm
- 7) Making the Case for Culture (access to this website is limited, fee-based, but perhaps through Bobst it can be explored further)
<http://www.ifacca.org/publications/2007/08/27/making-the-case-for-culture/>
- 8) Morrie Warshawski's website includes useful sources on fundraising and philanthropy
<http://www.warshawski.com/bibliography.websites.html>
- 9) Foundation Grants for Preservation in Archives, Libraries, and Museums (2010)
<http://www.loc.gov/preserv/foundtn-grants.html>

Assignment:

Prepare a five minute presentation on two, specific, contrasting sources of funding that interest you: eg. a specific foundation, corporation, government source, and/or individual. (Giving USA 2010 includes a useful index, as does Foundation Grants for Preservation,

although there is no need to focus on the USA.) Be sure to define the mission, or aim of the funding source, in giving, and to name one or two recipients of their funds.

Class 11) Tuesday 5 April: Site visit to Museum of the Moving Image

* We are due at the Museum of the Moving Image at 12:30 PM. The Museum's entrance is located at 35th Avenue in Astoria, Queens. Use the R train to the Steinway subway stop in Queens. There is an R station opposite the Tisch School of the Arts. Allow at least 45 minutes travel time from the Tisch School of the Arts.

Read:

- 1) You must review the website of the Museum of the Moving Image before this trip.
< <http://www.movingimage.us/>>
- 2) Alison Trope. "Le Cinema Pour Le Cinema: Making a Museum of the Moving Image." *The Moving Image*. Volume 1, Number 1 (Spring 2001): 30-67.
- 3) Ann Wilson Lloyd. "If the Museum Itself is an Artwork, What About the Art Inside?." *The New York Times* (25 January 2004):
< <http://www.nytimes.com/2004/01/25/arts/art-architecture-if-the-museum-itself-is-an-artwork-what-about-the-art-inside.html?scp=1&sq=If%20the%20Museum%20Itself%20is%20an%20Artwork,%20What%20About%20the%20Art%20Inside&st=cse> >
- 4) Sebastian Smee. "The Art of Renovation." *The Boston Globe* (12 September 2010):
< http://www.boston.com/ae/theater_arts/articles/2010/09/12/several_museums_will_soon_display_new_andor_enhanced_facilities/ >

Optional:

- 1) Suzanne MacLeod, ed. *Reshaping Museum Space: Architecture, Design, Exhibitions*. New York: Routledge, 2005:
Lee H. Skolnick. "Chapter 9: Towards a New Museum Architecture: Narrative and Representation."
Peter Higgins. "Chapter 16: From Cathedral of Culture to Anchor Attractor."
Stephen Greenberg. "Chapter 17: The Vital Museum."

Class 12) Tuesday 12 April: Site Visit to American Museum of Natural History

* Hosted by Barbara Mathé, with Kathleen McGuire. We meet at the Museum at 12:30 pm. Take B or C local train to 81st Street. Do NOT enter through the subway entrance to the Museum. Instead, enter the Museum through the security entrance which can be reached via the semi-circular driveway under the grand staircase on Central Park West.

Read:

- 1) Review the website for the American Museum of Natural History:
< <http://www.amnh.org/> >
- 2) James Clifford. "Chapter 10: On Collecting Art and Culture." *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press, 1988: p. 215 – p. 251.

Tuesday 19 April: No Class

Class 13) Tuesday 26 April: Final Presentations

Class 14) Tuesday 3 May: Final Presentations

Final paper due in class.