

**NYU Moving Image Archiving and Preservation (MIAP) Program**  
**CINE-GT [Cine-GT 1800] Introduction to Moving Image Archiving and**  
**Preservation**  
**Fall 2019 Syllabus**

**Prof. Juana Suárez**

665 Broadways, Room 649

Tuesday/12:30-4:30 PM

Class Dates:

September 9, 16, 23, 30

October 7, 15 (Tuesday), 21, 28

November 4, 11, 18, 25

December 2, 9

Version 02.20190911

**Contact information**

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Office hours: Tuesday 12:00-2:00 PM; or by appointment.

665 Broadway Room 649

**Course Description**

This graduate-level course introduces and contextualizes aspects of the archiving and preservation of film, video, and digital media. We will consider the moving image and sound recording media as material objects and as technologies with histories. We will contextualize them within culture, politics, industries, and economics. Topics include: principles of conservation, preservation, and restoration; organization and access; collecting, curatorship, and programming; copyright and legal issues; and the use and repurposing of archival material, especially amid emerging issues in digital media.

Designed for students entering the profession of moving image archiving, the course examines the history of archiving and preservation and the development of the field's theories, practices, and professional identities. We will consider the tasks and areas of specialization practiced by moving image professionals and how these are changing and multiplying in the digital era.

Required for MIAP degree-seekers; open to other graduate students and, with permission of the instructor or program director, to advanced undergraduate students.

**Learning goals**

After completing the course, you should be able to ...

- identify professional protocols of moving image archivists;
- define the key concepts in moving images preservation, conservation, restoration, access, research, education, and use;
- participate in an informed way in debates about moving image preservation and archiving;
- discuss ways in which practices of archiving affect the writing of history and the production of media;
- assess the curatorial needs of collections, materials, and institutions;
- articulate access policies and procedures;
- demonstrate familiarity with key copyright issues;

- describe principles and philosophies of audio-visual archiving, including ethical concerns, collection issues,
- demonstrate knowledge of different types of institutions relevant to professional archivists, including private, public, governmental, commercial, local, regional and national archives, as well as museums, libraries, digital repositories, galleries, broadcasters, cinematheques, laboratories, schools, and others.

**Course Texts**

There are no textbooks for this class. Readings online are linked to this syllabus. PDFs are located in NYU Classes.

Recommendation: Please bring print paper or virtual copies of the required reading. Keep them handy for marking, reviewing, and class exchange. Readings must be completed BEFORE class; they play a crucial role in good performance in-class participation and understanding of class content. Most of the time, your participation in the forum will result from preparing for class, readings included.

Most films assigned are available through NYU Library or are available on the Internet. Occasionally, you will have to pay for access to a film online but these expenses are minimal compared to the high cost of purchasing textbooks.

**Attendance**

Attendance is mandatory. In the event students request an excused absence for a planned leave, it should be discussed at least two weeks in advance. Students are responsible for making up the content of missed classes. If an assignment is due the week a student is requesting an excused absence, it should be completed by the deadline, or before.

If you miss a class, please send a five-page report summarizing the readings, and materials due that day. A grade of C will be recorded for those missing more than two sessions of this course (regardless of preparing the report and fulfilling other requirements). Please be timely for class. Keep the break within the time allowed. Tardiness will affect your final grade.

Unforeseen circumstances are understandable; please communicate with me ASAP, and we will discuss them accordingly.

**Class Topics, Assigned Readings, Assignments, and Due Dates are listed in the CALENDAR section of this syllabus.**

**Assignments**

There are five assignments in this class to determine your final grade:

|   |  |         |
|---|--|---------|
| Group project on under-research films                 |  | 15 pts. |
| 2 archival activities critiques*                      |  | 15 pts. |
| Informed participation in class and NYU Classes Forum |  | 10 pts. |

|                    |   |         |
|--------------------|---|---------|
| The Archival Pitch |   | 10 pts. |
| Research Project   | Abstract + Outline + five annotated sources - 10 pts<br>Draft/Final project*-- 30 pts<br>Project presentation 10 pts. | 50 pts  |
|                    |   | 100 pts |

\*Grades are averaged (Critique 15 + 15 /2, and Draft and Final 30 +30 /2)

**Grade scores are as follow:**

|           |          |        |
|-----------|----------|--------|
| 93-100 A  | 69-74 C+ | 0-44 F |
| 89-92 A-  | 63-68 C  |        |
| 85-88 B+  | 57-62 C- |        |
| 80-84 B   | 51-56 D+ |        |
| 75- 79 B- | 45-50 D  |        |

**Late work policy:**

Unjustified and unapproved late submission of any assignment will affect your grade by 1 point penalty per late day. Lateness for the final project will result in a 3 points penalty per late date. No final paper will be accepted beyond December 13.

**a. Group project on under-research films:**

Research and write a report on a single piece of under-research film or video. Your group (2 or 3 people) will be provided access to an original item about which little is known. Analyzing the film’s content, historical context, archival and material condition, your group will present a written report assessing the piece's significance. Propose a preliminary preservation plan and present a report to class. The final research paper must be 10-12 pages, images and cited work included.

**b. Archival activities critiques**

Attend any activity in MIAP/Cinema Studies, the city, your community or the country related to the culture of archives. For each activity write a 3-5 page critical report summarizing the name of the event, place, time, attendance (describe the type of audience and calculate a number of attendees), name of speakers/presenters. Summarize the main content of the activity. Comment on the content and underline the archival component; if a lecture or panel the suitability and expertise of speakers, interaction with audience, participation, quality of audiovisual materials, engagement. Describe the venue: quality of projection and sound if a film or if using AV, level of comfort, access; if an exhibit at a museum or gallery, discuss the script, visitor’s tools. Round up by assessing positive items and /or room to improve. Include two images. I will be sending invitations and reminders over email, but you may check with me in person or via email on the suitability of the activity you are planning to attend. Some

suggestions: Friday lectures at Cinema Studies that relate to any topic on MIAP, HMD, World Audiovisual Heritage Day activities, visit to Museum of the Moving Image in Astoria, any public screening of a film that is dominantly made with archival material, preferably followed by some discussion, workshops, lectures on media (analog, magnetic, digital).

**MIAP students:** one of your reports must be on your participation in the AMIA conference in November. Go from a general overview of the conference to particular aspects. Comment on at least two panels you attend, evaluate the vendor's café, elaborate if you attend a workshop, talk about the poster/pop up sessions, attend one committee meeting according to your interests, assess the networking value of the conference, and plan on what your future engagement may be.

### c. **Research project Proposal**

Conduct an in-depth research project. Integrate archival research with one or more sets of moving image materials (or related materials); develop an essay and documentation on an archival project stemming from issues in the course; Everybody needs to make an appointment at office hours to discuss prospective topics and projects. The instructor must approve your topic before you submit a formal proposal. Look at the MIAP web site to see projects that students have done previously. The best projects tend to work with available primary materials.

Options to consider include:

- Research and write a plan for a film or video that needs preservation and/or restoration. This might include a combination of the following: locate existing elements and prints, identify differences between extant copies, do interviews and historical research about the production and post-production, create a budget for restoration.
- Write an essay comparing two archival institutions of differing types (e.g., a public library and a state archive or historical society). Analyze how institutional differences affect moving image archival practice (acquisition, cataloging, access, preservation).
- Research a particular collection or steward of a collection with a crafted documentation plan
- Plan a public activity (film curatorship, programming, exhibition, symposia).

After consulting at office hours, you will submit a 3-4 page proposal for your final project, including a prospectus (one paragraph), an outline (content), a preliminary research bibliography (two pages), and a list of deliverables. Projects may be done solo or with one or two partners.

Panel presentations need to be accompanied by AV materials. If preparing a ppt. please use it for images, and main points (6x6 rule). Do not transcribe your presentation on the ppt.

Consultation for final projects must be scheduled before October 15, at office hours or by appointment.

### d. **Informed Participation in Class and NYU Classes Forum**

Attendance and participation are not the same. I encourage class participation; readings are provided as material that can be supported or contended. Your contributions to class are welcome, please send videos, podcasts, materials you believe add to class content. Tardiness and early departures impact your participation grade in a negative way and in most cases are counted as absences.

### **Computer, tablet, cell and similar devices policy vis-à-vis class engagement:**

Digital technology is a useful component of class; please use cells, tablets, and computers in a wise and considerate way. Turn off ringers, and keyboard sounds, and limit digital gadgets activity to notetaking, and searches related to coursework. Uses of digital technology for other than notetaking and searches related to coursework are counted as absences. Digital technology is a useful component of class; please use cells, tablets, and computers in a wise and considerate way. Turn off ringers, and keyboard sounds, and limit digital gadgets activity to note taking, and searches related to coursework. Poor use of digital gadgets, lateness, and early departures impact your grade in a negative way. Specific cases of unnecessary abuse of digital technology (surfing the web, doing WhatsApp, checking social media) will be brought to your attention via email, reminding you that you have been marked as absent. A good rule of thumb: use technology when requested, and if you use it to take notes, make sure to silence apps, and social media for the period of class.

The more you participate in the forum, the more we can compile questions and discussion topics for a dynamic class. You need to post at least 3 times during the semester, and your input has to be spread out throughout the semester. Posting three times during the last two weeks of class won't be accepted. Participation can also come in the form of suggested resources, links, podcasts, supplementary readings to class content, and similar. And, of course, in replies to class participants.

### **e. The Pitch Archive**

Every student will do an 8-minute pitch type-presentation introducing an archival institution or an archival feature of his/her/their interest. It may be a place you have worked at, you are interested in, or you want to bring to attention for a specific reason. Limit your slides to the most relevant information, your involvement in it and the main reason for you to bring it to Intro to MIAP attention. Places may be memory institutions, underground archives, community organizations, active social media groups, galleries, collectors, a professional organization (local, national or global), and similar. When in doubt ask. Regardless of the place, it needs to have an archival edge, even if unorthodox or non-conventional and you must underline this feature in your presentation.

## **On Presentation of Report and Visuals for Presentations**

### **Formatting**

Please turn in reports, letters, and documents in an editing document (preferred WORD) and inventories in Excel. Presentations should be accompanied by AV materials. When drafts are requested, they have to be the most complete and professional version of your work up to 75% of the complete assignment.

Proofreading, editing, professional, and timely presentation of your work are important components of your grade.

Please double space, Times New Rome, 12, points, no cover page, number your pages. Style Guide for the presentation of written word is available [here](#)

For presentations, please use visuals. If you opt for a ppt or similar, please limit your slides to present graphics, images, illustrations. Do not transcribe your presentation on the powerpoint (or visuals) because your audience needs to concentrate on listening to you, not on reading while you speak. Be mindful of time. One of the goals of presentations is to help you learn to keep time allowances for professional presentations, hence we will be strict with time.

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester: YYsemester\_course number\_author's last name\_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2018 course CINE-GT 1800: *18f\_1800\_Smith\_a1.pdf*.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "\_x" to the end of the file name indicating the file's restricted status: *17f\_1800\_Smith\_a1\_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

### **Digital Archive of Student Work**

All student projects are to be collected and made accessible on the Student Work page of the MIAP website (<https://tisch.nyu.edu/cinema-studies/miap/student-work>). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or another available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make the work public.

Break time:

No food in class. There is a 20-minute break, please use that time to refuel, and join the class on time after the break.

### **Important Policies**

I urge students to become familiar with these policies, and not to regard them as small print. Please read, visit the links included in each policy, ask questions if uncertain, and request further information if needed. Faculty, staff, and students are responsible for encouraging and protecting safe zones, and good learning environment. Give these policies the significance they deserve.

### ***Tisch Policy on Academic Integrity***

The core of the educational experience at the Tisch School of the Arts is the creation of original work by

students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the [Policies and Procedures Handbook](https://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs).

### ***Health & Wellness Resources***

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)) for help connecting to resources.

### ***Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures***

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)).

### ***Non-Discrimination and Anti-Harassment Policy & Reporting Procedures***

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

### ***NYU Academic Support Services***

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

**NYU Libraries**

Main Site: [library.nyu.edu](http://library.nyu.edu); Ask A Librarian: [library.nyu.edu/ask](http://library.nyu.edu/ask)

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library's main branch.

**The Writing Center**

[nyu.mywconline.com](http://nyu.mywconline.com)

411 Lafayette, 4th Floor, 212-998-8860, [writingcenter@nyu.edu](mailto:writingcenter@nyu.edu)

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center ([cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html](http://cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html)).

**The University Learning Center (ULC)**

[nyu.edu/ulc](http://nyu.edu/ulc); Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

*Peer Writing Support:* All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

*Academic Skills Workshops:* The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

**Moses Center for Students with Disabilities**

[nyu.edu/students/communities-and-groups/students-with-disabilities.html](http://nyu.edu/students/communities-and-groups/students-with-disabilities.html)

726 Broadway, 3rd Floor, 212-998-4980, [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)

All students who may require academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision-making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions)

**Calendar**

**Readings must be completed before class**

| <b>Date</b> | <b>Content</b>   |
|-------------|--|
| 09/09       | <b>Introduction</b><br>Class logistics<br>The syllabus<br>How archives are built.... and destroyed<br>Moving Image Archiving as a Profession |



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|       | <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● CHERCHI USAI. “A Charter of Curatorial Values.”</li> <li>● BOWSER, Eileen. “Film Archivist as a Profession.” Interview.</li> <li>● So you want to be an archivist, SAA<br/> <a href="https://www2.archivists.org/careers/beanarchivist">https://www2.archivists.org/careers/beanarchivist</a></li> </ul> <p><a href="http://blogs.getty.edu/iris/training-a-new-generation-of-archivists-through-archivesspace/">http://blogs.getty.edu/iris/training-a-new-generation-of-archivists-through-archivesspace/</a></p> <p><b>Watch</b></p> <ul style="list-style-type: none"> <li>● O’Meara, Erin. “So you want to be a digital archivist?”<br/> <a href="https://www.youtube.com/watch?v=tXY5XoC41NA">https://www.youtube.com/watch?v=tXY5XoC41NA</a></li> </ul>  |
| 09/16 | <p><b>Issues of Risk Assessment with Moving Image Works (Film)</b></p> <p><b>In class:</b><br/> Film Preservation and Restoration<br/> Screening: Documentary: <i>Lost Forever, the art of film preservation</i>. Dir. Paul Mariano and Kurt Norton, 2011<br/> <a href="https://www.gammaraydigital.com/blog/lost-forever-art-film-preservation">https://www.gammaraydigital.com/blog/lost-forever-art-film-preservation</a></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● BLASKO, Edward et al. “Book of Film Care.”*</li> <li>● BRAND, Bill. “<a href="#">A Self Preservation Grant for Film/Video Makers.</a>”</li> <li>● <a href="#">Care, Handling, and Storage of Motion Picture Film</a></li> <li>● GRACY, Karen. “Documenting the Process of Film Preservation.”*</li> <li>● ZIMMERMANN, Patricia. “The Home Movie Movement.”*</li> <li>● “Decades of History...”</li> </ul> <p><a href="https://www.abc.net.au/news/2019-06-19/magnetic-archives-at-risk-due-to-machine-becoming-obsolete/11222602">https://www.abc.net.au/news/2019-06-19/magnetic-archives-at-risk-due-to-machine-becoming-obsolete/11222602</a></p> |
| 09/23 | <p><b>Issues of Risk Assessment with Moving Image Works Video and Audio Preservation (Video)</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● JIMENEZ, PLATT. “Video Assessment Guide.</li> <li>● WHEELER, Dixon. “Video Preservation Handbook.”*</li> <li>● HIGH, Kathryn, Mona Jimenez and Sherry Miller. <i>The Emergence of Video Processing Tools: Television Becoming Unglued.</i>” (read preface, Beginnings (with Artists Manifestos, Mapping Video Art as a Category..” Volume 1, page xxi to 52). Book available at NYU libraries, electronic version.</li> </ul> <p>Links:</p> <ul style="list-style-type: none"> <li>● <a href="#">AV Preservation Glossary from BAVC</a></li> <li>● <a href="#">Video Preservation Blog</a></li> <li>● <a href="#">The inventor of videotape recorders didn’t love to see Blockbuster’s fall.</a></li> <li>● <a href="#">Transfer Collective.</a></li> </ul>  |

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| 09/30 | <p>Professor at BRICS AV preservation summit, students work on their own. Screening of <i>The cleaners</i>. Dir. Hans Block, Moritz Riesebeck, PBS, 2018, and <i>The Great Hack</i>. Dir. Karim Amer et Al, Netflix, 2019. Students work on their own. Class visitors TBA.</p> <p>Written reports on under-research films due by Friday, October 4<br/>Please email word or editing version<br/>Presentations: October 24 (10-15 min per group)</p>   |
| 10/07 | <p><b>Ethics</b></p> <p><b>Watch:</b><br/><i>The Internet's Own Boy: The Story of Aaron Swartz</i>. (available in various VOD platforms)</p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>• ALA Code of Ethics (<a href="http://www.ala.org/tools/ethics">http://www.ala.org/tools/ethics</a>)</li> <li>• AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (<a href="http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice">http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice</a>)</li> <li>• AMIA Code of Ethics (<a href="https://amianet.org/wp-content/uploads/AMIA-Code-of-Ethics.pdf">https://amianet.org/wp-content/uploads/AMIA-Code-of-Ethics.pdf</a>) approved January 2010</li> <li>• FIAF Code of Ethics (<a href="http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html">http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html</a>)</li> <li>• SAA Code of Ethics for Archivists (<a href="https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics">https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics</a>)</li> </ul> <p>---</p> <ul style="list-style-type: none"> <li>• KURIN, Richard. "Exhibiting the Enola Gaye" in <u>Reflections of a Culture Broker: A View from the Smithsonian</u>. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82.</li> <li>• MALARO, Marie C. (2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) <u>Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era</u>, Lanham, MD: Scarecrow, pp 69-82.</li> <li>• RAO, Nina. "Representation and Ethics in Moving Images Archives." Copyright in the digital age.</li> <li>• <a href="https://www.theverge.com/2019/6/19/18681845/facebook-moderator-interviews-video-trauma-ptsd-cognizant-tampa">https://www.theverge.com/2019/6/19/18681845/facebook-moderator-interviews-video-trauma-ptsd-cognizant-tampa</a></li> </ul> |

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|  | <ul style="list-style-type: none"> <li>● RICHMOND, Shane. "Copyright Laws Don't Work in the Digital Age." <a href="https://www.politico.eu/article/copyright-laws-dont-work-in-the-digital-age/">https://www.politico.eu/article/copyright-laws-dont-work-in-the-digital-age/</a></li> </ul>  |
| <p>10/15<br/>Please notice this is a Tuesday but NYU calendar runs on a Monday schedule.</p> | <p>Visit to Alan Berliner's studio. 1:00 -4:30 PM (We need to be there at 1:00 sharp AS A GROUP).<br/>         NYU Bobsts Library owns The Collection of Alan Berliner's Films. Please watch any of the films by Alan Berliner before the visit. That will help you be an informed visitor.<br/> <a href="http://www.alanberliner.com/">http://www.alanberliner.com/</a></p> <p><u>Bobsts Library owns:</u> The family album; Intimate stranger; Nobody's business; The sweetest sound; Wide awake. Please support everyone's access by publishing on NYU Classes forum if you check the films out or propose a collective screening.</p> <p>By October 16, you should have visited me at office hours or by appointment to discuss your ideas for final project.<br/>         Abstract (250 words) + Outline + literature review (5 entries) for final project due Friday, October 18<br/>         Email in word or editing version.</p> |
| <p>10/21</p>   | <p><b>Collection Management and Access</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● FIAF Journal, Special Issue on Access</li> <li>● CONWAY. "Taking Stock and Making Hay..."</li> <li>● IDE &amp; WEISS. "WGHB"</li> <li>● "What should an artist save? <a href="https://www.nytimes.com/2019/08/06/t-magazine/artist-archives.html">https://www.nytimes.com/2019/08/06/t-magazine/artist-archives.html</a></li> </ul> <p>Presentations on under-researched films/group presentation</p>  |
| <p>10/28</p>   | <p><b>Issues of Risk Assessment with Moving Image Works<br/>         Video and Audio Preservation (Optical Media)</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● SCHWEIKERT, Annie. <a href="#">An Optical Media Preservation Strategy for New York University's Fales Library &amp; Special Collection.</a></li> </ul> <p><b>Understanding Digital Preservation</b><br/> <a href="http://www.digitalpreservation.gov">www.digitalpreservation.gov</a></p>   |

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|       | <p><a href="https://digitalpreservation.ncdr.gov/">https://digitalpreservation.ncdr.gov/</a><br/> <a href="https://www.dpconline.org/handbook/digital-preservation/preservation-issues">https://www.dpconline.org/handbook/digital-preservation/preservation-issues</a><br/> <a href="https://www.clir.org/pubs/reports/pub121/sec5/">https://www.clir.org/pubs/reports/pub121/sec5/</a><br/> <a href="https://www.nationalarchives.gov.uk/documents/information-management/removable-media-care.pdf">https://www.nationalarchives.gov.uk/documents/information-management/removable-media-care.pdf</a></p> <p><b>Institutional Cultures: Museums, Archives, Libraries, Other Repositories</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● CHERCHI USAI, Paolo, David Francis, Alexander Horwath, Michael Loebenstein (Eds.). "Introduction." <u>Film Curatorship: Archives, Museums, and the Digital Marketplace</u> (London: Wallflower Press, 2008).</li> <li>● STEEDMAN, Carolyn. <u>Dust: The Archive and Cultural History</u>. New Brunswick, N.J.: Rutgers University Press, 2002, pages ix-xi and 1-16</li> </ul> <p><b>Professional associations in the field of moving images archives</b></p> <p>First activity critique due on Friday, October 29<br/> Email in word/editing version</p>  |
| 11/04 | <p><b>Personal Archiving, Community Archiving, Police Conflict Archiving</b></p> <p><b>Read before class:</b></p> <p>Personal Digital Archiving (please watch the video and take the quiz in addition to the readings)</p> <ul style="list-style-type: none"> <li>● <a href="http://digitalpreservation.gov/personalarchiving/">http://digitalpreservation.gov/personalarchiving/</a></li> <li>● <a href="https://blogs.loc.gov/thesignal/2016/05/how-to-begin-a-personal-archiving-project/">https://blogs.loc.gov/thesignal/2016/05/how-to-begin-a-personal-archiving-project/</a></li> <li>● <a href="https://library.columbia.edu/locations/dhc/personal-digital-archiving/online-resources.html">https://library.columbia.edu/locations/dhc/personal-digital-archiving/online-resources.html</a></li> </ul> <p>Community Archiving</p> <ul style="list-style-type: none"> <li>● <a href="http://communityarchiving.org/">http://communityarchiving.org/</a></li> <li>● <a href="https://blog.nationalarchives.gov.uk/blog/trainee-tuesday-the-importance-of-community-archiving/">https://blog.nationalarchives.gov.uk/blog/trainee-tuesday-the-importance-of-community-archiving/</a></li> <li>● <a href="http://www.communityarchives.org.uk/content/about/what-is-a-community-archive">http://www.communityarchives.org.uk/content/about/what-is-a-community-archive</a></li> <li>● <a href="https://blogs.loc.gov/thesignal/2013/06/10-resources-for-community-digital-archives/">https://blogs.loc.gov/thesignal/2013/06/10-resources-for-community-digital-archives/</a></li> </ul> <p>Archiving Human Rights</p> <ul style="list-style-type: none"> <li>● POLK, Theresa. "The promise of Post-Custodial"</li> <li>● Witness Activist Guide to Archiving Video</li> <li>● <a href="https://archiving.witness.org/archive-guid">https://archiving.witness.org/archive-guid</a></li> </ul> |
| 11/11 | <b>Collecting in Context: Theoretical Underpinnings</b>   |

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|       | <p><b>The Filmmaker as Collector</b></p> <p>Collecting vs. Hoarding<br/> In class: <i>Impression of a War</i>. Dir. Camilo Restrepo, Colombia-Francia, 2015.</p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● BENJAMIN, Walter. “Unpacking my library.” <i>Illuminations</i>. New York: Schocken Books, 1985. 59-67.</li> <li>● CHEN, Anna. “Disorder. Vocabularies on Hoarding in Personal Digital Archiving Practices.” <i>Archivaria</i>. 78 (Fall 2014): 115-34.</li> <li>● FRICK, Caroline. “Repatriating American Film Heritage or Heritage Hoarding? Digital Opportunities for Traditional Film Archive Policy.” <i>Convergence</i>. 2015. 2:1. 116-31.</li> <li>● STEYERL, Hito. “Digital Debris.” <i>Duty Free Art. Art in the Age of Planetary Civil War</i>. London: Verso, 2017.</li> <li>● STEYERL, Hito. <a href="#"><u>“In Defense of the Poor Image”</u></a></li> </ul>  |
| 11/18 | <p><b>Complex Media, New Media and Digital Preservation</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● BROST, Amy. Site on time-based media conservation<br/> <a href="http://resources.conservation-us.org/anagpic-student-papers/wp-content/uploads/sites/11/2016/01/2015ANAGPIC_Brost_paper.pdf">http://resources.conservation-us.org/anagpic-student-papers/wp-content/uploads/sites/11/2016/01/2015ANAGPIC_Brost_paper.pdf</a></li> <li>● FINO-RADIN, “Art in the Age of Obsolescence”<br/> <a href="https://stories.moma.org/art-in-the-age-of-obsolence-1272f1b9b92e">https://stories.moma.org/art-in-the-age-of-obsolence-1272f1b9b92e</a></li> <li>● OWENS. “ArtBase and the Conservation and Exhibition of Born Digital Art: A Interview with Ben Fino-Radin.”</li> <li>● <a href="https://blogs.loc.gov/thesignal/2012/05/artbase-and-the-conservation-and-exhibition-of-born-digital-art-an-interview-with-ben-fino-radin/">https://blogs.loc.gov/thesignal/2012/05/artbase-and-the-conservation-and-exhibition-of-born-digital-art-an-interview-with-ben-fino-radin/</a></li> <li>● Time-Based Media Art at the Smithsonian<br/> <a href="https://www.si.edu/tbma/components">https://www.si.edu/tbma/components</a></li> </ul> <p><b>Draft Final Project due Friday, November 22</b><br/> <b>Email in word/editing version</b></p> |
| 11/25 | <p><b>Cataloguing</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>● LEIGH, Andrea. “Context! Context! Context!: Describing Moving Images at the Collection Level.” <i>Moving Image</i>. Spring 2006. 6:1. 33-65.</li> <li>● HART_Tim, De Vries, Denise. “Metadata Provenance and Vulnerability.” <i>Information Technology &amp; Libraries</i>; 2017. 36: 4, p24-33.</li> </ul>   |

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|       | <ul style="list-style-type: none"> <li>Hirtle, Hudson &amp; Kenyon. "Risk Management: How to Digitize Safely." <i>Copyright and Cultural Institutions</i>. Ithaca: Cornell Univ. Library, 2009. 193-212<br/><a href="https://ecommons.cornell.edu/handle/1813/14142">https://ecommons.cornell.edu/handle/1813/14142</a></li> </ul> <p>Discussion on final projects/sharing resources</p>  |
| 12/02 | <p><b>Digital vs Analog Cinema</b></p> <p><b>Screening in class:</b></p> <ul style="list-style-type: none"> <li>Watch before class: Cinema Futures. Dir. Michael Palm. 2016. 126 min.</li> </ul> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>MANOVICH, Lev. "What is Digital Cinema?"<br/><a href="http://manovich.net/content/04-projects/009-what-is-digital-cinema/07_article_1995.pdf">http://manovich.net/content/04-projects/009-what-is-digital-cinema/07_article_1995.pdf</a></li> <li>FOSSATI, Giovanna. "Film Practice in Transition." <i>From Grain to Pixel</i>. 41-143</li> <li>GAUDREAU, Marion, and Barnard. "Cinema is not What it Used to Be", "Digitizing Cinema from Top to Bottom". <i>The End of Cinema?: a Medium in Crisis in the Digital Age</i>. New York: Columbia Univ. Press, 20015. 13-62.</li> </ul> <p>Panels on Final Project Presentations (First groups)<br/>Second Critique Due, December 3</p>  |
| 12/09 | <p><b>The Future of Audiovisual Archiving</b></p> <p><b>Read before class:</b></p> <ul style="list-style-type: none"> <li>ARTON, Carla. "So you want to be an Audiovisual Archivist."<br/><a href="https://amiaeducomm.wordpress.com/about/so-you-want-to-be-an-av-archivist/">https://amiaeducomm.wordpress.com/about/so-you-want-to-be-an-av-archivist/</a></li> <li>BESSER, Howard. Preparing the Next Generation of Audiovisual Archivists: Lessons from New York University's Moving Image Archiving &amp; Preservation Program <a href="http://www.nyu.edu/tisch/preservation/">http://www.nyu.edu/tisch/preservation/</a></li> <li>LENK, Sabine. "Archives and their Film Collections in a Digital World, What Futures for the Analog Print." <i>The Moving Image: The Journal of the Association of Moving Image Archivists</i>. 14(2):100-110.</li> <li>RUSSELL, Catherine. "Benjamin, Prelinger and the Moving Image Archive."<br/><a href="https://books.openedition.org/septentrion/2264?lang=en">https://books.openedition.org/septentrion/2264?lang=en</a></li> <li>Maryland/Conference: The Future of Digital Archiving is Now:<br/><a href="http://www.preservationmaryland.org/conference-session-the-future-of-digital-archiving-is-now/">http://www.preservationmaryland.org/conference-session-the-future-of-digital-archiving-is-now/</a><br/>2018</li> </ul> <p>Panels on Final Project Presentations (Second groups)</p> |

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|  | Final project due December 13, 5:00 PM<br>Email in word/editing version and a PDF version for MIAP repository. |
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**Summary of deadlines:**

**All deadlines, midnight of the due date:**

**October 4, Friday:** Written report on under-researched films (group project)

**October 16, Wednesday:** By this date, make sure you have visited at office hours or per appointment to discuss your final project. All the projects need to be approved by Professor. (I strongly suggest you schedule time to seeing me before September 27)

**October 18, Friday:** Abstract (250 words) + outline + 5 sources (reviewed, one or two paragraph per source).

**October 21, in class:** Group presentation on under-researched films (incorporate feedback from written report)

**October 29, Tuesday:** First archival activity critique due

**November 22, Friday:** Draft due

**December 3, Tuesday:** Second archival critique due + summary of Forum participation

**December 13, Friday:** Final project due

**December 02/09:** Panels on presentation of final projects.

This document has been adapted from earlier versions of Introduction to Moving Image Archiving and Preservation syllabus available at the [NYU MIAP Courses Curriculum Archive](#).