NYU Moving Image Archiving and Preservation (MIAP) Program
Spring 2019 Syllabus

CINE-GT 3049 THE CULTURE OF ARCHIVES, MUSEUMS & LIBRARIES
721 Broadway, Room 674 Thursday/12:30 – 4:30 PM

Class Dates: January 31, February 7, 21, 28, March 5, 7, 8, 14, 28, April 4, 11, 18, 25. This course will be delivered with lossless compression, ending on Thursday April 25, two weeks ahead of the other classes. Two dates for make up classes, which will be scheduled field trips, will be mutually decided upon on the first day of class and the syllabus will be updated.
Class attendance: Only absences due to serious illness or emergency are justified. Please contact the instructor as soon as possible by phone or text if you will need to miss class.

Professor Barbara Mathé
bmathe@amnh.org   mobile: 347-621-8142
Office Hours: 721 Broadway, Room 654: Before class on Thursdays from 11:00 to 12:20 or by appointment. You must an appointment to discuss final projects after the third class and no later than the sixth class.

Course Description: Institutions that collect cultural heritage material often differ in their purpose, mission and scope. Museums, libraries, archives, and historical societies may handle similar materials in significantly different ways, dependent upon the subject matter (art, science, history, etc.) and the perspective of the institution (government, private, tribal, corporate). Moving images are likely to be found in just about all of them. Many were originally acquired as part of the collections. But in addition, others may be made—often, but not always, by the institution—to document the institution, and to inform and educate the public about its history, mission, collections and ongoing work. Reflexively, these films, videos or digital files then become part of the institutional archives and are managed separately from the moving images which inhabit the collections. This course examines the history and cultures of heritage institutions working within a theoretical framework of theories of collecting and representation. Using this historical context, it looks at different types of collecting institutions to consider how those histories manifest in the objects and their daily management practices. Examples include: what kind of objects are chosen and how they are/were acquired; how, and by whom, they are described in catalogs and on display, online and in-person; and how, or if, the objects are kept and preserved and for what reasons. The course also examines the principles and best practices—technical, physical, ethical and administrative—that are followed by the different and often overlapping professionals that work in these institutions (librarians, archivists, curators, conservators, educators, exhibition staff, web designers and programmers). It will also address issues relating to donors and funding and most importantly, those who see and use the collections.

From metaphysics to metadata, this class will inhabit the spaces where objects are kept both in their historical context and their everyday care and presentation. The class will draw on professionals working within cultural collections who will discuss their organizations and duties, either in-person or virtually. The class will also participate in behind-the-scene tours of a variety of local cultural institutions. Open to graduate students and advanced undergraduates. The course is required for students in the MA Program in Moving Image Archiving and Preservation, but we welcome students from other Programs.

Learning Objectives

This is a Seminar. How much you learn will depend upon how much you put into the course. You will learn, not only from your instructor, but also from your fellow students. We will all learn from one another.

By the end of this course students should be able to understand the variety of types of memory institutions and how their missions may differ. They should understand the basic history along with best practices and ethics within the various professional positions within these institutions. They will also understand the importance of considering the perspectives of those who see and use the collections for many different purposes.

Students should understand how different organizations missions, staff, donors and even their audience may influence what is collected, how it is described, and how it is represented.

Finally, students will learn to think creatively about contemporary social, political and technological contexts, both in the past and present, can affect the meaning of the objects held in these collections, both theoretically and practically and how those contexts may change over time.

Please note that dates for the field trips will be determined on the first day of class since there will be make up classes in addition to the Thursday class. Guest speakers may also have a change in schedule and the Culpepper trip is dependent upon the end of the U.S. Government shutdown. Corrected dates will be added as soon as they are determined.

Course Outline:

January 31	**METAPHYSICS TO METADATA: Objects in Context**
February 7	**HISTORY AND CULTURES OF MEMORY INSTITUTIONS: Libraries, Archives and Museums**
February 14	**Class visit to Culpepper (no class)**
February 21	**HISTORY AND CULTURES OF PEOPLE WHO CREATE ACCESS TO COLLECTIONS AND PRESERVE THEM: Librarians and Archivists, (catalogers and reference), Conservators, Curators, Collection and Data Managers. Registrars.**
February 28	**HISTORY AND CULTURES OF PEOPLE COLLECTING AND MAKING COLLECTIONS: Private collectors, Anthropologists, Natural Scientists, Historians, Curators, Community Members**
March 4	**SITE VISIT TO THE NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NYC)**
March 7	**HISTORY AND CULTURES OF PEOPLE WHO VISIT AND USE COLLECTIONS: (User Studies) Students, Researchers, Collectors, Community Members, Tourists, Lifelong Learners**
March 8	**SITE VISIT TO AMERICAN MUSEUM OF NATURAL HISTORY**
March 14	**HISTORY AND CULTURES OF PEOPLE WHO EXHIBIT COLLECTIONS AND THOSE WHO USE THEM FOR EDUCATION: Exhibition Specialists and Educators SITE VISIT TO THE NATIONAL MUSEUM OF THE AMERICAN INDIAN**
March 21	*No class: Spring Break*
March 28	**ACCESS AND OWNERSHIP OF TRADITIONAL AND HISTORICAL KNOWLEDGE: Jim Enote, Zuni Scholar (Skype)**

April 4	21st CENTURY INITIATIVES: Imagining and Planning the Future
April 11	BIRTH AND GROWTH OF MOVING IMAGE REPOSITORIES
April 18	SITE VISIT TO THE MUSEUM OF MOVING IMAGE
April 25	FINAL PRESENTATIONS to class/assignments submitted via email before class begins

Student Requirements

As part of their assignments, students will learn to speak confidently in class and write clearly, within proscribed limitations of time and/or length. Like the axiom that doctors learn much by being patients, information professionals learn best by understanding the research process from the point of view of a researcher. Detailed one-page descriptions of the assignments can be found in the last three pages of this syllabus following the class descriptions.

Assignment 1. Observational study (20%)
Assignment 2. Contextual Topic (20%)
Assignment 3. Term Project (40%)
Class participation (20%)

Class participation, including during site visits, is an important part of the grade. (20%)
In addition, students will be expected to find and present at least one (or more) news stories over the course of the term and present them to the class, and to summarize assigned readings for class discussions.

Main texts: There is no main text for this class. However, important publications that include chapters that are required reading for individual classes are listed below:

Pearce, Susan. Interpreting Objects and Collections (Routledge, Leicester Readers in Museum Studies, 1994.)

Film History 18:3 (2006), Special Issue on Film Museums
Film History 7:3 (1995) Special Issue on Film Preservation and Film Scholarship
(available online as an NYU Libraries resource—through NYU Home)

Pearce, Susan. Collecting in Contemporary Practice (London: Sage, 1998).

Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008).

Course Readings:

In addition to assigned readings for each class, you will be responsible for reading a significant number of recent accounts in the form of news articles, blogs, etc. Some of these you will need to discover yourselves and present to the class In addition, the instructor will list required recent readings on the syllabus, so you should check the latest version of the syllabus every week (a couple of days before class) to see the latest news articles you must read.

Electronic versions of journals and publications are usually available through NYU Bobst Library. Many of the readings are older because it is critically important to see the history of these professional cultures in order to understand how they will continue to change.

Detailed descriptions of each class with date of class, readings and assignments may be found at the end of this syllabus after the following notice of NYU Policies and Resources.

Please be sure to read and understand the following NYU policies and make note of the many resources available to you.

Important Policies and Resources

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](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 an 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) and/or Academic Program Manager, Jess Cayer (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](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) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu).

NYU Title IX Policy
Tisch School of the Arts to dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of

ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using the this link. https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html

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) and/or Academic Program Manager, Jess Cayer (jess.cayer@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 (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 Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)
The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See here (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) for full policy guidelines.

NYU Student Religious Observance Policy
See here for the University Calendar Policy on Religious Holidays.

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; Ask A Librarian: 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
411 Lafayette, 4th Floor, 212-998-8860, 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).

The University Learning Center (ULC)
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
726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu
All students who may require an 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).

CLASS DESCRIPTIONS

January 31

***Class 1   **METAPHYSICS TO METADATA: Objects in Context**
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- Our own (short) biographies and why we are here at MIAP.
- Overview of the class and of the syllabus:
- Conceptual structure of the class will be based upon the people who work in or use or contribute to LAMS (Libraries, Archives and Museums) as well as upon practical everyday aspects in memory institutions. In all cases we will consider the context of changing contemporary cultures touching on critical theory from the post-modern viewpoint.
- The digital environment is our environment, yet memory institutions are still grappling with their analog collections in the face of the constant flux of online communication channels and the expansion of technical capabilities.
- Objects alone and in collections are also subject to changing perceptions, particularly in how they are represented and how that representation colors their meaning. Document pages, movie frames, biographies or things. Context. The list of contextual topics will, in part, frame the class and are listed for use in the second assignment.
- Importance of considering all points of view. The changing paradigm from the authoritative grand narrative to overall loss of authority. Recognizing there is often the voice of a person meant to represent the institution but understanding who that is…who's talking and who's listening in the context of *that* time, whether present or historical.
- My presentation on a unique collection that references many of the themes we will be addressing during the term, particularly how this class is an ethnology of the cultures of memory institutions.
- Explanation of assignments
- Questions and discussion

Required Readings:
Buckland, Michael. (1997) What is a Document?", Journal of the American Society for
        Information Science 48 (9), pp. 804-809. *Full text available online-BobCat*
Bush, Vannevar.(1945) As We May Think, Atlantic Monthly 176, July, pp.101-108
https://www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/
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

Recommended Readings:
These are recent publications and not available online. At last look, they are all available in Bobst except Edwards. I have an extra copy of Edwards and hope to have Steedman and Baker delivered to me from Amazon this week. I have not yet checked availability in the Film Study Center. (1-26)
Edwards, Elizabeth, Raw Histories, Photographs, Anthropology and Museums, Introduction, pp. 1-23

Steedman, Carolyn. Dust: The Archive and Cultural History. New Brunswick, N.J.: Rutgers University Press, 2002, pages ix-xi and 1-16
Baker, Nicholson. (1996) The Projector." in The Size of Thoughts. New York: Random House, pp. 36-50

February 7:

*** Class 2   HISTORY AND CULTURE OF MEMORY INSTITUTIONS:
**   Libraries, Archives and Museums**
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How LAMS participate in the transmission of culture over time.
Literacy/communication is a form of power.
Cabinet/camera/cave/Plato/film.
Possession of objects equals social expertise/power.

Readings:

Assignment: <mark>**Please read these carefully. Make notes and be prepared to participate in class discussions. Bring questions and comments.**</mark>
Search Wikipedia for: (Yes. Wikipedia)

- **The History of Libraries**
- **The History of Archives**
- **Cabinets of Curiosity (To categorize and tell stories) (note surrounding search results e.g https://medium.com/@lubar/cabinets-of-curiosity-a134f65c115a)**
- **The History of Museums**

Koeppe, Wolfram. "Collecting for the Kunstkammer," In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000. http://www.metmuseum.org/toah/hd/kuns/hd_kus.htm (October 2002)

O'Donnell, James. (1998) Avatars of the Word: From Papyrus to Cyberspace. Cambridge, MA : Harvard University Press. http://hdl.handle.net.proxy.library.nyu.edu/2027/heb.02128 Review above ebook and read at least one chapter regarding earlier forms of communication and one about cyber communication.

McCluhan, M. (1964) "The Written Word: An Eye for An Ear." In Understanding Media: The Extensions of Man. (pp. 84-90) New York: Mentor.

Hein, Hilde S. "Museum Typology" in The Museum in Transition: A Philosophical Perspective. Washington: Smithsonian Institution Press, 2000, pp 17-36.

Note for future reference: Griffiths, A. (2008). *Shivers down your spine : cinema, museums, and the immersive view***. Available in full text through NYU Libraries on ProQuest.**

February 21

*** Class 3   **HISTORY AND CULTURES OF PEOPLE WHO CREATE**
                 ACCESS TO COLLECTIONS AND PRESERVE THEM:
                 Librarians, Archivists (catalogers and reference) Curators, Conservators,
                 Collection Managers, Registrars

Assignments due:
Brief Class Presentations on Observational Studies
 2-5 page papers submitted electronically via email bmathe@amnh.org by 5 PM Friday
Feb. 22
PLEASE MAKE APPOINTMENTS TO DISCUSS FINAL PROJECT

Following movement of objects within collections, who…what professionals do they encounter?
Preservation ….and…Access (two sides of the coin)
Access meaning Knowledge or Resource Discovery?
Data, Information, Knowledge
Sometimes tension between or among those handling various aspects of dealing with collections.
Examples of the travels of similar items within different institutions.
Catalog Records, Finding Aids, Museum Object Records controlled vocabs
Digital reproductions e.g. Europeana
Issues regarding unified catalogs and contextual loss.

Required Readings:

--Robinson, Helen. "Knowledge utopias: An epistemological perspective on the convergence of museums, libraries and archives" in Museum and Society, November 2014 12(3) 210-244 ISSN 1479-8360.
http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.828.4992&rep=rep1&type=pdf
(this is the print out I handed out at our last meeting and we will discuss in depth)

--Jones, William, No knowledge but through information
First Monday, Volume 15, Number 9 - 6 September 2010
https://firstmonday.org/ojs/index.php/fm/article/view/3062/2600 (this is a good overview of the distinctions between data, information and knowledge)

Emerging Convergence? Thoughts on museums, archives, libraries and professional training J. Trant, Archives & Museum Informatics jtrant@archimuse.com [author's pre-print of article to appear in Museum Management and Curatorship, Vol. 24, no. 4, Dec. 2009, pp. 369-386.

Recommended Readings and Resources:

How Do You Tell the Story of Black America in One Museum?, Sunday NY Times, Mar 27, 2016 (http://www.nytimes.com/2016/03/27/arts/design/how-do-you-tell-the-story-of-black-america-in-one-museum.html
This article is from 2016. If you want to pursue, see what else you might find online about more recent issues the Museum has addressed and how.
February 28

***Class 4   **HISTORY AND CULTURES OF PEOPLE COLLECTING AND MAKING COLLECTIONS: Private collectors, Anthropologists, Natural Scientists, Anthropologists, Historians, Curators, (Librarians/Archivists), Community Members**

> **Special assignment: Bring in an object of your choice.**
> **When you choose your object consider how it might be collected/displayed/used in different kinds of memory institutions. Everyone, including me, will present their object to the class and we will all discuss.**

Please make appointment to discuss your paragraph for the final project.

Who collects, why and how. How does the collecting process affect the object once in the collection?
Review contextual topics

Required Readings:

- o   Choose **one from updated list below of chapters** from Susan Pearce's *Interpreting Objects & Collections* **and give a short oral summary of that chapter to the class** *https://ebookcentral-proquest-com.proxy.library.nyu.edu/lib/nyulibrary-ebooks/detail.action?docID=169958*

    - o   *1 and 2. Hodder o 9-11 and 12 Pearce, Susan M. "Museum Objects" in Susan Pearce's* **Interpreting Objects and Collections***, London: Routledge, 1994*
    - o   **6.** Pearce, Susan M. "Behavioral Interaction with Objects" in Susan Pearce's *Interpreting Objects and Collections,* London: Routledge, 1994
    - o   **14.** Jones, Mark. "Why Fakes?" in Susan Pearce's *Interpreting Objects and Collections,* London: Routledge, 1994
    - o   *22 Pearce, Susan M. "The Urge to Collect" in Susan Pearce's* **Interpreting Objects and Collections***, London: Routledge, 1994*
    - o   **26 193-204** Pearce, Susan M. "Collecting Reconsidered" in Susan Pearce's *Interpreting Objects and Collections,* London: Routledge, 1994

- o **28** Danet, Brenda and Tamar Katriel. "No two alike: play and aesthetics in collecting" in Susan Pearce's *Interpreting Objects and Collections*, London: Routledge, 1994
- o **30.** Stewart, Susan. "Objects of desire" in Susan Pearce's *Interpreting Objects and Collections*, London: Routledge, 1994
- o **37** 317-326? Belk, Russel W. "Collectors and collecting" in Susan Pearce's *Interpreting Objects and Collections*, London: Routledge, 1994
- o **38** 327-335 Formanek, Ruth. "Why they collect: collectors reveal their motivations" in Susan Pearce's *Interpreting Objects and Collections*, London: Routledge, 1994

- o **Recommended**
  Miller, Thomas Ross and Barbara Mathe, "Drawing Shadows to Stone" in Drawing shadows to stone : the photography of the Jesup North Pacific Expedition 1897-1902, Kendall et al. American Museum of Natural History. 1997. pp. 19-40. Scan is available on NYU Classes

- o *Pearce, Susan M. "Objects in the contemporary construction of personal culture: perspectives relating to gender and socio-economic class", Museum Management and Curatorship 17,:3, 219-334 (September 1998)* https://ac-els-cdn-com.proxy.library.nyu.edu/S0260477999000114/1-s2.0-S0260477999000114-main.pdf?_tid=aea1b867-987d-46ac-bef8-a92d515d1e0d&acdnat=1550531366_50ee18dc7646e36c953141647b529592

  Recommended now:
  Required for Monday's Field Trip:

- o http://files.archivists.org/pubs/UsingArchives/Using-Archives-Guide.pdf
- o Association for Information Science and Technology (ASIS&T) Standards for Archives https://www.asist.org/publications/bulletin/decemberjanuary-2017/standards-for-archives/ (accessed February 19, 2019)

MONDAY March 4

*** Class 4A   **SITE VISIT NATIONAL ARCHIVES AND RECORDS ADMINISTRATION** (NARA)

We will visit with Kevin Devorsey, Senior Electronic Records Policy Analyst and his colleagues at the New York City Branch of the National Archives and Records Administration

They will give a brief tour of the facilities and discuss their access policies for researchers and talk about restrictions on collections.

He will also review their work with creating systems for deposits of digital documents and how that project has grown as well as touch upon some current discussions regarding terminology for deciding "original" digital documents.

Well will discuss the history of film and moving image collections at NARA.

Required:
- o http://files.archivists.org/pubs/UsingArchives/Using-Archives-Guide.pdf
- o https://www.archives.gov/
- o Association for Information Science and Technology (ASIS&T) Standards for Archives https://www.asist.org/publications/bulletin/decemberjanuary-2017/standards-for-archives/ (accessed February 19, 2019)

***Class 5

March 7   **HISTORY AND CULTURES OF PEOPLE WHO VISIT AND USE COLLECTIONS:**
Students, Researchers, Collectors, Community Members, Tourists, Lifelong Learners (includes user studies and reference)

Pechu Kucha presentations

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Overview of Assignment 1: Observational Studies

What kinds of people visit Museums?

What do they hope to gain by the visit?

How does this affect the work of the Museum? When beginning a project, think about your audience, define it and develop the project accordingly, his holds for exhibitions and education, it is also important to consider when creating access.

Audience studies are an important part of strategic planning and particularly with an eye toward funding.

Please review these web sites before class and be able to participate in class discussion:

Brief overview of User Assessments. Please just have a quick look at these sites:

Assessment of End-User Needs in IMLS-Funded Digitization Projects

https://www.imls.gov/sites/default/files/publications/documents/userneedsassessment.pdf

This is a document that you should be aware of (or of its successor in years to come) for reference when looking into grant funding or performing a user assessment. You should have a look but do not, at all, feel required to read and absorb all 41 pages.

Outcome Based Evaluation Basics

https://www.imls.gov/grants/outcome-based-evaluation/basics
Short explication of IMLS rationale for this process. Read it. Not long.

AAM Committee on Audience Research and Evaluation (CARE)
https://www.aam-us.org/professional-networks/committee-on-audience-research-and-evaluation-care/

For Museums. This site is a link to AAM's committee but you have to be a member to access it. We will discuss.

OCLC Research User Studies
https://www.oclc.org/research/themes/user-studies.html
For Libraries. This is openly available and fortunately for you I'm not asking you to read everything on it. I clicked on the Ranaganathan report and it's 146 pages (!) The point is to know that these resources are there, and constantly being updated, at any point your organization needs to do a user study.

Reflections on Archival User Studies (Read the intro and the conclusion)
https://journals.ala.org/index.php/rusq/article/view/5707/7098

Readings for March 8 (AMNH Field Trip)

Readings for AMNH visit: (hint, these are discrete readings that can be read interspersed with your other class' assignments.)

Please read:

Required:
Most important and require some attention:

Grinnell to GUIDs: Connecting Natural Science Archives and Specimens
https://www.clir.org/wp-content/uploads/sites/6/Fidler-et-al.pdf will give you the larger background to recent AMNH Library work. Read Mathe 182-185.
within which there is a link, which you should see:
http://images.library.amnh.org/hiddencollections/process/ (this will be reviewed during the field trip.
Fidler 197-182 offers a slightly different and interesting perspective from another institution. This is not required

Optional ppt.

FIELD BOOKS AND OTHER IMPORTANT BOUNDARY MATERIALS, ARCHIVAL COLLECTIONS IN SCIENCE MUSEUMS
https://www2.archivists.org/sites/all/files/field%20book%20as%20boundary_AMNH%20Becca%20Morgan_reduced.pdf

Quick news articles of current interest in the context of biology, information organization and gender studies…please have a look if you have the time.

Hachimoji – new building blocks for life?

24 February 2019
By Marie Moullet
https://www.thenakedscientists.com/articles/science-news/hachimoji-new-building-blocks-life

Split-Sex Animals Are Unusual, Yes, but Not as Rare as You'd Think
Karen Weintraub, New York Times, Thursday February 26
https://www.nytimes.com/2019/02/25/science/split-sex-gynandromorph.html

***Class 5A Agenda

Friday March 8   **FIELD TRIP: AMERICAN MUSEUM OF NATURAL HISTORY**

Please meet ON TIME. It is imperative that you be there on time or you will not be able to join the group. This is going to be a long day with a lot of walking, so please wear comfortable shoes and be prepared that you will have little time between when we meet and when you get to your Metadata Class.

Please arrive at 11:30 AM and bring a snack or sandwich or eat a big breakfast before-hand. You can use the rest rooms between 11:30 and 12:00 noon.

The Museum is four city blocks and there are four entrances so please follow these instructions, preferably without improvisation. We will meet at the staff entrance at 79 Street and Central Park West.
Take the C or the B trains to the 81ST stop. Ride in the rear of the train or walk to the back of the platform on exiting. Do not enter the Museum through the subway entrance. Take a left; go up the stairs to the street (CPW), take an immediate left and turn left again, entering the semi-circular drive that runs under the grand staircase. Enter the staff entrance and I will be there waiting for you at 11:30 AM. We will leave there at exactly 12 noon to proceed with the tour.

12:00 noon	We will walk through the Akeley African Hall to the IMAX Projection Booth
12:15	IMAX Projection Booth. Although the projections are now digital. The AV tech will give a "history lesson" using the bed for the IMAX projector that remains in place.
12:15-12:30	possible quick restroom break

12:30 -2:00   AMNH Library, Archives and Special Collections
                (you will be able to check your coats and bags. You cannot bring bags into
                collections areas. You can bring a phone, tablet or pad and pencil. There is no
                eating or drinking in any collection area.
                The Library staff will show you the collections and give an overview of their
                current projects.
                Tom Baione, Harold Boechenstein Director
                Becca Morgan, Special Collections Archivist
                Gregory Raml, Special Collections Librarian
                Jen Cwiok, Digital Services Librarian
                Iris Lee, Cataloging and Metadata Librarian
                Stacy Schiff, Visual Resources Librarian
2:00 -2:15   a short break on the way to meet Paul Beelitz, Director of Collections and
                Archives in the AMNH Division of Anthropology.
2:15   We meet Paul "at the canoe"
2:15-3:15   Tour of Anthropology Collections
3:15 to 3:30   We walk from Anthropology to Entomology, pointing out the entrances to the
                different scientific departments that we will be passing when walking, in effect
                from Columbus Avenue and 77 Street to 80 st and Central Park West. *Possible*
                quick restroom break.
3:30 to 4:00   We meet Christine Johnson, Curatorial Associate in the Division of Entomology
                at the old Monarch Butterfly Diorama, where she will give us a half hour tour of
                the Collections.
https://www.amnh.org/our-research/staff-directory/christine-johnson
***Class 6

March 14   **HISTORY AND CULTURES OF PEOPLE WHO EXHIBIT
                COLLECTIONS AND THOSE WHO USE THEM FOR
                EDUCATION: Exhibition Specialists and Educators**

                **THE NATIONAL MUSEUM OF THE AMERICAN INDIAN AT
                BOWLING GREEN Site Visit**

                We will be hosted by:
                Duane Blue Spruce, Facilities Planning Coordinator
                Peter Brill, Assistant Director for Exhibition and Programs
                Gaetana Degennaro, Supervisory Museum Specialist

                They will discuss the renovation of the NYC Branch of the NMAI at
                Bowling Green and their extraordinary educational efforts. We will also
                see the beginning of the installation of the special exhibition, T. C.
                Cannon: At the Edge of America

                Assignments due tomorrow:
                ▪ **All Contextual Topic single page, single space reports due 5 PM
                   on Friday March 15.**
                ▪ **Last day for summary paragraph on final project to be
                   completed and accepted. (final project due in six weeks).**

Recommended readings to be added:

Museum Education and Exhibition: see Curator magazine and the writing of Alfred Parr. In addition, Henry Fairfield Osborn published an essay on The Museum and Education at the AMNH and other AMNH Dept of Education resources as well as MMA resources, particularly referencing AMNH School study program and MMA's video collections.

History of Exhibitions: Stocking and Pitt Rivers and the USNM/Boas controversy about showing objects in context.

Many resources for how art and anthropology museums educate visitors differently through their exhibition styles.

Resources on Museum Representation (of the other, etc.) Miniaturization. Dioramas, Dauguerre. Correspondence between Boas and Hunt re: authenticity etc.

Personal Experience with Drawing Shadows to Stone curation.

March 16 is Freedom of Information Day
(http://www.ala.org/advocacy/advleg/federallegislation/govinfo/opengov/freedomofinfo)
Open Access…etc. Privacy. Restricted collections (note indigenous issues briefly)

European Commission Factsheet on the "Right to be Forgotten" Ruling (C-131/12)
(http://ec.europa.eu/justice/data-protection/files/factsheets/factsheet_data_protection_en.pdf)

March 21   **NO CLASS Spring Break**

***Class 7

March 28   **ACCESS AND OWNERSHIP OF HISTORICAL AND TRADITIONAL KNOWLEDGE**

Our guest via Skype:
        Jim Enote, a Zuni tribal member, a high altitude traditional farmer since childhood, and an interrupted artist, was director of the A:shiwi A:wan Museum and Heritage Center at Zuni, New Mexico when that institution collaborated with the American Museum of Natural History to "revisit" a film about the Zuni Shalako ceremony.
 http://ashiwi-museum.org/collaborations/shalako-film-remade/

He was also been actively working on developing an integrated database for Zuni collections held in museums across the globe.

He is now the CEO of the Colorado Plateau Foundation addressing the need for a bridge between the Colorado Plateau's Native communities and national philanthropic community to protect lands, waters and cultures for years to come. "This effort can be seen as an effort toward not just cultural memory in an institution but cultural continuity in place."
https://coloradoplateaufoundation.org/
Please be prepared to ask him questions after he speaks.

Required:
Whose Pictures Are These?

https://www.girona.cat/web/ica2014/ponents/textos/id240.pdf

Your Ancestors Were Slaves. Who Owns the Photos of Them?
https://www.nytimes.com/2019/03/22/arts/slave-photos-harvard-lawsuit.html

SAA Council Endorsement of Protocols for Native American Archival Materials
https://www2.archivists.org/statements/saa-council-endorsement-of-protocols-for-native-american-archival-materials (click on the link for the protocols)

Optional/Reference:
Indigenous Rights/Traditional Knowledge (TK), Traditional Cultural Expression (TCE)
- Traditional Knowledge and Intellectual Property, WIPO Background Brief #1 (http://www.wipo.int/edocs/pubdocs/en/wipo_pub_tk_1.pdf)
- Implementing TK sensitivity into cultural institution practice:
    - The Local Context Project (http://www.localcontexts.org/)
    - Local Context and labels background briefing (http://localcontexts.org/wp-content/uploads/2016/12/Local-Contexts-Background-Brief.pdf)
    - Local Context TK labels (http://www.localcontexts.org/tk-labels/)
    - Educational Resources for TK (http://www.localcontexts.org/educational-resources/)
- The great protection racket: imposing IPRs on traditional knowledge, GRAIN, 2004 (https://www.grain.org/es/article/entries/394-the-great-protection-racket-imposing-iprs-on-traditional-knowledge)
- The WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore https://www.wipo.int/tk/en/igc/
- Guiding Principles for IFLA's position concerning international treaties relating to Traditional Cultural Expressions 2012 (http://www.ifla.org/publications/guiding-principles-for-ifla-s-position-concerning-international-treaties-relating-to-tr)
- IFLA Statement on Indigenous Traditional Knowledge, 2014 (http://www.ifla.org/publications/ifla-statement-on-indigenous-traditional-knowledge)

April 4

***Class 8   **21st CENTURY INITIATIVES**: Knowing the Past and Planning the Future
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Class Discussion of Jim Enote's presentation.

Jones, Janna, <u>The Past is a Moving Picture: Preserving the Twentieth Century on Film</u>, 2012. University Press of Florida. This is a late addition and the book is not available online. <u>I will summarize and present to class.</u>

Claire will make a brief presentation of her visit to the University of British Columbia's Museum of Anthropology when she was traveling to attend The Society of Cinema and Media Studies meeting in Seattle.

An overarching review and discussion of contextual topic assignments and how these contexts intersect and have meaning for those who preserve moving images.

Discussion of MIAP graduating class's thesis presentations to date.

Required: *Review* these sites for discussion. Each of you will be asked to bring a discussion point to class.

- IMLS <u>Focus Summary Report: National Digital Platform</u>, 2015 (<u>https://www.imls.gov/sites/default/files/publications/documents/2015imlsfocusndpreport.pdf</u>)
- Read all of the text pp. 1-6 (skimming the Case Studies) from IMLS's <u>Museums, Libraries, and 21st Century Skills</u>, 2009 (<u>https://www.imls.gov/sites/default/files/publications/documents/21stcenturyskills.pdf</u>)
- Read the entire IMLS publication <u>The Future of Libraries and Museums: A Discussion Guide</u>, 2009 (<u>https://www.imls.gov/sites/default/files/publications/documents/discussionguide_0.pdf</u>)

Optional/for ongoing reference:
- IMLS <u>Talking Points: Museums, Libraries, and Makerspaces</u>, 2014 (<u>https://www.imls.gov/sites/default/files/publications/documents/makerspaces.pdf</u>)
- <u>Libraries and Museums in an Era of Participatory Culture</u>, 2011 (<u>https://www.imls.gov/sites/default/files/publications/documents/sgsreport2012_0.pdf</u>)
- Council on Library & Information Resources project on Hidden Collections (<u>https://www.clir.org/hiddencollections/</u>)
- *Skim* Connecting to Collections: A Report to the Nation, 2010 (<u>https://www.imls.gov/sites/default/files/publications/documents/ctocreport_0.pdf</u>), and browse through the current website (<u>https://www.imls.gov/issues/national-initiatives/connecting-collections</u>)
- Listen to at least one of the sessions from Webwise 2012 (<u>http://www.tvworldwide.com/events/webwise/120229/default.cfm</u>) and look at at least one of the papers or websites (<u>https://www.imls.gov/sites/default/files/publications/documents/ww09proceedings_0.pdf</u>) from Webwise 2009

April 11

***Class 9   **BIRTH AND GROWTH OF MOVING IMAGE REPOSITORIES**

Required Readings:

<mark>This brief 1898 publication is required for all:</mark>
        Boleslas Matuszewski, "A New Source of History [1898]," <u>Film History</u> 7:3 (1995): 322-24. Available online through Bobst. See below.

Review these readings below and <mark>choose one (or more) of the following</mark> and <mark>prepare a brief oral report for class</mark>:

These are both important volumes of Film History and are available online.
Note: there are a number of online access points, based on the date of publication. While I have provided links, it might be best if you search directly through your own access to BobCat.

        Film History 18:3 (2006) special issue on Film Museum
        <u>https://www-jstor-org.proxy.library.nyu.edu/stable/i291415</u>

Film History 7:3 (1995) special issue on Film Preservation and Film Scholarship
http://www.jstor.org/stable/i291373

History of Television Archives (http://besser.tsoa.nyu.edu/howard/Papers/tv_archive.pdf)

From Ephemera to Art: The Birth of Film Preservation and the Museum of Modern Art Library. By: McKinney, Justin, Art Documentation: Bulletin of the Art Libraries Society of North America, 07307187. Fall 2014, Vol. 33, Issue 2.
Available online through BobCat
https://getit.library.nyu.edu/resolve?umlaut.institution=NYU&url_ver=Z39.88-2004&url_ctx_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Actx&ctx_ver=Z39.88-2004&ctx_tim=2019-03-30T19%3A45%3A13-04%3A00&ctx_id=&ctx_enc=info%3Aofi%2Fenc%3AUTF-8&rft.jtitle=Art+Documentation%3A+Journal+of+the+Art+Libraries+Society+of+North+America&rft.atitle=From+Ephemera+to+Art%3A+The+Birth+of+Film+Preservation+and+the+Museum+of+Modern+Art+Library&rft.object_id=110978966560902&rft.issn=0730-7187&rft_val_fmt=info%3Aofi%2Ffmt%3Akev%3Amtx%3Ajournal&rft_id=info%3Alccn%2F82641549&rfr_id=info%3Asid%2Fsfxit.com%3Acitation&umlaut.institution=NYU

"SOME KIND OF RACKET": The Museum of Modern Art's Film Library, Hollywood and the Problem of Film Art, 1935 HAIDEE WASSON *Revue Canadienne d'Études cinématographiques / Canadian Journal of Film Studies* Vol. 9, No. 1, SPECIAL ISSUE ON FILM HISTORY: INDIVIDUALS AND INSTITUTIONS (Spring · printemps 2000), pp. 5-2
Printable: https://search-proquest-com.proxy.library.nyu.edu/docview/222752725/fulltextPDF/33A7130ED02E47DDPQ/4?accountid=12768
online: https://www.jstor.org/stable/24402628?seq=1#page_scan_tab_contents

Optional/for ongoing reference:

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)

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

Barry/Abbott, "An outline of a project for the founding of the Film Library of the Museum of Modern Art"

Rosen, Robert. "The UCLA Film and Television Archive: A Retrospective Look,

Penelope Houston, Keepers of the Frame: the Film Archives (British Film Institute: London, 1994) (frontal matter until page 77)

Paolo Cherchi Usai, The Death of Cinema: history, cultural memory and the digital dark age (London : British Film Institute, 2001).

Anthony Slide, Nitrate Won't Wait: A History of Film Preservation in the United States (Jefferson, NC: McFarland, 1992.

Roger Smither and Catherine A. Surowiec, eds This Film is Dangerous: A Celebration of Nitrate Film (FIAF: Brussels, 2002).

April 18

***Class 10   **SITE VISIT TO THE MUSEUM OF THE MOVING IMAGE**
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Details and travel instructions (R train) to follow:
36-01 35 Avenue
Astoria, NY 11106

We will be hosted by Wendell Walker, Deputy Director for Operations, Exhibitions, and Design, who will give us an overview of the history of the founding and growth of the MOMI and its new building spaces, discussing the importance of the institution's engagement with the community. We will then be joined by Jannette Reichl, Manager of Collections and Registrations, who will review their policies and procedures and with Wendell and walk through their storage areas.

April 25

***Class 11   **FINAL STUDENT PRESENTATIONS**
        15-20 minutes for presentation; 3-5 minutes for discussion

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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 other 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 work public.

Formatting
Please use the APA style. You may refer to the guide on Mendeley
https://www.mendeley.com/guides/apa-citation-guide

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: 18f_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Grading
Grading Graded work is marked on a scale of 0 – 100 points. Assignments turned in past the deadline will be reduced by 3 points per overdue day. If you are unable to complete an assignment on time, please contact the instructor as soon as possible

Grade scores are as follow

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

ASSIGNMENT ONE

Observational Study
The first assignment will be a brief class presentation based on visiting two different memory institutions and making observations that will be shared with the class for discussion, followed by a short (2-5 page) written report. This assignment will be based on personal observation supplemented by readings and class discussions.

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 or an archive open to public researchers.
- 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.

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 exhibition, 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 a 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?

ASSIGNMENT TWO

Contextual Topics
The second assignment is a brief presentation with the aim of encouraging students to consider how contemporary social and intellectual environments affect memory institutions, their history, their collections, their staff and the people who visit them. The students will choose from the list of topics below. This assignment will depend largely but not necessarily exclusively on library resources and include students' considerations on how the topic might affect one or more types of memory institutions. The students will report first to the class in the form of a time restricted *Pecha Kucha* power point presentation, followed by a one page single-spaced 500 word elaboration on the topic without foot or end notes but with in-text citations (as per APA) and a bibliography that follows on the next page. This assignment will require that they either condense or expand their thoughts and research results based on the presentation formats.

Guidelines
- Choose one topic (or two if you want to consider their relationship).
- Research the topic online.
- Be sure to research WorldCat in addition to using the NYU Library resources to find publications, books as well as periodicals or journal articles about these (admittedly broad topics).
- You might ask a librarian for help in approaching this work.
- Consider and describe how these topics might effect memory institutions, eg. in their formation, collection work and/or outreach. Give examples, either hypothetical or preferably based on your research.

Topics

REPRODUCTION

REPRESENTATION

COMPUTERIZATION

CONSUMERISM

INFORMATION

CLASSIFICATION

POSTMODERNISM

DIVERSIFICATION

INDUSTRIALIZATION

GLOBALISM OR GLOBALIZATION

ASSIGNMENT THREE

Term Project

The third and final project will be developed over the term of the course in consultations with the professor. Students should make an appointment to discuss their topic of choice and approach as soon as possible before the summary paragraph is presented to the professor on the deadline of March 27. The student may decide that the final project will be based on earlier class assignments or an entirely new topic. This assignment will require the use of traditional analog resources, particularly non-digital archives, as well as contemporary online searches. The topic must be approved in discussion with the instructor.

This project will have a written component, which is due just before the last class session (**noon April 25**) 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. Please email and talk with Barbara to make sure that your project is the right size before your **written paragraph describing your final project topic is due on March 14**. The possible subjects for your Term Project are widespread – almost anything we touch on in class this semester is likely to be fair game for an area of inquiry as well as other topics relevant to the class. A few 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 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.
- collections in war, how some have been lost; projects to save them, successful or not
- an *annotated* bibliography of readings relating to archives and/or libraries and/or museums, particularly relevant to moving images.
- the history of preservation efforts for moving images, film and/or video and/or digital
- ethical issues surrounding collection access and preservation
- arguments for and against privacy and open access
- expand the discussion of your contextual topic to relate to moving image collections

Do not think that your topic is limited to one of these examples. Check the MIAP Digital Archive for term project topics that students have chosen in previous years. The papers should be 20-25 pages long with appropriate notes and bibliographic references.