

NYU MIAP

CINE-GT [Cine-GT 3490] Advanced Topics in Preservation Studies

Fall 2021

Professor Juana Suárez

Contact information

juana@nyu.edu -- 212-992 8458

Office hours: Monday 2:30-4:30:00 PM

Office: 665 Broadway, Room 649 (Due to COVID-19 restrictions, office hours and appointments will be online via this [zoom link](#))

Class dates: Monday September 13, 20, 27; October 4, 12 (Tuesday but NYU meets on Monday Schedule), 18, 25; November 1, 8, 15, 22, 29, December 6, 13.

Classroom: 721 Broadway 635

12:00 to 2:00 PM

Syllabus --Final version

Course Description

Through small-group study, the seminar will address advanced and/or special topics related to the profession as media archivist, focusing on successful and timely completion of student thesis projects. In addition, the class will address preparation for employment, publishing, and professional engagement upon graduation. Designed for students exiting the M.A. in Moving Image Archiving and Preservation Program, the course examines tasks and areas of specialization practiced by moving image professionals and how these are changing and multiplying in the digital era.

Learning goals

- identify professional protocols of moving image archivists seeking employment, or further education/opportunities in the field.
- prepare necessary materials for the job market
- understand job protocols in the archival world and compile a portfolio that helps you navigate different aspects of the profession such as fundraising, consulting, publishing and active participation in professional forum
- demonstrate an understanding of the role of an archivist operating in a diverse and global world.
- outline a thesis proposal and define scope, timeline, table of content and preliminary bibliography for thesis project
- compile first and secondary sources/necessary materials for thesis project
- prepare 12 to 15 pages of thesis work
- contribute to discussions on current/general issues related to the profession of moving image/media archivist

Attendance and engagement

You are expected to attend all the sessions of class. In case of illness or unforeseen circumstances, please communicate timely with me via email and we will make arrangements (a 5-page summary of materials covered in class will be requested). Unless there is a different agreement considering the current context, you can't receive credit for this class if you miss more than one session.

Unforeseen circumstances are understandable; please communicate with me ASAP, and we will discuss them accordingly. If you are experiencing COVID-19 symptoms, get in touch with me via e-mail, and please follow guidelines in [NYU Returns](#) (NYU info hub for COVID-19).

COVID-19 Restrictions

To help promote a healthy environment:

- Masks covering mouth and nose are mandatory all the time in class and while on NYU buildings.
- We will keep assigned seating.
- No food, no eating in class.
- Plan your time: this building has small elevators; save time by having your daily screener ready.

Course Texts

There are no textbooks for this class. Readings online are linked to this syllabus. PDFs and some materials are located in NYU Brightspace.

Recommendation: please keep readings handy for class discussion. 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 will result from preparing for class, readings included. If you use a device for the readings, please limit use for this purpose while in class.

Assignments

Your final thesis is 70% of the grade for this course; work for this class adds the other 30%. The grade for your thesis will be provided by your thesis director. Everyone will receive an Incomplete, and there will be a change of grade once you submit your thesis in spring.

1. Thesis Work

a1 Thesis proposal + outline (prospective chapters) + timeline (weekly goals that represent your action plan for making steady progress on your thesis during this fall 2020 and spring 2021) + annotated list of preliminary and secondary sources for your project (minimum 12 adding books, articles, podcasts, videos, and any other technical/scholarly resource (two of those entries should be two MIAP theses you have read in preparation for this class) + 12 to 15 pages either of Intro or Chapter one - 20 pt (there are different deadlines for this assignment; we will work step by step on it. We will keep one single document, preferably to be edited on google docs).

MIAP thesis guidelines are [here](#)

2. Professional Portfolio

a2 Two-page résumé - 10 pt

Optional: Two-page summary of archival projects you have undertaken while in MIAP (and before) that show your strengths with moving image archiving and preservation. Describe the significance of the

project, responsibilities, duties, tasks, results, products, etc. If you have a website, GitHub, or any other kind of virtual presence. No grade for this assignment but I will be glad to help you organize this information and have it ready for your job search.

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	

Class engagement and computer, tablet, cell, and similar devices

Digital technology is a useful component of our daily life. Cell phones, tablets, computers connected to social media are an issue in educational settings when poorly used. Please refrain from personal communication and social media during class. Turn off ringers, and keyboard sounds. Uses of digital technology other than notetaking and searches related to coursework are counted as absences. Specific cases of unnecessary abuse of digital technology (web browsing, WhatsApp, social media) will be brought to your attention via email, reminding you that you have been marked as absent. BTW: there is a lot of literature on the advantages of taking notes by hand. Please consider this good practice. See one article [here](#) and another report at this [link](#).

Class exercises and conversations in AT rely on good communication, mutual respect, and support, the ability to provide and accept collective suggestions for improvement. We will be reading each other's material. In general, it is a call for professionalism and collegiality so let's work together in these areas, be supportive of each other, enthusiastic about achievements and assets, and supportive of those areas where we all need to grow as professionals. No question is a silly question and all the concerns, and topics relevant to the class and the profession are welcome.

Late work

Late work will be evaluated on a lower grade unless you have requested accommodation or lateness is related to an unforeseen circumstance. I understand how busy schedules get. However, we are in a profession where the success of processes and workflows depend on human reliability; likewise, we are a field where documentation and reports abound, and we often have to meet deadlines. In many institutions, we depend on deadlines for grant writing, RFP, and similar. This class should be a good opportunity to think about time management.

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 work 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. For this CINE-GT 3490 course it should be: 21f_3490_Yourlastname_a1.pdf, with the extension being determined by the type of document and the assignment changing accordingly.

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: 21f_3490_Yourlastname_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](#). Certain 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.

Important Policies

Students need to become familiar with these policies, and not 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 a 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. Please let me know if you need help connecting to these resources. MIAP students may also contact 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](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) and/or Program Manager Jess Cayer (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), 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](#) 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. For all of these, please check how they are operating during COVID-19 restrictions. Here is a brief summary:

NYU Libraries

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a [guide](#) 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 workspace, and media rooms at Bobst, the library's main branch.

Jill Conte is the librarian for Cinema Studies (jac437@nyu.edu)

The Writing Center

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)

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: 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. Workshops are run by Peer Academic Coaches.

Moses Center for Student Accessibility

726 Broadway, 3rd Floor, 212-998-4980, mosescsa@nyu.edu

The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as connect to available programs and resources to support equal access to a world-class education. CSA provides services for undergraduate and graduate students (and other students enrolled in an NYU course) with hearing and visual, mobility, learning and attention, chronic illness, psychological and temporary needs.

For services, students must register with the Moses Center (visit the Moses Center website for instructions)

I understand the need for time accommodations for deadlines. However, we face hard deadlines in our profession when applying for grants, jobs, proposals, or completing projects. We will be developing skills to meet deadlines; as a practice, let's commit to keeping deadlines to improve time management skills. In general, no late assignments are accepted but let's keep the channels of communication open, and work on this together.

Please turn in reports, letters, and documents in an editable document (preferred WORD). On-going thesis work can be submitted via google forms or similar). Be mindful of deadlines. Proofreading, editing, professional, and timely presentation of your work are important components of your grade. DRAFTS are the most complete, and professional version of an assignment (footnotes, endnotes, works cited in alphabetical order), not a work in a very preliminary stage.

Calendar

September 13

Introduction

Class logistics and content

Guest speakers

Major changes in the profession since COVID-19 started

2021-2022 archival related events

Send Juana your resume before class as it is now. Word version, pls.

Institutionalization of the AV archival profession

- Read Edmonson and Fossati/Masson in *Synoptique*
- Declercq article in Flash (bulletin of FIAT/IFTA)

September 20

- Writing the thesis
- Balancing writing for the humanities/writing on technical subjects
- LPaul Humanities Yale Center for Teaching and Learning/ PDF (Resources/Thesis Writing)
- How to write technical papers
- <https://homes.cs.washington.edu/~mernst/advice/write-technical-paper.html>
- MIAP Thesis Guidelines
- https://drive.google.com/file/d/1xcccRXQMUH_-HtPVnXdcFcPTPOSb-uLi/view?usp=sharing
- [Bitcurator](#)
- Share document with 3 prospective topics for the thesis.

September 27

○ Metadata and research on archives. Guest speaker: [Alexandra Provo](#), *Metadata Librarian* Division of Libraries New York University (re-schedule due to speaker's family emergency).

Activism/ Community Archiving

- Baker, Sarah, "Communities of Heritage Practice"
- Jiménez, Mona, "Community Archiving Independent Media"
- Cociolo, Anthony, "Community Archives in the Digital Era. A Case from the LGBT Community"
- <https://communityarchiving.org>
- Working on the thesis paragraph
- Summary analysis of two theses (3 pages max)

October 4

Working as an independent contractor, Session II

Guest Speaker: Mona Jiménez

BitCurator Forum **October 12- 14**

- Watch [Mona Jimenez presentation](#) again, have your numbers ready and questions. This second session will be in a workshop setting, based on the content of the recording.
- Please have a draft of a quote ready, following Mona's discussion in the video. The hypothetical situation must be a quote for collection assessment for the institution you worked with for your Collection Management class. In class, we will work with Mona on considerations for when we apply as freelancers, or when we have to hire freelancers. Have questions and comments ready!

October 12

Working on the thesis paragraph

- Choosing a thesis advisor: expertise, availability, mentorship, etc. Please notice that you will submit prospective names of advisors with your materials due to MIAP, October 22. An advisor will be assigned to you by November 1st.
- Working with Human Subjects
- Please go to MIAP Thesis Guidelines, p. 4. "A Note About Human Subjects Research" and become familiar with this content. We will be discussing some of the PDFs in the section Standard Operating Procedures (read before class).
- For those who will be filling out formats, [this brochure](#) will come in handy

Researching Technical Topics

- [Lainey Nooney](#) lecture on Personal Computing, April 2020
- Recommended:

<https://nodontdie.com/>

Jerome McDonough, July 2016

<https://www.romchip.org/index.php/romchip-journal>

- **By now, you need to have decided on a thesis topic and a thesis paragraph draft. Upload to NYU Brightspace by October 12 at 10:00 am**

October 18

Thesis Writing Workshop

- Annotated list of works; footnotes vs. endnotes; charts, graphics, appendix
- Finalizing the thesis proposal: balancing the load, deciding on chapters, methodology (surveys, research, visits, interviews), setting the time frame.
- Using the CMS
- Working on our resume (I)
- Upload a revised draft of thesis paragraph. Add tentative title and draft of outline (table of content) + prospective schedule (meetings with advisor). See MIAP thesis guidelines, your draft is due Feb 22 so plan with that date in mind. Upload to NYU Brightspace by October 18 at 10 am (earlier submissions are really appreciated)

October 25

Applying to Jobs: Federal Institutions. Guest speakers: [Andrea Leigh](#) and [Mike Mashon](#), Library of Congress.

Current challenges for cultural heritage institutions (Museums)

- Grau/ Coones "Museums on the Move"
- Met Bulletin 2020

November 1

Working with galleries and museums

Guest speakers: Joey Heinen, LACMA and Kristin McDonough, The Art Institute of Chicago, and Jo Ana Morfin

- AAM [Reinventing Museums](#)
- [Gothamist](#) on Whitney Museum
- Vulture on [Change the Museum IG](#)
- NYT [Money Ethics Arts](#)

November 8

Decolonizing the archive*

Guest speaker: Amalia Córdova, Digital Curator, Smithsonian

Diversity, representation, inclusion + archiving sensitive topics + disability, accessibility, and inclusive hiring practices. current transformation in GLAM culture

- Caswell, Michelle, "Teaching to Dismantle White Supremacy in Archives,"
- Marks, Laura, "The Ethical Presenter".
- McKee Porter, "Ethics of Archival Research".
- Stenmark, "Ethics in the Humanities".

Amalia might suggest readings.

By November 10, please email JS your résumé for workshop with W. Forsberg

November 15

Workshop with Walter Forsberg

Understanding job listings in the archival field/ Understanding calls for contractors

- Before class upload a sample job listing of your interest for us to review (the ad does not have to be over, we are looking for content to discuss what it takes to get a similar job)
- Resume (II)
- Job Listings—look at sample listings & deconstruct each
- What really is the job? What is the employer really looking for?
- Accreditations
- Preparing for job interviews/ mock interviews
- AMIA follow-up

November 22

Fundraising, Grant Writing, Lofl workshop

Guest Speaker: Ethan Gates, Yale Univ. EaaS project.

- <https://www.culturalworkersunited.org/>
- Upload draft annotated list of works cited for AT Purposes. Your annotated bibliography must contain two MIAP thesis related to your thesis topic and 8 additional entries. No gray literature.

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November 29

Class Meets at MIAP Lab

- Fundraising (ii)
- Genevieve Havemayer-King, Preparing for Mass Digitization Projects

December 6

- Mock interviews (ii)
- Student's self-assessment

December 13

- Presentations of final topic and plan for thesis
- Final thesis proposal + 12 to 15 pages of thesis due (content) + Works Cited/List of References

This final deliverable must include the following:

1. Title (even if working title)
2. Thesis paragraph
3. Name of thesis advisor
4. Proposed Table of Content
5. Summary of content of chapters or sections
6. Timeline in tandem with dates on thesis guidelines (draft + presentation) include dates of meetings with advisor
7. 12 to 15 pages of thesis content (may be the introduction, first chapter, or any other chapter where you have made progress in research and writing)
8. Annotated Bibliography (please use Chicago Manual of Style)
9. List of prospective figures, graphics, tables, or similar
10. List of prospective Appendices

You are welcome to add resources and materials to this list. Please use the CMS Citation Style. You may access an editing version [here](#)

- Ahmed, Sara. "Introduction". *On Being Included: Racism and Diversity and Institutional Life*. (Durham; London: Duke University Press, 2012). 1- 26.
- Baker, Sarah. "Communities of Heritage Practice. Becoming a Professional Amateur in Popular Music Preservation". *Community Custodians of Popular Music's Past: a DIY Approach to Heritage*. (Abingdon, Oxon ; New York, NY: Routledge, 2018). 112-143.
- Blumenthal, Karl, Peggy Griesinger, Julia Y. Griesinger, Shira Peltzman, and Vicky Steeves. "What's Wrong with Digital Stewardship: Evaluating the Organization of Digital Preservation Programs from Practitioners' Perspectives". *Journal of Contemporary Archival Studies*, vol.7, Art. 13. (May, 2020)
- Buchanan, Sarah A., Jonathan Dorey, and Kathryn Pierce Meyer. "Traveling Through: Exploring Doctoral Demographics in Archival Studies". *Archival Science* 18, n.º 2 (June 2018): 143-63.
- Center for Home Movies. *Guide to Saving Your Home Movies*. (2010) [Newsletter].
- Cocciolo, A.. "Community Archives in the Digital Era: A Case from the LGBT Community." *Preservation, Digital Technology & Culture* 45, (2017): 157 - 165.
- Declercq, Brecht. "Let's Mobilize for Our Audiovisual Memory!". *Flash*, n.º 39 (Apr, 2020) [Newsletter]. 4.
- Department of Photograph Conservation. "The MET Bulletin". *The Metropolitan Museum of Art*. n.º 18 (May, 2018).
- Edmondson, Ray. "Is Film Archiving a Profession Yet? A Reflection 20 Years On. "Institutionalizing Moving Image Archival Training: Analyses, Histories, Theories". *Synoptique*, vol. 6, n.º 1 (Feb, 2018). 14-22.
- Idiegbeyan-ose, Jerome, Goodluck Ifijeh, Oyeronke Adebayo, and Chidi Segun-Adeniran. "New Paradigms in Cataloguing in the 21st Century: A Review of Implications and Adoption of New Strategies for Nigerian Libraries". *Bilgi Dünyası* 17, n.º 1 (July, 2016).
- James, E. Alana and Tracesea Slater. "Are You Ready to Write Your Review of Literature?" In *Writing your Doctoral Dissertation or Thesis Faster: A Proven Map to Success*, 124-48. 55 City Road, London: SAGE Publications, Ltd, 2014. <http://dx.doi.org/10.4135/9781506374727>.

Jenkins, Jennifer. "Archiving the Ephemeral Experience". *Emerging Trends in Archival Science*. Karen F. Gracy, ed. (Maryland: Rowman & Littlefield Publishers, 2017). 77-93.

Jimenez, Mona. "Community Archiving Independent Media". *KULA: Knowledge Creation, Dissemination, and Preservation Studies* 2, (Nov, 2018): 15.

Jimerson, Randall C. "Archives for All: Professional Responsibility and Social Justice." *The American Archivist* 70, no. 2 (2007): 252-81.

Marks, Laura. "The Ethical Presenter. Or How to Have Good Arguments over Dinner". *The Moving Image*. 4.1 (2004): 34-47.

McKee, Heidi A., and James E. Porter. "The Ethics of Archival Research." *College Composition and Communication* 64, n.º 1, (2012): 59-81. Michelle Caswell, "Teaching to Dismantle White Supremacy in Archives," *The Library Quarterly: Information, Community, Policy*, Vol. 87, n.º 3 (July, 2017)

Oliver, Paul. *Writing Your Thesis*. London: SAGE Publications, 2013. Accessed October 7, 2021. ProQuest Ebook Central.

Nooney, Laine. "Personal Computing". NYU Steinhart, April 10, 2020.

Partin, William Clyde. "Bit by (Twitch) Bit: "Platform Capture" and the Evolution of Digital Platforms". *Social Media + Society* 6, n.º 3 (July, 2020).

Ramirez, Mario H. "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative". *The American Archivist* 78, n.º 2 (Sept, 2015): 339-56.

Ramirez, Mario H. "On Monstrous Subjects and Human Rights Documentation". *Emerging Trends in Archival Science*. Karen F. Gracy, ed. (Maryland: Rowman & Littlefield Publishers, 2017). 51-75.

Stenmark, Cheryl K., and Nicolette A. Winn. "Ethics in the Humanities". *Handbook of Academic Integrity*. (Singapore: Springer Science+Business Media Singapore, 2015). 1- 14.

Books

Bastian, Jeannette A., Megan Sniffin-Marinoff, and Donna Webber. *Archives in Libraries: What Librarians and Archivists Need to Know to Work Together*. (Chicago, Illinois: Society of American Archivists, 2015).

Gilliland, Anne J. *Conceptualizing 21st-Century Archives*. (Chicago: Society of American Archivists, 2014).

Grau, Oliver, Wendy Coones, and Viola Rühse, eds. *Museum and Archive on the Move: Changing Cultural Institutions in the Digital Era*. (Berlin ; Boston: De Gruyter, 2017).

Sanchez, Elaine R., ed. *Conversations with Catalogers in the 21st Century*. (Santa Barbara, California: Libraries Unlimited, 2011).

Srinivasan, Ramesh. *Whose Global Village? Rethinking How Technology Shapes Our World*. (New York: New York University Press, 2017).

