



NYU Moving Image Archiving and Preservation (MIAP) Program

Spring 2021 Syllabus

(Ver 1.0, 22-Jan-2021)

CINE-GT 3049 - Graduate Seminar

CULTURE OF LIBRARIES, ARCHIVES, and MUSEUMS

New York University, Tisch School of the Arts, Department of Cinema Studies

All classes take place via Zoom

Thursdays 17h30 - 21h30 (EDT)

January 28; February 4, 11, 25; March 4, 11, 18, 25; April 1, 8, 15, 22, 29; and May 6, 2021.

INSTRUCTOR:

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Office hours by appointment via email scheduling.

COURSE DESCRIPTION:

Who collects cultural materials and for what purposes?

In this graduate seminar we will think transversally, spanning multiple categories and contexts, to consider the forms and meanings imbricated within so-called memory institutions. We will explore a broad range of collecting, exhibition, and conservation practices across both conventional and atypical galleries, libraries, archives, and museums (GLAMs). Through engaged discussions, collective projects, readings, and audiovisual studies, students will become well-versed in traditional approaches and philosophies of memory institutions, while required to critically deconstruct the socio-cultural biases and historically extractive practices that GLAMs are founded upon. Seminar readings will oscillate between introductions to museum studies and library/archival science concepts, and more complicated case studies and paradigms that will guide discussion and debate. Power, authority, authenticity, ethics, presentation, and history-making will be major thematic categories we take up through case studies. Due to the remote learning format imposed by the pandemic, express emphasis will be placed on 'Guest Stars' and special seminar speakers who will join discussions to share their experiences about related class topics.

LEARNING OBJECTIVES AND GOALS:

Through this seminar students will:

- Build conceptual and linguistic vocabularies about the functional operations of memory institutions.

- Gain an understanding of the social, political, and historical currents that shape memory institutions.
- Develop an awareness of justice and ethics codes surrounding the collection, exhibition, and conservation of cultural memory objects.
- Become acquainted with the numerous professional membership organizations and alliances that serve GLAM communities.
- Work collaboratively with fellow students on class projects, and contribute to respectful dialogue and debate on seminar readings and topics.
- Recognize the range of practical contributions to GLAM institutions and collections, that are possible through academic research, collections labor, and creative publications.
- Have some fun.

REQUIRED COURSE TEXTS:

Due to the pandemic, students can acquire copies of the required texts through online vendors as either physical copies (recommended) or e-books.

- Pablo Helguera, *The Pablo Helguera Manual of Contemporary Art Style* (New York: Jorge Pinto Books, 2007).
- Pablo Helguera, *What in the World* (New York: Jorge Pinto Books, 2010).

RECOMMENDED COURSE TEXTS:

We will read excerpted selections from these texts, available either via NYU Classes or as NYU Libraries electronic resources. Also: Manguel reminds us that, "...both libraries—the one of paper and the electronic one—can and should exist."

- Erika Balsom, *After Uniqueness: A History of Film and Video Art in Circulation* (New York: Columbia University Press, 2017).
- Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein [eds.], *Film Curatorship: Archives, Museums, and the Digital Marketplace* (Vienna: Austrian Filmmuseum, 2008).
- Penelope Houston, *Keepers of the Frame: The Film Archives* (London: British Film Institute, 1994).
- Alberto Manguel, *The Library at Night* (New Haven: Yale University Press, 2006).
- Anthony Slide, *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson, NC: McFarland, 2000).
- Stephen E. Weil, *Making Museums Matter* (Washington: Smithsonian Books, 2002).

ASSIGNMENTS:

Seminar Participation (25% of grade)

The operational bases for the CINE-GT 3049 graduate seminar are student participation and collaboration. We will learn from ourselves and from our fellow seminar participants. Full and complete attendance, listening, reading, and engagement with the seminar are expected.

Assignment #1 (20% of grade): User Study of Two GLAMs

Due date: March 18th

In a video or podcast format, use a cellular telephone or other audiovisual recorder to compare and contrast two local-to-you/New York City-based GLAMs.

N.B. Students have the option of completing this assignment with a class partner. Students may also submit this assignment as a 5-8 page single-spaced typed paper, however, doing so forfeits the option to collaborate with a class partner.

This is both a critical and creative exercise. Pay specific attention to how the GLAMs under review are/are not operating during the COVID-19 pandemic. Articulate how users interact with and engage one institution versus another, with details about their collections access protocol, exhibition procedures, and/or educational pedagogy of your choosing. Consider making the analysis both fun and insightful, referencing course readings and lectures, paying homage to course screenings, and/or adopting a conceptual perspective. Do not attempt Frederick Wiseman-ian length or scope; focus on a common theme, aspect, or observation to compare, and do it well. Projects are not to exceed 7-8 minutes in length (5-8 pages if they take the format of a typed paper). If students require assistance using editing software, please contact the seminar instructor—he will be available to assist. While this assignment can be completed at a variety of either indoor or out-of-doors GLAMs, those not wishing to make public visits to GLAMs because of COVID-19 can compare two online portal offerings of exhibitions and collections using screen capture. Final products should be delivered as digital files, uploaded to the designated NYU Classes folder online. Students will present their work in class on March 18th. Below is a by-no-means exhaustive list of GLAMs. Students may consider procurement of a \$50 annual student membership to the American Alliance of Museums (AAM), which grants free access to any AAM member institution—which includes most museums in the United States.

Some Out-of-Doors NYC GLAMs

- Storm King, <https://stormking.org/>
- Dia Beacon, <https://www.diaart.org/>
- Mmuseumm, <https://www.museumm.com/>
- Brooklyn Botanic Garden, <https://www.bbg.org/>
- Bronx Zoo, <https://bronxzoo.com/>
- Socrates Sculpture Park, <https://socratessculpturepark.org/visit/directions-and-hours/>

Other Excellent NYC GLAMs

- Dream House, <https://www.melafoundation.org/directions.htm>
- Sculpture Center, <http://www.sculpture-center.org/>
- The Morgan Library & Museum, <https://www.themorgan.org/>
- *The Broken Kilometer*, (Walter De Maria, 1979) [You will need a timed reservation]

<https://www.diaart.org/visit/visit-our-locations-sites/walter-de-maria-the-broken-kilometer-new-york-united-states>

- *The New York Earth Room*, (Walter De Maria, 1977), [You will need a timed reservation]

<https://www.diaart.org/visit/visit-our-locations-sites/walter-de-maria-the-new-york-earth-room-new-york-united-states>

- Noguchi Museum <https://www.noguchi.org/>

Assignment #2 (25% of your grade): Collaborative Contributions to Scrapbook-Zine

Due date: Contributions may be submitted on a rolling basis, however a first contribution is due by March 18th. All contributions must be submitted by April 29th.

Contribute a minimum of two (maximum of four) conceptually different pages for a collaborative class-made ‘Scrapbook-Zine’ publication. They should take the format of color and/or black-and-white pages (8 ½ x 11 inches, each, with 0.5-inch bleed) of print-ready PDF-format material.

Students should keep in mind that the resultant published Scrapbook-Zine will become artifactual evidence of their participation in this seminar, so ‘phoning it in’ may have legacy consequences. Creative and artistic contributions that intelligently engage seminar topics are acceptable and encouraged. Personal reflections on current events and topical news stories related to seminar subjects are acceptable and encouraged. Formal academic textual papers with a central argument about seminar themes (akin to a thoughtful 500-word response to a weekly reading) are acceptable and encouraged.

Students will be graded on the intellectual rigor and originality of their contributions, across all formats. Thus, while contributions may be artistic and creative (say, a watercolor portrait of Ernest Lindgren), they must also exhibit intellectual engagement with seminar topics, readings, discussions, etc. (ie. a watercolor portrait of Ernest Lindgren, with thought bubbles highlighting his deepest insecure thoughts about rival Henri Langlois). Some possible ideas include:

- Brief interview with classmate or grandparent or neighbor or COVID partner about their favorite personal collections or collecting policies;
- Clever collage work of relevant images and texts;
- Focused showcase of personal collections;
- Newspaper Opinion Page response, or Letter-to-the-Editor style text that engages a news item related to GLAMs, or articulately critiques the author of a seminar reading (extra credit: if these are actually published);
- Short critique or focused argument about some of the CAML/GLAM films in the syllabus—ie., variations between Frederick Wiseman’s documentary treatment of institutionality in *National Gallery* (2014) versus *Ex Libris* (2017);
- Situationist-style détourned comics with re-worked speech bubbles using important or significant or insightful quotes from course readings;
- Glossary;
- Poem, or short story.

Final Project (30% of your grade)

Due date: Final Projects must be submitted and presented in class on May 6. A 400-word proposal for the Final Project must be submitted by April 1 (no fooling).

Students should create a Final Project that serves their interests and careers. The range of possibilities is broad. Students should discuss their intentions with the instructor, and a 400-word proposal is due on April 1. Research papers must be in excess of 10 pages, and all projects must be presented to the class (for 15-20 minutes) at the final meeting of the seminar on May 6. Students should work to generate their own ideas, however possibilities include:

- “Detailed study of a non-US institution of the moving image (a museum, archive, or cinémathèque), to be presented in class at the end of the semester and written up. Your project should include 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,”(final CAML assignment in the seminar’s Spring 2009 iteration);
- Traditional 10+ page research paper on a GLAM-relevant topic of student’s choosing;
- “Profiles in Courage”-style in-depth biographical and professional study on individual GLAM worker, or group/collective, including interview (*should be publication-ready). Possible subjects are up to the students, but Megan McShea does have an incredible untold oral history about working in the “stock footage” building in the Meatpacking District during the 1990s;
- Helgueran-style *biographical divertimento* about a GLAM collection item of student’s research and choosing;
- Demonstrated significant practical volunteer digital labor performed remotely on a collection—some suggestions: [Smithsonian Transcription Center](#); the [Laboratorio Experimental de Cine](#); a [topically-specific Wiki project](#); and, others TBD—to be accompanied by a written report/presentation;
- Literature review of a GLAM topic that can serve as a publishable contribution to the field;
- Production of a short scholarly video about a collection item, designed for presentation as part of Dan Streible’s May 2021 streamcast, *TV Orphanage*;
- In-depth family archives project (makes a great gift!);
- Detailed research product about primary source cultural materials, objects, or collections from student internship sites.

ATTENDANCE:

Synchronous attendance for all remote instruction (Zoom) sessions is mandatory. Student participation in discussing seminar readings, screenings, and projects is essential for the course’s learning objectives. Any absence must be addressed with, and authorized by, the Instructor, prior to the class.

CLASS TOPICS:

Jan 28, 2021

CLASS #1: Memory and Death

Topics:

General introduction to the history of the seminar and its role in the Department of Cinema studies curriculum. Overview of course themes, and detailed explanation of expectations and assignments. Severe warning about penalties for plagiarism will take place. Introduction of conceptual syntax through which we will discuss memory, historical objects, and institutionality. Discussion of death, loss, destruction, customs, and ritual.

Required reading before class:

- Elizabeth Merritt, "Crowdsourcing a Database of Permanently Closing Museums," (January 8, 2021).
<https://www.aam-us.org/2021/01/08/crowdsourcing-a-database-of-permanent-museum-closings/>
- Marita Sturken, Introduction and "Camera Images and National Meanings," in *Tangled Memories: The Vietnam War, The AIDS Epidemic, and the Politics of Remembering* (Berkeley: University of California Press, 1997), 1-43.
- Bergis Jules, "Confronting Our Failure of Care Around the Legacies of Marginalized People in the Archives," (November 11, 2016).
<https://medium.com/on-archivv/confronting-our-failure-of-care-around-the-legacies-of-marginalized-people-in-the-archives-dc4180397280>
- Jody Rosen, "The Day the Music Burned," *New York Times Magazine*, (June 11, 2019).
<https://www.nytimes.com/2019/06/11/magazine/universal-fire-master-recordings.html>

Listen:

- [Theaster Gates interview on CBC Radio], (March 15, 2015).
<https://www.cbc.ca/radio/q/schedule-for-thursday-april-24-1.2983113/best-of-q-theaster-gates-on-the-art-of-urban-space-1.2983357>

Screenings during class:

- *11 thru 12*, by Andrea Callard (1977). 10 minutes.
https://archive.org/details/11_thru_12
- [Tupac Hologram Performance at Coachella 2012] 5 minutes.
<https://www.youtube.com/watch?v=-FGjbCgu-PM> N.B. Explicit language.
- *The Beatles: Get Back - A Sneak Peak from Peter Jackson* (2020). 5 minutes.
<https://www.youtube.com/watch?v=UocEGvQ100E>
- *Toute la mémoire du monde*, by Alain Resnais (1956). 21 minutes.
<https://www.youtube.com/watch?v=YAAXqTmAkMA>
- [News reportage of the Cineteca Nacional fire], by Televisa (1982). 18 minutes.
- *nostalgia*, by Hollis Frampton (1971). 36 minutes. <https://vimeo.com/501043612>

Feb 4, 2021

CLASS #2: Navigating the LAM-byrinth

Topics:

What are the key differences and areas of overlap across galleries, archives, museums, and libraries? How have these memory institutions traditionally operated, and how have technology and the pandemic impacted their functions? How are cultural materials handled differently by each type of GLAM? How does each manage information? What balances are struck between specialization and general interest? What about social media (@ChangeTheMuseum and Archives Hashtag Party)? Our Guest Star speaks about one of NYU's most incredible knowledge resources, and some of its spectacular collections.

Guest Star:

Shannon O'Neill, Curator for Tamiment-Wagner Collections, NYU Special Collections.

Required reading before class:

- S. R. Ranganathan, "Five Laws of Library Science," (1931) via Wikipedia [summary](#) and/or [full text](#).
- Michael K. Buckland, "What Is a "Document"?", *Journal of the American Society for Information Science*, Vol. 48, No. 9, (September 1997), 804.
- Hito Steyerl, "Duty Free Art," in *Duty Free Art: Art in the Age of Planetary War* (New York: Verson, 2017), 75-99.
- Brent Hayes Edwards, "The Taste of the Archive," *Callaloo*, Vol. 35, No. 4, (Fall 2012), 944-972.
- Carolyn Steedman, Preface and Chapter 1 "In the Archon's House," in *Dust* (Manchester: Manchester University Press, 2001), ix-16.

Additional recommended readings:

- Susan Pearce, "Museum Objects," in *Interpreting Objects and Collections*, ed. Susan Pearce (London: Routledge, 1994), 9-11.
- Christopher Tilley, "Interpreting Material Culture," in *Interpreting Objects and Collections*, ed. Susan Pearce (London: Routledge, 1994), 67-75.

Screenings during class:

- *The Librarian*, by Holmes Burton Films (1947). 10 minutes. <https://archive.org/details/Libraria1947>
- *The Berkeley Tool Lending Library*, by the Center for a New American Dream (2012). 6 minutes. <https://www.youtube.com/watch?v=kSyulV00xuM>
- *Librarians Do Gaga* (2010). [via Howard Besser: "University of Washington iSchool shows that librarians can be hip."] 4 minutes. https://www.youtube.com/watch?v=a_uzUh1VT98
- *Les statues meurent aussi*, by Alain Resnais, Chris Marker, and Ghislain Cloquet (1953). 30 minutes. [Available on NYU Classes.]

Feb 11, 2021

CLASS #3: Collecting

Topics:

What does collecting things implicate? What is the nature and origin of such compulsion, and who are some of history's most legendary, curious, or deranged collectors? What constitutes value, authenticity, uniqueness, and who says so? What are the various marketplaces for collecting? How much is your Beanie Baby worth?

Due this class:

Create a 'Collection' and the means for its 'Display.' The Collection can be anything—made, found, large, small. The means for its Display are up to you and your powers for creativity, juxtaposition, critical framing, contextualization, etc. You will share your work with the seminar in less than five minutes, so consider employing sound and/or image, or don't. [Via: Rachel Foullon, "A Collection and the Means for Its Display," in *Draw it with your eyes closed: the art of the art assignment* (Brooklyn: Paper Monument, 2012), 51.]

Required reading before class:

- Walter Benjamin, "Unpacking My Library: A Talk About Book Collecting," *Illuminations* [ed. Arendt] (New York: Schocken Books, 1969), 59-67.
- 5. Erika Balsom, "The Limited Edition," in *After Uniqueness: A History of Film and Video in Circulation* (New York: Columbia University Press, 2017).
- Craig Baldwin, *Baldwin's Anomalies 27* (December 2020).
- IV. Pablo Helguera, "Louis Shotridge and the Ghost of Courageous Adventurer," in *What in the World* (New York: Jorge Pinto Books, 2010), 63-79.
- Arthur Lubow, "The Ultimate Video Art Retreat" *New York Times* (March 17, 2019) <https://www.nytimes.com/2019/03/07/arts/design/kramlich-video-herzog-de-meuron.html>
- Sam Kula, "Zapruder Film," in *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (Lanham, MD: Scarecrow Press, 2003), 97-102.
- Prelinger Collection, *Collections Summary*. http://www.panix.com/~footage/collections_summary.html
- [Anonymized Sample Audiovisual Collection Appraisals (2)]

Additional recommended readings:

- Peter Oleksik, "The Fugazi Live Series," *Performance: Newsletter of the SAA Performing Arts Roundtable*, (Summer 2012), 4-7. *MIAP Author.
- 2. Sam Kula, "Appraisal Theory," in *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records* (Lanham, MD: Scarecrow Press, 2003), 23-52.
- 4. Anthony Slide, "Thanks to the Film Collectors," in *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson, NC: McFarland, 2000), 45-60.
- 14. Stephen E. Weil, "Collecting Then, Collecting Today: What's the Difference?," in *Making Museums Matter* (Washington: Smithsonian Books, 2002).

- Additional chapters of your choosing from Helguera's *What in the World*.

Recommended screenings of museum 'heist' films before class:

- *The Hot Rock*, by Peter Yates (1972). 105 minutes. [Available via NYU Classes, Bobst AFC# DVD 15549.]
- *Museo*, by Alonzo Ruizpalacios (2018). 128 minutes. [Available via NYU Classes. Also streaming via Kanopy.]

Screenings during class:

- Excerpt from *Hoarders*, by A&E (2009-2013). 8 minutes. https://www.youtube.com/watch?v=qP3_-3kxzGM
- *A Mexican Toy Story*, by Alba Mora Roca (2010). 9 minutes. <https://vimeo.com/9725415>
- *The Kramlich Collection*, by VIP Art (2012). 12 minutes. <https://vimeo.com/47119920>

Feb 18, 2021

Legislative Day (Monday schedule) - No Class This Week

Feb 25, 2021

CLASS #4: GLAM-orous Labor

Topics:

Who are these people? We consider the enormous range of roles and responsibilities for workers in GLAM ecosystems.

Required reading before class:

- Pablo Helguera, *The Pablo Helguera Manual of Contemporary Art Style*, (New York: Jorge Pinto, 2007), xxi-102.
- Studs Terkel, "Sarah Houghton, Librarian," in *Working: People Talk About What They Do All Day and How They Feel About What They Do* (New York: Ballantine Books, 1985), 699-702.
- Alex H. Poole, "The Information Work of Community Archives: A Systematic Literature Review," *Journal of Documentation*, (March 2020).
- Vannevar Bush, "As We May Think," in *The Atlantic* (July 1945). <https://www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/>
- Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein [eds.], "A Charter of Curatorial Values," in *Film Curatorship: Archives, Museums, and the Digital Marketplace*, (Vienna: Austrian Filmmuseum, 2008), 146-160.

Required viewing before class (watch one, at a minimum):

- *Ex Libris: The New York Public Library*, by Frederick Wiseman (2017). 206 minutes. [New School Performing Arts Library Call # DVD TNS-4462]
- *National Gallery*, by Frederick Wiseman (2014). 173 minutes. [Available via NYU Classes. Bobst AFC# DVD 39496.]

Additional recommended readings:

- Amanda Oliver and Anne Daniel, "The Identity Complex: The portrayal of Archivists in Film," *Archival Issues*, Vol. 37, No. 1 (2015), 48-70.
- 4. National Film Preservation Foundation, "The Curatorial Role," in *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, (San Francisco: National Film Preservation Foundation, 2004), 34-40.

Screenings during class:

- *Ten Bullets*, directed by Tom Sachs and Van Neistat (2010). 20 minutes.
<https://www.youtube.com/watch?v=49p1JVLHUos>

Mar 4, 2021

CLASS #5: Order, Users, and Ethics

Topics:

Who accesses cultural artefacts and knowledge, how do they do so, and what guidelines determine the modes of their use? How do rules and ethics bound everyday practices? We consider a vast range of physical and electronic modes of access to GLAMs and their collections, take up some problematic examples, and consider possible solutions.

Required reading before class:

- Alberto Manguel, Chapter 2: "Library as Order," in *The Library at Night* (New Haven: Yale University Press, 2006), pp. 36-63.
- "Mobile Cinemas" section, in *INCITE: Journal of Experimental Media*, No. 4 (Fall 2013), pp. 180-201. *MIAP Authors.
- "Bookmobiles" and "Mobilivre-Bookmobile: Courtney Dailey Interviewed by Temporary Services," in *Mobile Phenomena* (Chicago: Half Letter Press, 2012), pp. 15-25.
- 3. Matthew G. Kirschenbaum, Richard Oviden, Gabriela Redwine, "Ethics," in *Digital Forensics and Born-Digital Content in Cultural Heritage Collections*, (Washington: Council on Library and Information Resources, 2010), 49-58.
<https://www.clir.org/pubs/reports/pub149/>

Please review before class:

- Professional organizations of interest to MIAP students:
<http://www.nyu.edu/tisch/preservation/program/resources/orgs-list.html>
- FIAF-International Federation of Film Archives Code of Ethics:
<https://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>
- American Library Association Code of Ethics: <http://www.ala.org/tools/ethics>
- American Institute for Conservation, "Our Code of Ethics,"
<https://www.culturalheritage.org/about-conservation/code-of-ethics>
- Megan McShea, "Archives of American Art: Guidelines for Processing Collections with Audiovisual Material," (2019):
<https://megan-mcshea.github.io/AAAAPVProcessingGuidelines2019.pdf>
- Ruth Starr, *Cooper Hewitt Guidelines for Image Description*, (2019).
<https://www.cooperhewitt.org/cooper-hewitt-guidelines-for-image-description/>
- XFR Collective *Code of Conduct*: <https://xfrcollective.wordpress.com/code-of-conduct/>

Required viewing before class (watch at least one before class):

- *F for Fake*, by Orson Welles (1973). 88 minutes. [Bobst AFC# VCA 5117. Also streaming via Kanopy.]
- *Ruins*, by Jesse Lerner (1999). 77 minutes. [Available via NYU Classes. Bobst AFC# DVD 23783.]

Additional recommended readings:

- National Film Preservation Foundation, "Chapter 9: Access," in *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* (San Francisco: National Film Preservation Foundation, 2004), 85-92.
- Norbert Elias, "On Behavior at the Table," in *The Civilizing Process: Sociogenetic and Psychogenetic Investigations* (Oxford: Blackwell Publishers, 1994), 72-109.

March 11, 2021

CLASS #6: Power and Resistance

Topics:

Who says so? We explore notions of authority, authenticity, and anthology. Our Guest Star shares with us her work archiving local community culture in Xochimilco—an ancient city built on a system of aquatic canals—while working a day job at Mexico’s national audiovisual repository, the Cineteca Nacional.

Due this class:

Browse some online ‘shadow libraries’ and share one collection, or item, with the class. Some excellent ‘shadow libraries’ include: [UbuWeb](#), [Monoskop](#), the [MoOM Annex](#), but students may also lurk in dark shadows of their own choosing.

Guest Star:

Tzutzumatzín Soto, Department Head, Videographic and Iconographic Archive, Cineteca Nacional de México.

Required reading before class:

- Anna Robinson-Sweet, "Truth and Reconciliation: Archivists as Reparations Activists," in *American Archivist*, Vol. 81, No. 1 (Spring/Summer 2018), 23-37.
- Arthur Jafa, "My Black Death," [Reprint with images from: *Lucy Raven: Edge of Tomorrow*, Eds. Rebecca Lewin and Joseph Constable, (London: Serpentine Galleries, 2016), 166-175.]
- Kenneth Goldsmith, "Introduction: The Back Door," "Part I: Polemics," and "Chapter 10: An Anthology of Anthologies," in *Duchamp is My Lawyer: The Polemics, Pragmatics, and Poetics of UbuWeb* (New York: Columbia University Press, 2020).
https://monoskop.org/media/text/goldsmith_2020_duchamp_is_my_lawyer/

Additional recommended readings:

- Calvin Tomkins, "Arthur Jafa’s Radical Alienation," in *New Yorker* (December 21, 2020).

- Jesse Lerner, “Brigído Lara: Post-Pre-Columbian Ceramicist,” in *Cabinet*, No. 2, (Spring 2001).
- Walter Forsberg, “XFR STN: The New Museum’s *Stone Tape*” (2013). Available via: <https://www.newmuseum.org/exhibitions/view/xfr-stn> *MIAP Author.

Required viewing before class:

- *La piedra ausente / The Absent Stone*, by Sandra Rozental and Jesse Lerner (2013). 81 minutes. <https://vimeo.com/154258509>

March 18, 2021

CLASS #7: Mid-Term Student Presentations of User Studies and Scrapbook-Zine Contribution(s)

Due this class: Students will present the results of their Assignment #1, as well as their first Scrapbook-Zine contributions. We will use any remaining time to follow up on persistent discussions, sketch our Scrapbook-Zine publication plans, and clarify any doubts regarding the second half of the semester.

Mar 25, 2021

CLASS #8: Identities & Virtual Field Trip to National Museum of African American History and Culture

Topics:

How do GLAMs attempt to represent personal, community, and national identities? What processes are involved in building and exhibiting collections that tell such stories? Our roster of Guest Stars provide several behind-the-display-case looks at the newest Smithsonian museum.

Guest Stars: Staff from the Smithsonian’s National Museum of African American History and Culture.

Required reading before class:

- Alberto Manguel, Chapter 14: “Library as Identity,” in *The Library at Night* (New Haven: Yale University Press, 2006), 292-305.
- Jasmyn R. Castro, “Black Home Movies: Time to Represent,” in *Screening Race in American Nontheatrical Film* (Durham: Duke University Press, 2019), 372-392. *MIAP Author.
- Terry Cook, “Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms,” *Archival Science*, Vol. 13, No. 2-3, (2013), 95-120.

Additional recommended readings:

- Walter Forsberg, “Red Star/Black Star: The Early Career of Film Editor Hortense “Tee” Beveridge, 1948-1968,” in *Screening Race in American Nontheatrical Film* (Durham: Duke University Press, 2019), 112-135. *MIAP Author.
- Lonnie Bunch, Chapter 6: “Realizing a Dream Takes Money,” in *A Fool’s Errand: Creating the National Museum of African American History and Culture in the Age of Bush, Obama, and Trump* (Washington: Smithsonian Books, 2019), 117-135.

- Geoffrey T. Hellman, *The Smithsonian: Octopus on the Mall* (Philadelphia: Lippincott 1967).

Required viewing before class:

- *Lost Landscapes of San Francisco 13*, presented by Rick Prelinger (December 4, 2018). 79 minutes.
<https://longnow.org/seminars/02018/dec/04/lost-landscapes-san-francisco-13/>

Apr 1, 2021

CLASS #9: Scandale!: Ethics, Controversies, and ‘Ownership’ in Collections and Exhibitions

Topics:

Building on discussions about ethics in collections care, we look at ethical controversies in exhibitions. How have issues about ownership, theft, and cultural appropriation of heritage been addressed? When film labs close is it OK to ‘liberate’ negatives? We also consider the longstanding ‘colorization’ controversy, and debate its recent incarnations.

Required reading before class:

- Lonnie Bunch, “Embracing Controversy: Museum Exhibitions and the Politics of Change,” in *The Public Historian*, Vol. 14, No. 3 (Summer, 1992), 63-65.
- Farah Nayeri, “To Protest Colonialism, He Takes Objects from Museums,” *New York Times*, (September 21, 2020) [please watch hyperlinked video documentations, as well].
<https://www.nytimes.com/2020/09/21/arts/design/france-museum-quai-branly.html>
- Anthony Slide, Chapter 9: “Colorization,” in *Nitrate Won’t Wait: A History of Film Preservation in the United States* (Jefferson, NC: McFarland, 2000), 122-133.
- Thomas Nicholson, “YouTubers Are Upscaling the Past to 4K. Historians Want Them to Stop,” *Wired UK* (October 1, 2020).
<https://www.wired.co.uk/article/history-colourisation-controversy>
- “Someone Used Neural Networks To Upscale An 1895 Film To 4K 60 FPS, And The Result Is Really Quite Astounding”, *Digg*, (February 4, 2020).
<https://digg.com/2020/arrival-train-la-ciotat-upscaled>
- “University Doesn’t Want Film of Artist’s Children,” *New York Times*,
<https://www.nytimes.com/2010/07/17/arts/design/17rivers.html>

Required viewing before class:

- *Storm Center*, by Daniel Taradash (1956). 86 minutes. [Available via NYU Classes.]

Apr 8, 2021

CLASS #10: Folk Archives, Artists, and Re-Use

Topics:

How do artists create, keep, and use archival materials? Our Guest Star—a living legend film icon—helps us think about ‘folk archives’ and effective strategies for breathing life into materials from dusty shelves. We also take up stock footage libraries and several expressions of archival footage in popular culture.

Guest Star:

Craig Baldwin, Filmmaker and Curator, Other Cinema.

Required reading before class:

- Craig Baldwin, "Orphan Morphin' Manifesto."
- Alice Gregory, "The Architect Who Became a Diamond," *New Yorker*, July 25, 2016.
- Christian Rattemeyer, "Musée-Museum," in *Marcel Broodthaers: A Retrospective*, ed. Manuel J. Borja and Christophe Cherix (New York: Museum of Modern Art, 2016), 166-216.
- *Laureana Toledo...but it often rhymes*, ed. Kit Hammonds (Mexico City: Fundación Jumex Arte Contemporáneo, 2019).

Additional recommended readings:

- 10. Anthony Slide, "Stock Footage Libraries," in *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson, NC: McFarland, 2000), 134-144.
- Walter Forsberg, "Some Stock Footage Licensing Rates," (2016).
- 3. Erika Balsom, "Bootlegging Experimental Film," in *After Uniqueness: A History of Film and Video in Circulation* (New York: Columbia University Press, 2017).

Please review before class:

- Cory Arcangel's AUDMCRS <https://audmcrs.coryarcangel.com/>
- *Laureana Toledo in the Rock and Roll Public Library...But It Often Rhymes* <https://www.fundacionjumex.org/en/exposiciones/180-laureana-toledo-en-la-rock-and-roll-public-library-pero-a-veces-rima>

Screenings during class:

- *Stolen Movie*, by Craig Baldwin (1976). 9 minutes. <https://vimeo.com/393567096>
- Documentation of *One Year Performance 1980 - 1981* [by Tehching Hsieh] (1981). 2 minutes. <https://www.youtube.com/watch?v=90izVR2Kip0>
- *Cory Arcangel audmcrs - psk - subg*, by Thaddeus Ropac (2015). 6 minutes. <https://www.youtube.com/watch?v=95xKvAQ5nDA>

Recommended screening before class:

- *Los Angeles Plays Itself*, by Thom Anderson (2003). 170 minutes. [Available via NYU Classes. Bobst AFC# DVD 39635. Also streaming via Kanopy.]

Apr 15, 2021

CLASS #11: Moving Image Repositories

Topics:

Which GLAMs specialize in moving images and recorded sound? We explore the rich history of film archives, including: institutional origins, classic debates, egomaniacal personalities, successful development strategies, and legendary moments in the audiovisual archiving field. Our Guest Star shares his vast expertise.

Guest Star:

John Klacsmann, Archivist, Anthology Film Archives.

Required reading before class:

- Boleslas Matuszewski (trans. Laura U. Marks and Diane Koszarski), "A New Source of History [1898]," in *Film History*, Vol. 7, No. 3, (Autumn, 1995), 322-324.
- Penelope Houston, Introduction and Chapters 1-6, in *Keepers of the Frame: The Film Archives* (London: British Film Institute, 1994), 1-94.
- 4. Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein [eds.], "The Market vs. The Museum," and "Film As Artefact and Museum Object," in *Film Curatorship: Archives, Museums, and the Digital Marketplace*, (Vienna: Austrian Filmmuseum, 2008), 79-106.
- 7. Anthony Slide, "Specialization in the Seventies," in *Nitrate Won't Wait: A History of Film Preservation in the United States* (Jefferson, NC: McFarland, 2000), 89-101.
- Kimberly Tarr and Wendy Shay, "How Film (and Video) Found Its Way into 'Our Nation's Attic'," *The Moving Image*, Vol. 13, No. 1, (Spring 2013), 178-184. *MIAP Co-Author.

Recommended Additional Readings:

- Ernest Lindgren, "A National Film Library for Great Britain," *Sight & Sound*, (Summer 1935), 66-68.
- Richard Koszarski, "The Lost Museum of Henri Langlois," *Film History*, Vol. 18, No. 3, (2006), 288-294.

Required viewing before class:

- *Dawson City Frozen Time*, by Bill Morrison (2016). 121 minutes. [Bobst AFC# DVD 47846. Also streaming via Kanopy.]

Apr 22, 2021

CLASS #12: 1984 or, We Become the Collection

Topics:

Have we wilfully conjured Baudrillard's "tragedy of a utopian dream made reality"? We consider dysfunctional surveillance, evil, and the uses of 'memory' and information within late-stage capitalism. We put on our tin foil hats, wrap up any loose ends, and look to the future.

Guest Star:

Dr. Martin Gascon, PhD, Data Scientist, Intertek.

Required reading before class:

- Shoshana Zuboff, "Chapter 8: Rendition: From Experience to Data," in *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (New York: Public Affairs 2018). [Via [Bobcat e-resources](#)]

- Kari Paul, "[They know us better than we know ourselves': how Amazon tracked my last two years of reading](#)," *The Guardian*, (February 3, 2020).
- Colin Lecher, "[How Amazon automatically tracks and fires warehouse workers for 'productivity'](#)," *The Verge*, (April 25, 2019).
<https://www.theverge.com/2019/4/25/18516004/amazon-warehouse-fulfillment-centers-productivity-firing-terminations>
- Cade Metz, "[Facial Recognition Tech is Growing Strong, Thanks to Your Face](#)," *New York Times*, (July 13, 2019).
<https://www.nytimes.com/2019/07/13/technology/databases-faces-facial-recognition-technology.html>
- <https://www.shopify.com/blog/youtube-algorithm>

Required viewing before class:

- *Inside the Vaults: Eisenhower's "Military-Industrial Complex" Speech Origins and Significance*, by U.S. National Archives (2011). 3 minutes.
<https://www.youtube.com/watch?v=Gg-jvHynP9Y>

Recommended screenings of 'surveillance' films (watch at least one before class):

- *MLK/FBI*, by Sam Pollard (2021). 104 minutes. [Via VOD.]
- *Citizenfour*, by Laura Poitras (2014). 113 minutes. [Available via NYU Classes. Bobst AFC# DVD 45962 BLU.]
- *Fahrenheit 451*, by François Truffaut (1966). 112 minutes. [Bobst AFC# DVD 46372 BLU.]
- *Inside the CIA: On Company Business*, by Allan Francovich (1980). 179 minutes.
https://www.youtube.com/watch?v=EYrznIDTE_M
- *Alphaville*, by Jean-Luc Godard (1965). 99 minutes. [Bobst AFC# DVD 9917.]

April 29, 2021:

CLASS #13: *What's My Line?*

Topics:

A light week of reading and preparation will provide students additional time to devote to their Final Projects and presentations. We will look at the case study of the mid-century American television game show, *What's My Line?* Class will also feature several secret guest speakers working in GLAM professions, and students will engage them in seminar topics as a means of divining their identity, profession, and institution.

Due this class:

- Students should make sure to watch at least one episode of the classic American television program, *What's My Line?* (purportedly, all 757 episodes are available via YouTube: <https://www.youtube.com/c/WhatsMyLine/videos>), and be familiar with the game show format in preparation to play a version, thereof.
- Read about the history of *What's My Line?* via the LoC's Andrea Leigh: <https://blogs.loc.gov/now-see-hear/2020/10/this-is-a-mark-goodson-bill-todman-production/>

May 6, 2021:

CLASS #14: Student Presentations of Final Projects

Due this class: Student Presentations of Final Projects

DIGITAL ARCHIVE OF STUDENT WORKS:

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 AND FILE NAMING:

Regarding the formatting of citations, students should feel free to use either MLA or Chicago style, however consistency is essential. When in doubt, having a copy of Strunk & White's *Elements of Style* can never hurt.

Students must adhere to MIAP's digital file naming convention requirements:

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 'Akerman,' submitting the first assignment in the Spring 2021 course CINE-GT 3049: **21s_3049_Akerman_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: **21s_3049_Akerman_a1_x.pdf**. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

GRADING:

Course grades will be determined by performance in four areas. Each receives a numerical score. The final letter grade for the course is determined by numerical total. 92 points or higher (A); 90-91 (A-); 88-89 (B+); 82-87 (B); 80-81 (B-); 78-79 (C+); 70-77 (C); 60-69 (D); less than 60 points (F).

Seminar Participation: 25%

User Study of GLAMs: 20%

Scrapbook-Zine Contributions: 25%

Final Project: 30%

TOTAL: 100 points maximum

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](https://www.tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) ([tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks](https://www.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 for Student Accessibility (CSA) 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 is 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](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/ferpa.html) (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.