

Moving Image Preservation Educational Programs

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<http://www.tisch.nyu.edu/preservation>

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History of Moving Image Preservation-

- Learning through apprenticeships
- Each institution does things their own way
- "Professionalism" is a relatively recent idea
- 1990s studies recommending offering MAs to help standardize good practices and professionalize the field

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National Report: Moving Image Preservation Education is critical

- Important to "Create a systematic graduate program for educating new film preservation professionals and continuing education opportunities for those already in the field"
- "ad hoc instruction is no longer adequate"
- "The National Film Preservation Board will work toward the creation of a master's degree program in film preservation at an American university and invite curriculum discussions with pertinent professional organizations."

-Redefining Film Preservation: A National Plan (Recommendations of the Librarian of Congress in consultation with the National Film Preservation Board) Library of Congress Washington, D.C.
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3 Educational Programs recently established

- Jeffrey Selznick School (1 year, no academic degree)
- UCLA (2 years, Masters degree)
- NYU (2 years, Masters degree)

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NYU's MIAP: A curriculum for studying Moving Image Archiving & Preservation

- Film History/Historiography and Film Style
- Conservation, Preservation, Storage, and Management
- Legal Issues and Copyright
- Laboratory Techniques
- Moving Image Cataloging
- Curatorial Work and Museum Studies
- Programming
- New Media and other Digital Technologies
- Access to Archival Holdings

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Interdisciplinary; students need to

- learn the context in which each of these cultural artifacts were made
- know the history of changing formats
- need to be scientists and technologists who understand:
 - the process of color changes
 - how certain stocks become too brittle to provide a flat focus for copying
 - how magnetic particles are laid on videotape and what causes the various types of deterioration
 - how different computer files link and interact, (and how certain compression algorithms cause various types of loss) so that they can anticipate preservation problems of compressed and hyper-linked digital works
- strong organizational and classification skills so that they can manage these collections and help others find things they want in them.
- administrative skills to manage these large preservation repositories (whether they be film, video, digital, or others).
- understand that preservation does not exist in a vacuum, and that they may have to become activists to prevent outside political forces from inadvertently trampling on our ability to preserve

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Competencies

- Handling film, video, new media, and understanding how these artifacts are made
- Collections assessment, risk assessment
- Selection & appraisal
- Collection management (labeling, storage, cataloging)
- Repair and transfer
- Navigating through different institutional cultures
- Programming and exhibition
- Budgeting, justifying projects, and grant-writing
- Donor relations and intellectual property
- Research & access
- Scholarship
- Historical Research

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Ethics

- Readings touching on ethics and values in both our domain (Philosophy of A/V Archiving) and related domains (Enola Gay)
- Examination of daily occurrences for ethical and value-based responses (news articles, “wardrobe malfunctions”, Lucas’ “restoration” of THX, sound “restoration”)
- Extensive discussions on contemporary incidents, and the role that the professional community should play in these
 - Screensound Australia
 - BFI

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Visits & Practice with Equipment

(L.C. Dupont)



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MIAP Projects (Paper Tiger)



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MIAP Projects (Paper Tiger)



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MIAP Projects (Paper Tiger)



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Internship Project
Amer Museum of Natural History



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Student Projects in Intro Class-

- Historical context for 1920s/1930s Fox Newsreels being preserved and presented at Orphans Symposium
- Case History of Productions
- Final open-ended projects

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Fox Newsreels:
The Leila Roosevelt Expedition



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Fox Newsreels (tracing route on map):
The Leila Roosevelt Expedition



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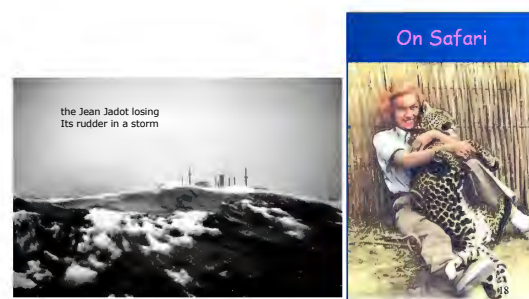
Fox Newsreels:
The Leila Roosevelt Expedition



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Fox Newsreels (postscript):
The Leila Roosevelt Expedition



Fox Newsreels
NY Street Scenes & Noises

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Fox Newsreels (naming):
NY Street Scenes & Noises

Engineers of Bell Telephone Laboratories

Dr. R.H. Galt J.H. Parkinson A. Meyer

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Fox Newsreels (background):
NY Street Scenes & Noises

The Noise Abatement Commission

PRGM THE NEW YORK TIMES, (left to right) 04/20/2002 p. 35
 APR. 20, 1929 p. 11
 04/20/1929 p. 11

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Fox Newsreels (shot locations):
NY Street Scenes & Noises

1. Noise Abatement Commission 2. Embassy Newsworld Theater 3. The Strand Theater

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Fox Newsreels (dating):
NY Street Scenes & Noises

DATING THE FOOTAGE

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Fox Newsreels (then & now):
NY Street Scenes & Noises

THE STRAND
 (97th St Broadway)

1929 2003

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Fox Newsreels (then & now):
NY Street Scenes & Noises



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Case Studies of Production History (1/2)

- **Standing with Palestine:** documentary film of interviews with members of U.S. activist groups supporting the Palestinian side of the Israeli/Palestinian conflict, by the Paper Tiger Television Collective
- **Memento Mori:** A film by filmmaker and preservation specialist Jim Hubbard
- **Divine Possibilities:** Short Mini-DV by filmmaker M.M. Serra
- **Maria Movie:** Short film by filmmaker Jeanne Liotta
- **Radio Row:** Radio production by New York based Independent producer Ben Shapiro
- **Sid at 90:** Video documentary by New York based documentary film and television producer Howard Weinberg

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Case Studies of Production History (2/2)

- **The Uprising of 34:** Documentary film about the General Textile Strike, by documentary filmmaker George Stoney
- **Living Voices/Voces Vivas:** Audio series produced by the Community Services Department and the Film and Video Center of the Smithsonian National Museum of the American Indian
- **Cyborg Oracle:** CD-ROM by web artist Diane Bertolo.
- **Youth Channel:** production and programming by low-income youth, led by Program Director Hye-Jung Park.
- **La Lecon:** Narrative short film by filmmaker Craig Marsden
- **Doris Chase:** Portrait of an Artist: A video documentary produced by video artist and producer Robin Schanzenbach

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Final Projects (1/2)

- Organization of print files on Kenneth Anger and Jonas Mekas at Anthology Film Archives; analysis of archival organization and arrangement at Anthology and another institution
- Case study, physical examination and subsequent reports on "Film", Samuel Beckett's only film project in conjunction with Filmmaker's Cooperative
- History of "orphan films" preservation funding, and implications for public access to the films given changing notions of intellectual property and copyright
- History and development of the 2" quadruplex format and subsequent archiving problems, and a videography of 2" programs, 1956-1959
- Creation of an exhibition design investigating issues of authenticity in the work "Peggy and Fred in Hill" by video artist Leslie Thorton
- Exploration, through a series of interviews, of the technological and lexical aspects of MLB (Major League Baseball) Advanced Media games
- Academic review of literature on copyright in relation to media and the arts
- Biographical/filmographic research and identification and condition assessment of the Al Robbins Collection at Anthology Film Archives

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Final Projects (2/2)

- Cataloging and assessment of video interview materials within the Abraham Lincoln Brigade collection in the Tamiment Library of the Elmer Holmes Bobst Library
- Examination of the technical, ethical and archival arguments surrounding film colorization
- Research and creation of a finding aid for US government films produced before and during the New Deal
- Creation of a treatment and fundraising plan for an unidentified 16mm film shot at the 1936 Summer Olympics that is part of the NYU University Archives.
- Assessment and preservation plan for audio and video materials in the Institute for Afro-American Affairs Collection, University Archives, Elmer Holmes Bobst Library
- Preparation of a film exhibition of contemporary Chinese independent documentaries and an analysis of the state of independent production, archiving and preservation in China
- Creation of an accurate filmography of the work of Joseph W. Sarno, a key figure in sex-exploitation film production in New York City in the 1960s and 1970s

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Ways our program interacts with other organizations/professionals

- Internship sites (and can even cooperatively apply for grants for paid internships, reformatting costs, etc.)
- Student projects that help an institution
- Student visits to site and professionals guest-lecturing in class to further encourage collaborative projects

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NYC Internships

- Whitney Museum
- Guggenheim Museum
- Museum of Television & Radio
- American Museum of Moving Image
- Anthology Film Archives
- Jewish Museum (Nat'l Jewish Archive of Broadcasting)
- American Museum of Natural History
- NYPL Performing Arts Library-- Theater on Film & Tape Archive
- Tamiment/Wagner Labor Archive
- Latin American Video Archives
- WNET Public Television
- UNICEF
- Electronic Arts Intermix
- ABC News Archive
- Miramax Archives
- Cineric Film Restoration Labs
- Vidipax Video Restoration Labs
- Mercer Media
- NYU Archives
- Fales Downtown Arts Collection

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Full-time Summer Internships

- Peabody Awards Collection (GA)
- Appalshop (KY)
- Archives of Appalachia -- Eastern Tennessee State (TN)
- Henry Hampton Collection (MO)
- Sacramento Archives and Museum Collection Center Television Collectn (CA)
- Northeast Historic Film (ME)
- Transit Museum (NY)
- NYPL Performing Arts
- need more funding for Ghana, Singapore, Brazil, ...

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Intro Class Case Studies of Production History

- **Standing with Palestine:** documentary film of interviews with members of U.S. activist groups supporting the Palestinian side of the Israeli/Palestinian conflict, by the Paper Tiger Television Collective
- **Memento Mori:** A film by filmmaker and preservation specialist Jim Hubbard
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Research: NYU/Public Television Project

- \$6 million project -- 50% from Feds
- Marry asset management to preservation
- Preserve a broad set of elements (including ancillary material)
- Life-cycle mgmt (add metadata as soon as a clip comes in)
- Establish a community of stakeholders, working together for preservation (stations, university, librarians, journalists, historians, producers, scholars, ...)
- Build an OAI Server
- Explore appropriate file formats, wrappers, METS extensions
- Develop sustainable business model

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Our Graduates

- We are training a new generation of custodians of our cultural heritage
- This training has to involve more than the kind of apprenticeship that has traditionally characterized this field
- To be an effective Moving Image Archivist in the future will require a combination of the professional and the theoretical, and the ability to apply important traditions and concepts to communications technology of the future that we've never even dreamed of today
- We want our graduates to act as "change agents" in the organizations they go into
- We want to instill in them a commitment to preserve the future as well as the past
- many of us will need to work together to make sure that the moving image artifacts of the 20th century and beyond are available to our grandchildren's grandchildren's grandchildren.

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- <http://www.amianet.org/>
- <http://www.imagepermanenceinstitute.org/>
- <http://www.screenound.gov.au/screenound/screeno.nsf/>