

Professors Antonia Lant and Howard Besser

H72. 1801. 719: The Culture of Archives, Museums, and Libraries (4 points)

Class meets in 721 Broadway, Room 652, Wednesdays, 12:30-4:30 pm.

- Lant office hours: 721 Broadway, Rm. 627, Mon, 9:30-11:30 am Tel: 8-1612, antonia.lant@nyu.edu
- Besser office hours: 665 Broadway, Rm. 612, Wed 11:15-12:15 and by appointment. Tel 2-9399, howard@nyu.edu

Course Description:

This course studies the different kinds of institutions that collect and manage moving image material: museums of art, natural history, and motion pictures; libraries, archives, and historical societies; corporate institutions. It compares and contrasts these types of institution to reveal how they differ from one another. It also looks at how the various institution types may handle similar material in significantly different ways (from what they acquire, to how they describe it, to how they display or preserve it). It examines theories of collecting, the history of moving image archiving, the organizational structures of institutions that house moving images (including trends in staffing and the roles of individual departments), and their respective missions and operational ethics. Experts who are professionally concerned with moving image collections will visit the seminar, or we will visit their institutions. The course is required for students in the MA in Moving Image Archiving and Preservation.

Student requirements for those students who **did not** take Contemporary Cultural Institutions:

- an observational study of two cultural institutions for in-class presentation (for details, see last page of syllabus) (20%);
- a 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. (35%)
- At least 4 times during the semester you must bring in to class a current news article related to cultural institutions, and orally explain this to the rest of the class. Topics might include private collectors, contested objects, hirings/firings, cultural institution expansions, etc. You should aim to present 2 of these before midterm, and 2 by the end of the semester (10%).
- class attendance, keeping up with the readings, presenting readings, participation in class discussion, including during field trips (25%).
- contribute at least 6 observations to a class blog discussion within the 2 weeks following each of the fieldtrips to MMI and AMNH (at least 3 within the first week after the trip) (10%).

Student requirements for those students who **did** take Contemporary Cultural Institutions:

- an advanced user study of two cultural institutions for in-class presentation (25%).
- Examples of more advanced user studies that you might do: (1) a more advanced

observational study citing and building upon what you learned from the observational studies done last year; (2) Interview staff of a cultural institution about user studies they have done; (3) read at least 2 pieces on user studies and report back on the implications of these for cultural institutions.

--a case-study comparison of one type of collection at at least 2 separate types of organizations (such as documentary films at a research library and at science museum, or botanical prints at an art museum and a library, or home movies at a conventional archive and at film archive), for presentation in one of the the last 2 classes (35%); to be turned in in written form.

--At least 4 times during the semester you must bring in to class a current news article related to cultural institutions, and orally explain this to the rest of the class. Topics might include private collectors, contested objects, hirings/firings, cultural institution expansions, etc. You should aim to present 2 of these before midterm, and 2 by the end of the semester (10%).

--class attendance, keeping up with the readings, presenting readings, participation in class discussion, including during field trips (25%).

-- contribute at least 6 observations to a class blog discussion within the 2 weeks following the fieldtrip to Lincoln Center (at least 3 within the first week after the trip) (5%).

No incompletes are accepted for this class.

NB: The readings and topics on this syllabus may be added to, and change during the semester. Students are responsible for following such changes. In addition, due to variations in the lengths of discussion, questions, and visual materials, we may not actually discuss all the readings listed in the syllabus. However, they are important and their content supports the class assignments.

Readings: All required books have been put on reserve at Bobst. Articles will be posted on Blackboard.

Required texts (should be available at NYUBookcenters; selected core excerpted readings on Blackboard):

- 1) John Elsner and Roger Cardinal, The Cultures of Collecting (Harvard University Press: Cambridge, 1994). (Abb below: CC). (chapters on Baudrillard, Elsner and Kaufmann)
- 2) Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008). (Abb below: FC). (a copy will also be available in the Film Study Center)
- 3) Penelope Houston, Keepers of the Frame: the Film Archives (British Film Institute: London, 1994) (frontal matter until page 77)
- 4) Film History 18:3 (2006), Special Issue on Film Museums (available online as an NYU Libraries resource—through NYU Home)

Recommended Texts:

- 1) Anthony Slide, Nitrate Won't Wait: A History of Film Preservation in the United States (Jefferson, NC: McFarland, 1992)
- 2) Roger Smither and Catherine A. Surowiec, eds This Film is Dangerous: A Celebration of Nitrate Film (FIAP: Brussels, 2002)
- 3) McGreevey, Tom and Joanne L. Yeck. Our Movie Heritage (Rutgers University Press: New Brunswick, 1997). Out of print.
- 4) Pearce, Susan. Collecting in Contemporary Practice (London: Sage, 1998).
- 5) Paolo Cherchi Usai, The Death of Cinema: history, cultural memory and the digital dark age (London : British Film Institute, 2001).

Plagiarism:

Plagiarism is the presentation of somebody else's work as your own. This is a very serious fault, and against NYU rules, whether it is unintended (e.g. occurs through poor citations and confusion about how to reference somebody else's scholarship), or derives from out and out copying (such as downloading essays from the internet). Plagiarism includes using portions of a previously published work in a paper without citing the source, submitting a paper written for another course, submitting a paper written by someone else, and using the ideas of someone else without attribution. Plagiarism is unacceptable in this class and is punished severely. Please ask for help, by email or in person, if you are unclear as to how to cite others' work. Anybody who is caught plagiarizing will fail the course and be subject to disciplinary action through the university.

NOTE: Readings with an * should have already been done by students who previously took the CCI course, and are required of all students who did not take that class. (If you took that course and didn't previously do these readings, do them now!) Readings with an # are required of students who took the CCI course, but optional for others. Readings without a * or # are required of everyone.

Class 1) Wed 21 Jan. **Memory Organizations.**(Besser & Lant)

- Introductions to Course and to individuals
- Current News articles
 - Finding Treasures in a City's Disappearing Past, NY Times, Jan 19, 2009 (<http://www.nytimes.com/2009/01/19/world/asia/19beijing.html>)
 - Historical Photos in Web Archives Gain Vivid New Lives, NY Times, Jan 19, 2009 (<http://www.nytimes.com/2009/01/19/technology/internet/19link.html>)
- Hayao Miyazaki, *This is the Kind of Museum I Want to Make*, Museo d'Arte Ghibli (Tokuma Memorial Cultural Foundation for Animation: Ghibli Museum, Mitaka, 2008): 186-189. (<http://www.ghibli-museum.jp/en/>)
- Comparative analysis of different types of institution.
- What institutions collect moving images?
 - What is the history of cultural institutions?
 - How are their histories similar and different?
 - How do their histories shape what an institution collects, how they organize their collection, and how they provide access to it?
 - Western civilization has relied heavily on surviving written accounts to interpret the past. How has that affected how we see various groups that didn't have the capability to create written accounts, or to make sure that those accounts persist over time? Can we do more justice to those groups by studying artifacts rather than written accounts?
 - Is history objective?
 - Museums and Libraries assert systematic organizations upon their works, and to some degree, all knowledge. What effects does this have outside the walls of these institutions? Are there both positive and negative effects?
 - Suzanne Briet's "What is a Document?"
 - Archives
 - Museums
 - Libraries

--Assignment of user studies (due Feb 18).

Films/Video/DVDs:

- Alain Resnais, Toute la mémoire du monde (1956, 21 minutes, black and white, VHS)
- DVD on Library of Congress
- Francoise Levie, The Man Who Wanted to Classify the World (2002) on Paul Otlet (excerpts)

Class 2) Wed 28 Jan. **Organizational Structures of Institutions. Jobs and Duties. Ethics and Values** (Besser & Lant)

Read:

- *Hein, Hilde S. "Introduction: From Object to Experience" in The Museum in Transition: A Philosophical Perspective. (Washington: Smithsonian Institution Press, 2000): 1-16.
- *Weil, Stephen E. "The Proper Business of the Museum: Ideas or Things?" in Rethinking the Museum and Other Meditations. Washington, D.C.: Smithsonian Institution Press, 1990: 43-56.
- *Nicola Mazzanti, "Response to Alexander Horwath," Journal of Film Preservation (Nov 2005).
- Microcosms. Cabinets of Curiosity: Sites of Knowledge (<http://microcosms.ihc.ucsb.edu/essays/002.html>)
- New York Public Library (2002). History of Cabinets of Curiosities, and Prominent Figures and Cabinets in the History of Wunderkammern --follow links (The Public's Treasures: A Cabinet of Curiosities from The New York Public Library <http://www.nypl.org/research/chss/events/curiosities.html>)
- Walker Art Center. Wunderkammern, Cabinets of Curiosity, and Memory Palaces (<http://www.walkerart.org/archive/5/BC7391D3F138BDA0616C.htm>)
- Buckland, Michael. (1997) "What is a Document?", Journal of the American Society for Information Science 48 (9), pp. 804-809 (<http://people.ischool.berkeley.edu/~buckland/whatdoc.html>)
- Bush, Vannevar. (1945) "As We May Think," Atlantic Monthly 176, July, pp. 101-108 (<http://www.theatlantic.com/doc/194507/bush>)
- Buckland, Michael. Emanuel Goldberg, Electronic Document Retrieval, And Vannevar Bush's Memex, Journal of the American Society for Information Science 43, no. 4 (May 1992): 284-29 (<http://people.ischool.berkeley.edu/~buckland/goldbush.html>)
- Steedman, Carolyn. Dust: The Archive and Cultural History. New Brunswick, N.J.: Rutgers University Press, 2002, pages ix-xi and 1-16
- History, Mission, Membership of the ALA-SAA-AAM Joint Committee - CALM (Committee on Archives, Libraries and Museums) (http://wikis.ala.org/CALM/index.php/CALM_Mission%2C_History%2C_and_Leadership)
- Read over the minutes from at least one recent CALM meeting (http://www.ala.org/ala/aboutala/hqops/library/CALM/calmmeetingminutes/ala_saaamminutes.cfm)
- Look over goals and background of "Europeana: think culture" (<http://www.europeana.eu/portal/aboutus.html>), then do some searches
- # Hein, Hilde S. "Museum Typology" in The Museum in Transition: A Philosophical Perspective. Washington: Smithsonian Institution Press, 2000, pp 17-36.
- # Evans, Jessica. "Nation and Representation" in Boswell, David and Jessica Evans eds. Representing the Nation: A Reader: Histories, Heritage and Museums. New York: Routledge, 1999, pp 1-8

- # McLuhan, M. (1964) "The Written Word: An Eye for An Ear." In Understanding Media: The Extensions of Man. (pp. 84-90) New York: Mentor.
- # O'Donnell, James. (1998) Avatars of the Word: From Papyrus to Cyberspace. Cambridge, MA : Harvard University Press. (see selections on website <http://ccat.sas.upenn.edu/jod/avatars/>)
- # Ong, Walter. (1982) "Print, Space, and Closure." In Orality and Literacy (pp. 117-138) New York : Methuen.
- # Drucker, Johanna. "The Codex and Its Variations." The Century of Artists' Books. New York: Granary Books, 1997. 121-59
- # Shuman, Bruce A. (1992) "A Brief History of Information Issues", in Foundations and Issues in Library and Information Science, Englewood, CO: Libraries Unlimited, pp 8-25
- # Feather, John. (1994) The Information Society: A Study of Continuity and Change. London : Library Association Publishing.
 - pp. 9-25 "The Historical Dimension: From Print to Script."
 - pp. 26-35 "Mass Media and New Technology."
 - pp. 35-60 "The Information Marketplace."

Ethics Readings

- FIAF Code of Ethics (<http://www.fiafnet.org/uk/members/ethics.cfm>)
- ALA Code of Ethics (<http://www.ala.org/ala/oif/statementspols/codeofethics/codeethics.htm>)
- SAA Code of Ethics for Archivists (http://www.archivists.org/governance/handbook/app_ethics.asp#code)
- AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (<http://aic.stanford.edu/pubs/ethics.html>)
- AMIA Advocacy Task Force 13 November 2008 minutes (on Blackboard site) | draft ethics guidelines (on Blackboard site)
- --*Malaro, Marie C. ((2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lanham, MD: Scarecrow, pp 69-82.
- --*Kurin, Richard. "Exhibiting the Enola Gaye" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82.
- --*Iverson, Sandy. "Librarianship and Resistance." Progressive Librarian 15 (Winter 1998/99).
- --*Ernst van de Wetering, "Conservation-restoration ethics and the problem of modern art" from Modern Art: Who Cares? <http://www.incca.org/Dir003/INCCA/CMT/text.nsf/0/86F3B66ED79F222AC1256E450036A6B9?opendocument> (not on reserve).
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- Recommended
- *Alain Resnais, Toute la mémoire du monde (1956, 21 minutes, black and white, VHS) view in Study Center

- *Alexander Horwath, "The Market vs. the Museum," Journal of Film Preservation (Nov 2005). <http://www.fiafnet.org/pdf/uk/fiaf70.pdf>
- # Baker, Nicholson. (1996) The Projector." in *The Size of Thoughts*. New York: Random House, pp. 36-50.

Film: *The Librarian* (1947) downloaded from Prelinger Archive (<http://www.archive.org/details/Libraria1947>)

Guest: Michael Stoller, Director of Collections and Research Services, Bobst Library

Topics

- Discussion of syllabus versions, bookstore issues, ...
- Student presentation of news articles
- Howard's handouts from this weekend's "Cool Fusion" conference (Cleveland) and ALA Conference (Denver)
- National Institutions
- Who invented Hypertext?
- Suzanne Brie (1951) What is documentation?
<http://people.ischool.berkeley.edu/~buckland/briet.html>
- Types of Museums, Libraries, Archives, Historical Societies, etc.
- Job titles & Departments & Responsibilities
 - Museum (Registrar, Curator, Exhibition, Education, Conservation, Installation, Development, ...)
 - Library (Cataloger, Reference, Systems, Conservation...)
 - Archives (Curator, Archivist, Processor, ...)
- What are the different departments within any type of cultural institution, and how do they relate to one another?
- How does the type of library (research, public, school) or type of museum (history, science, art) affect its policies on collection development, organizing, providing access, and preservation?
- Following Suzanne Briet's assertions (as cited by Buckland), does an object have documental properties merely by moving it into a collecting institution? Does everything collected by an institution automatically have documental properties? Do objects outside collecting institutions have documental properties before they enter that institution?
- Archives
- Museums
- Libraries
- View "The Librarian"
- Stoller

Class 3) Wed 4th Feb. **Theories of Collecting (Lant [Besser away])**

Read:

- Benjamin, "Unpacking My Library: A Talk about Book Collecting" [1931]
- Pearce, Susan M. "Collecting in Time" in On Collecting: An Investigation into collecting in the European tradition. (New York: Routledge, 1995): 235-254.

- Elsner and Cardinal, "Introduction," pp 1-6 (CC)
- Baudrillard, "The System of Collecting" (CC)
- Nora, Pierre, "Between Memory and History," Realms of Memory.
- Cavell, Stanley. "The World as Things: Collecting Thoughts on Collecting"
- Pearce, "Collecting Culture," in Collecting in Contemporary Culture, 1-21.

Screen:

- The Falls (clip) (Peter Greenaway, 1980, UK)
- Nostalgia (clip) Hollis Frampton (1971)

Class 4) Wed 11 Feb, Site visit to Museum of the Moving Image (Lant & 1st years)

- We are due at MMI at 12:30. Museum entrance is on 35th Avenue at the corner of 36th Street in Astoria. (The former entrance, on 36th St, doesn't exist anymore. Signage on the exterior of the building now directs you to the correct entrance on the 37th Street side of the building.) Use the R or V to Steinway subway stop in Queens. There is an R station opposite TSOA. Allow at least 40 minutes travel time from TSOA.
- You must review MMI website before this trip
- Herbert Muschamp, "The Secret History of 2 Columbus Circle," New York Times 8 January 2006
- *(FC Chapter 5) "Presentation and Performance"
- *Reshaping Museum Space: Architecture, Design, Exhibitions ed. Suzanne MacLeod (Routledge: NY, 2005), Ch. 9 (Lee H. Skolnick, "Towards a New Museum Architecture: narrative and representation"). Ch. 16 (Peter Higgins, "From Cathedral of culture to anchor attractor"), Ch. 17 (Stephen Greenberg, "The Vital Museum").

Class 4) Wed 11 Feb, Further Work on Types of Institutions and Functions within them (Besser & 2nd years)

Read:

- # Diane Zorich, Günter Waibel, and Ricky Erway, "Beyond the Silos of the LAMs: Collaboration Among Libraries, Archives and Museums" (<http://www.oclc.org/programs/publications/reports/2008-05.pdf>)
- # read quickly: Cultural Heritage Information Professionals (CHIPs) Workshop Report (April 2008) (http://chips.ci.fsu.edu/chips_workshop_report.pdf)
- # Interconnections: The IMLS National Study on the Use of Libraries, Museums and the Internet (2008) (<http://interconnectionsreport.org/>) (read Conclusions Summary and look over Powerpoints)
- # ~~Burcaw, G. Ellis (1975). "Registration and Cataloging", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 84-92 (not available)~~
- # ~~Burcaw, G. Ellis (1975). "Care of Collections", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 93-99 (not available)~~

- ~~# Burcaw, G. Ellis (1975). "Visitors and Interpretation", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 135-141 (not available)~~
- # Burcaw, G. Ellis (1975). "Education and Activities", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 142-145
- # Burcaw, G. Ellis (1975). "Collecting Theory: General and Science Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 47-53
- # Burcaw, G. Ellis (1975). "Collecting Theory: History Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 54-63
- # Burcaw, G. Ellis (1975). "Collecting Theory: Art Museums", in Introduction to Museum Work, Nashville: American Assn for State & Local History, pp 64-83
- # Malaro, Marie C. ((2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lanham, MD: Scarcrow, pp 69-82
- # Gates, Jean Key (1990). "Municipal Public Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 139-152
- # Gates, Jean Key (1990). "School Library Media Centers", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 153-170
- # Gates, Jean Key (1990). "Academic Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 171-186
- # Gates, Jean Key (1990). "Research Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 187-194
- # Gates, Jean Key (1990). "Special Libraries", in Introduction to Librarianship, 3rd Edition, NY: Neal Schuman, pp 195-200

Class 5) Wed 18 Feb **User Studies, Student presentations.** (Lant away)

Read:

- *Trope, Alison, "Le Cinéma pour le cinéma," The Moving Image 1:1 (Spring 2001): 30-67 (first years need this to prep for final project)
- Dalrymple, P. W. (2001). A quarter century of user-centered study: The impact of Zweizig and Dervin on LIS research. Library and Information Science Research, 23 (2), 155-165 (library through NYU Home)
- Dervin, Brenda, Building Big User Studies out of Small Encounters: Making Every User Contact a Micro-User Study (<http://communication.sbs.ohio-state.edu/sense-making/art/artabsdervin05ww.htm>) (review Powerpoint slides)
- *Falk, John H., "Pushing the Boundaries: Assessing the Long-term Impact of Museum Experiences," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 1-5.
- *Korn, Randi, et. al. "Perceptions and Attitudes about Modern Art," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 36-42.

--*Gyllenhaal, Eric. D. "Communicating Behind-the-Scenes Research to Museum Visitors: Evaluations of Temporary Exhibitions at the Field Museum," in Current Trends in Audience Research and Evaluation (vol. II) (AAM Committee on Audience Research and Evaluation: LA, May 1998): 15-24.

--*Korn, Randi, "Studying your Visitors: Where to Begin," History News 49:2 (March/April 1994).

Recommended:

-- Dervin, B., Wyszomirski, M., & Foreman-Wernet, L. (2000, October). How hidden depths and everyday secrets can inform arts policy and practice: Audience sense-making of the arts as lived experience. Paper presented at the annual Conference on Social Theory, Politics, and the Arts, Washington, DC.

-- Foreman-Wernet, F. & Dervin, B. (2004). A study comparing audience uses of the arts and popular culture: Applying a common methodological framework. Paper presented at the annual Social Theory, Politics, and the Arts Conference, October 7-9, George Mason University, Arlington, Virginia

Class 6) Wed 25 Feb **The Birth of Museums of the Moving Image (Lant & Besser)**

Read:

- ,Barry/Abbott, "An outline of a project for the founding of the Film Library of the Museum of Modern Art"
- Barry, "Film Collecting at the Museum of Modern Art, 1935-1941."
- Boleslas Matuszewski, "A New Source of History [1898]," Film History 7:3 (1995): 322
- Film History, special issue, 274-287.
- Houston, Keepers of the Frame: 1-77.

Recommended

- Rotha, "A Museum for the Cinema" [1930]
- Sargeant, "Wanted—A Museum" [1916]
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Screen:

The Gleaners and I (Agnes Varda, 2000, 82 min, clip)
God's Comedy (João César Monteiro, Portugal, 1995, clip)

Class 7) Wed 4 March. **Guest Speaker: David Francis, Consultant to Library of Congress, Former Chief, Motion Picture and Recorded Sound Division, LC.**

Read:

- Francis, "Second Century Forum," Journal of Film Preservation (June 2004): 2-9.
- Francis, "Challenges of Film Archiving in the 21st Century."
- Brownlow, Kevin. "Magnificent Obsession; A Collector and the Archives."

- FC, Chapter 3, “What’s the Problem?”

No screening

Topics

- Ernest Lindgren & early Film Archives
- Collecting Lantern Slides

11 March NO CLASS (MIAP Culpeper trip)

18 March NO CLASS (Spring Break)

Class 8) Wed 25 Mar The Archive Movement (Lant & Besser)

Read:

- History of Television Archives
- Myrent/Langlois, Henri Langlois: First Citizen of Cinema, Ch.1-3.
- Rosen, Robert. "The UCLA Film and Television Archive: A Retrospective Look, The Moving Image 2:2 (Fall 2002)
- Mann, Sarah Ziebell. "The Evolution of American Moving Image Preservation: Defining the Preservation Landscape (1967-1977)", The Moving Image 1:2 (Fall 2001), pp 1-20
- Harrison, Helen P. (ed.). Audiovisual Archives. A practical reader for the AV Archivists. 1997

Week of 25 March, if not before, required visit to Lant or Besser office hours.

Class 9) Wed 1 April. Guest Stefan Droessler

Read

- FC, Chapter 4 and Chapter 6

Topics

- European Funding
- Munich Museum background, PR
- Archives within Art Museums
- Edition Filmmuseum DVD series
- The Museum’s view of the Digital Future

Class 10) Wed 8 April Visit American Museum of Natural History (Lant and 1st Years)

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| <ul style="list-style-type: none">○ hosted by Barbara Mathé. Meet at the Museum at xxpm. More precise instructions to follow by email. |
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<p>Read: Review the website for American Museum of Natural History. James Clifford, “On Collecting Art and Culture,” <i>The Predicament of Culture: Twentieth Century Ethnography, Literature and Art</i>: 215-251</p>
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Class 10) Wed 8 April Visit Lincoln Center Performing Arts Library (Besser and 2nd Years) (not yet confirmed)

- hosted by Tanisha Jones. Meet at the Library at xxpm. More precise instructions to follow by email.
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Class 11) Wed 15 April. Ethics, Privacy, Collectors, Funding, and other things we didn't get to (Besser) (Lant away) The Collector: Privacy and/of the Collector

Review these Codes of Ethics

- AMIA proposed Code of Ethics (see readings for week #2)
- FIAF Code of Ethics (<http://www.fiafnet.org/uk/members/ethics.cfm>)
- ALA Code of Ethics (<http://www.ala.org/ala/oif/statementspols/codeofethics/codeethics.htm>)
- SAA Code of Ethics for Archivists (http://www.archivists.org/governance/handbook/app_ethics.asp#code)
- AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (<http://aic.stanford.edu/pubs/ethics.html>)

Read:

- Pearce, "Body and Soul," Ch. 7 in Collecting in Contemporary Culture
- Forrester "Freud and Collecting" (CC)
- Ethics & Values
 - Brooks, Connie, "Videotape Preservation: Ethical Considerations", Playback: A Preservation Primer for Video, p. 18-24. On reserve in Bobst Library and study center.
 - Why Ethics?" in Marie Malaro, Museum Governance: Mission, Ethics, Policy, pages 16-21
 - Edmondson, Ray. "You Only Live Once: On Being a Troublemaking Professional", The Moving Image 2:1 (Spring 2002), pp 175-183
 - Kurin, Richard. "Brokering Culture" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 12-26
 - Kurin, Richard. "Exhibiting the Enola Gaye" in Reflections of a Culture Broker: A View From the Smithsonian. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82
 - Krug, Judith ((2002). "Censorship and Controversial Materials in Museums, Libraries, and Archives" in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lantham, MD: Scarcrow, pp 59-68
 - Lipinski, Tomas A.. ((2002). "Legal aIssues Involved in the Privacy Rights of Patrons in 'Public' Libraries and Archives" in Lipinski, Tomas

(ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lanham, MD: Scarcrow, pp 95-112

- Fundraising
 - *Vanni, "Deeds of Gift: Caressing the Hand that Feeds," in Lipinski, Tomas (ed.) Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era, Lanham, MD: Scarecrow 1-29.
 - *Kotler, Neil and Philip Kotler, Museum Strategy and Marketing (Jossey-Bass: San Francisco, 1998): 287–319.
 - *Ann Wilson Lloyd, "If the Museum Itself is an Artwork, What About the Art Inside?" New York Times (24 January 2004): 29, 32. Not on reserve. Find on line.

Optional:

- Torgovnick, "Entering Freud's Study"
- Davies, "The Secret Collection of Dr. Barnes"
- Nieves, Evelyn, "Archaeologist of Himself."
- Armstrong, R. H. A Compulsion for Antiquity Freud and the Ancient World
- Armstrong, R. H, The Archeology of Freud's Archeology (<http://www.hfac.uh.edu/mcl/faculty/armstrong/home/marinelli.html>)
- Bright, "Warhol's Collecting"
- Schor, "Collecting Paris" (CC)

Screen:

- A Higher Standard, American Assn of Museums, (as part of their Accreditation Resource Kit) 10 minutes
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Topics

- **Guest:** John Mhiripiri, Anthology Film Archives, on both fundraising and career issues (not yet fully confirmed)
- Privacy of the Collector
- Ethics & Values
- Fundraising

Class 12) 22 April. Final student presentations

Class 13) 29 April. Final student presentations

Final paper due in Prof. Lant's and Besser's mailbox Monday 4 May, noon.

Observational Study

Guidelines:

Choose two or more contrasting cultural institutions, eg. a public library and an art museum, or a science museum and a local historical society.

Visit these institutions for at least 45 minutes each.

In each institution, observe what people do there: what they look at, what they consult or read, who they talk with, how much time they spend with artifacts, how long they stay in one place, etc.. Note if/how digital technologies/moving images are being used in the public areas of the institution you are observing.

Consider how precise you are able to be in making your observations. Will you use a stopwatch? Categorize the visitors? By socio-economic bracket? Nationality? Age? Gender? Approximate mean age? You might consider positioning yourself in a similar type of room, in the two settings.

Note the time of day and day of week you visit, and, if possible, hypothesize how things might be different at different times.

Compare as clearly as you can what happens in each of the places you visit, and write a 2-5 page paper, comparing and summarizing your observations. The paper should be turned in when you present your observations to the class, on 18 February.

Details you might pay attention to:

- 1) Methodology--How did you make your observations? Were you seated, did you write on the spot? Did you interact with visitors? Did you use a stopwatch?
- 2) Do visitors read labels first, or look at objects first? How long do they read for? Look for?
- 3) Moving image displays: is seating given? Are running times displayed? How is the illumination?
- 4) Are there guards? How many? Are they trained in the art on display (as they are at the Met)?
- 5) If an exhibition, is there a pre-determined pathway through it? Is there a central object of the exhibition? A central room?
- 6) Audio tours. Are visitors listening to curated information using headphones? Cell phones?
- 7) Are there any interactive displays? Are they being used?
- 8) Are visitors part of larger groups, families, or visiting in couples, singly?
- 9) Are there leaflets, flyers, to take away?
- 10) Is there a cell-phone policy? If so, how is this communicated?
- 11) Is there a café. A gift shop? How are these positioned in relation to the room you have been observing?