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

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

Class Dates: January 31, February 7, 21, 28, March 7, 14, 28, April 4, 11, 18, 25. This course will be delivered with lossless compression, ending on Thursday April 25, two weeks ahead of the other classes. Two dates for make up classes, which will be scheduled field trips, will be mutually decided upon on the first day of class and the syllabus will be updated.

Class attendance: As a general rule, only absences due to illness or emergency are justified. Please contact the instructor as soon as possible by phone or text if you will need to miss class.

Professor Barbara Mathé
bmathe@amnh.org  mobile: 347-621-8142
Office Hours: 665 Broadway, Room 654: Before class on Thursdays from 11:20 to 12:20 or by appointment. Please schedule an appointment to first discuss final projects after the third class and no later than the sixth class.

Course Description: Institutions that collect cultural heritage material often differ in their purpose, mission and scope. Museums, libraries, archives, and historical societies may handle similar materials in significantly different ways, dependent upon the subject matter (art, science, history, etc.) and the perspective of the institution (government, private, tribal, corporate). Moving images are likely to be found in just about all of them. Some were originally acquired as part of the collections. Others are created—often, but not always, by the institution—to inform and educate the public about the histories of the objects in the collections. Reflexively, these films, videos or digital files, may become another part of the institution’s collections in order to document its own history. This course reviews theories of collecting, along with the history and culture of heritage institutions and of the varied professions working within them. Using this historical context, it looks at different types of collecting institutions to consider how those histories manifest in the objects and their daily management. Examples include: what kind of objects are chosen and how they are/were acquired; how, and by whom, they are described in catalogs and on display, online and in-person; and how or if the objects are kept and preserved. The course also examines the principles and best practices—technical, physical, ethical and administrative—that are followed by the different professions that work in these institutions (librarians, archivists, curators, conservators, educators, exhibition staff and others). It will also address issues relating to donors and funding and importantly, those who see and use the collections.

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

Learning Objectives
This is a Seminar. How much you learn will depend upon how much you put into the course. You will learn, not only from your instructor, but also from your fellow students. We will all learn from one another.
By the end of this course students should be able to understand the variety of types of memory institutions and how their missions can differ. Students will be acquainted with most of the professional positions within these institutions, and should understand the basic history, best practices and ethics within the various professions. They will also understand the importance of considering the perspectives of those who see and use the collections for many different purposes. And they should understand how those organizational missions, professions, and cultures influence what is collected, how it is described, and how it is shown. Finally, they will learn to think creatively about contemporary social, political and technological contexts that can affect the meaning of the objects held in these collections.

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

Course Outline:

January 31  METAPHYSICS TO METADATA: Objects in Context
February 7   HISTORY AND CULTURE OF MEMORY INSTITUTIONS: Libraries, Archives and Museums
February 14  Class visit to Culpepper (no class)
February 21  HISTORY AND CULTURES OF PEOPLE WHO CREATE ACCESS TO COLLECTIONS AND PRESERVE THEM: Librarians and Archivists, (catalogers and reference), Conservators, Curators, Collection and Data Managers. Registrars
February 28  HISTORY AND CULTURES OF PEOPLE COLLECTING AND MAKING COLLECTIONS: Private collectors, Anthropologists, Natural Scientists, Historians, Curators, Community Members
March 7      HISTORY AND CULTURES OF PEOPLE WHO VISIT AND USE COLLECTIONS: (User Studies) Students, Researchers, Collectors, Community Members, Tourists, Lifelong Learners
March 14     HISTORY AND CULTURES OF PEOPLE WHO EXHIBIT COLLECTIONS AND THOSE WHO USE THEM FOR EDUCATION: Exhibition Specialists and Educators
March 21     No class: Spring Break
March 28     INDIGENOUS REPRESENTATIONS TRADITIONAL KNOWLEDGE/REPRESENTATIVE DIVERSITY
April 4      BIRTH AND GROWTH OF MOVING IMAGE REPOSITORIES
April 5      Midterm Grades
April 11     FUNDING AND GRANT WRITING, (Development and Government Relations staff) / New York Academy of Medicine (budgeting and project management)
April 18     21st CENTURY INITIATIVES: Imagining and Planning the Future
April 25     Final Presentations to class/assignments submitted via email.
TBD         Field Trip to AMNH
TBD         Field Trip to Museum of Moving Image
Student Requirements
As part of their assignments, students will learn to speak confidently in class and write clearly, within proscribed limitations of time and/or length. Like the axiom that doctors learn much by being patients, information professionals learn best by understanding the research process from the point of view of one doing research.

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

In addition students will be expected to find and present at least one (or more) news stories over the course of the term and present them to the class, and to read and summarize chapters for the classes on Collections and the History of Moving Image Archives

Class participation, including during field trips, is an important part of the grade. (20%)

Specific details about the longer assignments can be found at the end of the syllabus.

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

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


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


Paolo Cherchi Usai, David Francis, Alexander Horwath, Michael Loebenstein (Eds.), Film Curatorship: Archives, Museums, and the Digital Marketplace (London: Wallflower Press, 2008). (a copy will also be available in the Film Study Center)

Course Readings:

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

Selected academic and professional readings will be posted on NYU Classes. Electronic versions of journals may be available there as well. Many of the readings are older because it is critically important to see the history of these professional cultures in order to understand how they will continue to change.
Detailed descriptions of each class with date of class, readings and assignments due follow at the end of this syllabus. NB: The readings and topics on this syllabus may change during the semester. Students are responsible for following such changes.

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

Important Policies and Resources

**Tisch Policy on Academic Integrity**
The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch’s community standards. Plagiarism is presenting someone else’s original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch’s Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy—including academic integrity resources, investigation procedures, and penalties—please refer to the [Policies and Procedures Handbook](tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

**Health & Wellness Resources**
Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) and/or Academic Program Manager, Jess Cayer ([jess.cayer@nyu.edu](mailto: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](mailto:juana@nyu.edu)) and/or Academic Program Manager, Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)).
NYU Title IX Policy
Tisch School of the Arts to dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using the this link. https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures
NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University’s Non-Discrimination and Anti-Harassment Policy and Complaint Procedures (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

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

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

NYU Academic Support Services
NYU offers a wide range of academic support services to help students with research, writing,
study skills, learning disability accommodation, and more. Here is a brief summary:

**NYU Libraries**
Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask
70 Washington Square S, New York, NY 10012
Staff at NYU Libraries has prepared a guide (http://guides.nyu.edu/c.php?g=276579&p=1844806) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative work spaces, and media rooms at Bobst, the library’s main branch.

**The Writing Center**
nyu.mywconline.com
411 Lafayette, 4th Floor, 212-998-8860, writingcenter@nyu.edu
The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center (cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

**The University Learning Center (ULC)**
nyu.edu/ulc; Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

*Peer Writing Support:* All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

*Academic Skills Workshops:* The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

**Moses Center for Students with Disabilities**
nyu.edu/students/communities-and-groups/students-with-disabilities.html
726 Broadway, 3rd Floor, 212-998-4980, mosescsd@nyu.edu
All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center’s mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).
CLASS DESCRIPTIONS

Please note that dates for the field trips will be determined on the first day of class. Guest speakers may also have a change in schedule and the Culpepper trip is dependent upon the opening of the US Government. Syllabus will be updated as needed. Italicized notes throughout will be dated with last change and deleted when no longer relevant. (1-26)

***Class 1

January 31 METAPHYSICS TO METADATA: Objects in Context

- Our own (short) biographies and why we are here at MIAP.
- Overview of the class and of the syllabus:
- Conceptual structure of the class will be based upon the people who work in or use or contribute to LAMS (Libraries, Archives and Museums) as well as upon practical everyday aspects in memory institutions. In all cases we will consider the context of changing contemporary cultures.
- Objects alone and in collections are also subject to changing perceptions. Documents. Frames. Biographies or things. Context. List of contextual topics that will, in part, frame the class and be used for the second assignment.
- Importance of considering all points of view. The changing paradigm from the authoritative grand narrative to post-modernism. Recognizing there is always the voice of person who may be representing the institution but understanding who that is, who’s talking and who’s listening in the context of that time.
- My presentation on a unique collection that references many of the themes we will be addressing during the term
- Explanation of assignments
- -- The Man Who Wanted to Classify the World Paul Otlet and… SNAC
- Questions and discussion

Required Readings:

Recommended Readings:
These are recent publications and not available online. At last look, they are all available in Bobst except Edwards. I have an extra copy of Edwards and hope to have Steedman and Baker delivered to me from Amazon this week. I have not yet checked availability in the Film Study Center. (1-26)
Edwards, Elizabeth, Raw Histories, Photographs, Anthropology and Museums, Introduction, pp. 1-23
The readings in this syllabus will be updated throughout the course. The readings for Class 2 will be updated before Class 1. (1-26)

*** Class 2

February 7: HISTORY AND CULTURE OF MEMORY INSTITUTIONS: Libraries, Archives and Museums

Comparisons of:
Histories
Missions
Staff (Processes to be detailed class 3)
Audience
Collection history within institutions; how collections are made. (To be expanded in class 4)
DVD on Library of Congress

Readings:
Microcosms. Cabinets of Curiosity: Sites of Knowledge
Walker Art Center. Wunderkammern, Cabinets of Curiosity, and Memory Palaces


Optional:

*** Class 3

Assignments: Class Presentations on Observational Studies
2-5 page papers submitted electronically via email by 5 PM following day, Friday Feb. 22

February 21

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

Following movement of objects within collections, whom, what professionals, do they encounter? Preservation …and…Access (two sides of the coin)
Sometimes tension between or among those handling various aspects of dealing with collections. Examples of the travels of different objects from their existence to institutions.

Readings:


Assignment for Next week:
Reporting assignment next week: Choose one chapter from Susan Pearce’s Interpreting Objects and Collections, London: Routledge, 1994 and report to class. Review the volume and have one or two choices in place before class so chapters may be assigned. My copy will be in my office and available for reference
February 28

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

Read:
- Choose at least one of the following chapters from Susan Pearce’s *Interpreting Objects & Collections* (in “Pearce-selections” on NYU Classes) and give a short oral summary of that chapter to the class
  - Pearce, Susan M. “Objects as meaning; or narrating the past” in Susan Pearce’s *Interpreting Objects and Collections*, London: Routledge, 1994
  - Sturken, Marita. Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering (Berkeley: UC Press, 1997)
  - Benjamin, “Unpacking My Library: A Talk about Book Collecting” [1931]
- Nora, Pierre, “Between Memory and History: Les lieux de mémoire”, *Representations* 26, Special Issue: Memory and Counter-Memory (Spring, 1989), pp. 7-24
- **Recommended**

*** Class 4A Make Up Class for Field trip to American Museum of Natural History on Friday March 1 or Monday March 4 (to be confirmed by class)
***Class 5

Assignments due: Contextual topic class presentations:

March 7

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


Recommended:

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

European Commission Factsheet on the “Right to be Forgotten” Ruling (C-131/12)
***Class 6

**Assignments:**  All Contextual Topic reports due.
Paragraph on final project topic due. (final project due in six weeks)

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

Research Museum Education and Exhibition writings. Check “Curator” and Parr publications.
Osborn’s The Museum and Education and other AMNH as well as MMA resources, particularly
referencing AMNH School study program and MMA’s video collections. Create bibliography of
sources for how art and anthropology museums educate visitors differently.

Resources on Museum Representation (of the other, etc.) Miniaturization. Dioramas, Dauguerre.
Correspondence between Boas and Hunt re: authenticity etc.
Stocking and Pitt Rivers and the USNM/Boas controversy about showing objects in context.

March 21  NO CLASS Spring Break
Depending on our guest’s schedule, this date of this class may be swapped with another class.

Jim Enote, a Zuni tribal member, a high altitude traditional farmer since childhood, and an interrupted artist, was director of the A:shiwi A:wan Museum and Heritage Center at Zuni, New Mexico when that institution collaborated with the American Museum of Natural History to “revisit” a film about the Zuni Shalako ceremony. He has also been actively working on developing an integrated database for Zuni collections held in institutions across the globe. http://ashiwi-museum.org/collaborations/shalako-film-remade/

Jim Enote, real, skype or virtual re: the point of view of those collected…and indigenous database design.

Indigenous Rights/Traditional Knowledge (TK), Traditional Cultural Expression (TCE)

SAA policy on indigenous...
- Traditional Knowledge and Intellectual Property, WIPO Background Brief #1 (http://www.wipo.int/edocs/pubdocs/en/wipo_pub_tk_1.pdf)
- The great protection racket: imposing IPRs on traditional knowledge, GRAIN, 2004 (https://www.grain.org/es/article/entries/394-the-great-protection-racket-imposing-iprs-on-traditional-knowledge)
- Guiding Principles for IFLA’s position concerning international treaties relating to Traditional Cultural Expressions 2012 (http://www.ifla.org/publications/guiding-principles-for-ifla-s-position-concerning-international-treaties-relating-to-tr)
- Educational Resources for TK (http://www.localcontexts.org/educational-resources/)
- Implementing TK sensitivity into cultural institution practice:
  - The Local Context Project (http://www.localcontexts.org/)
  - Local Context TK labels (http://www.localcontexts.org/tk-labels/)
  - Archives/Museums/Libraries and conflicts over handling TK/TCE
Class 8a Make up class: Tour of the Museum of the Moving Image Monday April 1 or Friday April 5 (preferred)

***Class 8

Assignment: Students to read an assigned chapter in Keepers of the Frame and report to class

April 4

BIRTH AND GROWTH OF MOVING IMAGE REPOSITORIES


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


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


Read:

- MIAP Weblinks for Professional Organizations of interest to Moving Image Professionals (http://www.nyu.edu/tisch/preservation/program/resources/orgs-list.html)
- MIAP Moving Image Archivists in Libraries (MISL) Resources page (http://www.nyu.edu/tisch/preservation/research/libraries/resources.html)
- Barry/Abbott, “An outline of a project for the founding of the Film Library of the Museum of Modern Art”
- browse through Film History special issue on Film Preservation and Film Scholarship 7:3, 1995, 274-287 (http://www.jstor.org/stable/i291373)
- Houston, Keepers of the Frame: 1-77.
  - History of Television Archives (http://besser.tsoa.nyu.edu/howard/Papers/tv_archive.pdf)
- Rosen, Robert. "The UCLA Film and Television Archive: A Retrospective Look,

CINE-GT 3049  CULTURE OF ARCHIVES, MUSEUMS & LIBRARIES  CLASS #: 6865  15
***Class 9

April 11    FUNDING AND GRANT WRITING / New York Academy of Medicine (budgeting and project management)

Possible visit to the New York Academy of Medicine or Skype with Paul Theerman, PhD, Director of the Library of the Institute of Urban Health where we will discuss their CLIR grant in collaboration with WNYC to digitize public health radio programs. Topics for second part of class may be held at a location there.

- Look over the chapter and section titles of Arts and Cultural Management: Critical and Primary Sources (http://email.bloomsburynews.com/q/17F4LzpXzjISj2VZy3vxy/wv)
- *Pearce, “Body and Soul,” Ch. 7 in Collecting in Contemporary Culture
- Fundraising

Screening:
- A Higher Standard, American Assn of Museums, (as part of their Accreditation Resource Kit) 10 minutes
***Class 10

April 18

21st CENTURY INITIATIVES: Imagining and Planning the Future

Read (update)

- Council on Library & Information Resources project on Hidden Collections (http://www.clir.org/hiddencollections/about-the-program)
- Listen to at least one of the sessions from Webwise 2012 (http://www.tvworldwide.com/events/webwise/120229/default.cfm) and look at at least one of the papers or websites (https://www.imls.gov/sites/default/files/publications/documents/ww09proceedings_0.pdf) from Webwise 2009
- Look over website for Coalition to Advance Learning in Archives, Libraries and Museums (http://www.coalitiontoadvancelearning.org/)
Assignment: Final paper due electronically before the final class session (12:30 April 25)

***Class 11

April 25 Final student presentations
10-12 minutes for presentation; 3-5 minutes for discussion

Final Remarks on Professionalism
• Role of this class (discourse, ethics, roles and division of labor, …)
• Your role with public and press
• Your relationship with Instructors & Internship supervisors

Digital Archive of Student Work
All student projects are to be collected and made accessible on the Student Work page of the MIAP website (https://tisch.nyu.edu/cinema-studies/miap/student-work). Certain types of assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or other available digital medium.

As a primary goal of NYU’s MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make work public.

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

When students submit digital files of their work, the file names should conform to MIAP’s standard format, with f used to indicate fall semester and s used to indicate spring semester: YYsemester_course number_author’s last name_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2018 course CINE-GT 1800: 18f_1800_Smith_a1.pdf.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "_x" to the end of the file name indicating the file's restricted status: 18f_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.
Grading
Graded work is marked on a scale of 0 – 100 points. Assignments turned in past the deadline will be reduced by 3 points per overdue day. If you are unable to complete an assignment on time, please contact the instructor as soon as possible.

Grade scores are as follow

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

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

Guidelines
• Choose two or more contrasting cultural institutions, eg. a public library and an art museum, or a science museum and a local historical society or an archive open to public researchers.
• Visit these institutions for at least 45 minutes each.
• In each institution, observe what people do there: what they look at, what they consult or read, who they talk with, how much time they spend with artifacts, how long they stay in one place, etc. Note if/how digital technologies/moving images are being used in the public areas of the institution you are observing.
• Consider how precise you are able to be in making your observations. Will you use a stopwatch? Categorize the visitors? By socio-economic bracket? Nationality? Age? Gender? Approximate mean age? You might consider positioning yourself in a similar type of room, in the two settings.
• Note the time of day and day of week you visit, and, if possible, hypothesize how things might be different at different times.
• Compare as clearly as you can what happens in each of the places you visit, and write a 2-5 page paper, comparing and summarizing your observations. The paper should be turned in when you present your observations to the class.

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

Contextual Topics
The second assignment is a brief presentation with the aim of encouraging students to consider how contemporary social and intellectual environments affect memory institutions, their history, their collections, their staff and the people who visit them. The students will choose from the list of topics below. This assignment will depend largely but not necessarily exclusively on library resources and include students’ considerations on how the topic might affect one or more types of memory institutions. The students will report first to the class in the form of a time restricted Pecha Kucha power point presentation, followed by a one page single-spaced 500 word elaboration on the topic. This assignment will require that they either condense or expand their thoughts and research results based on the presentation formats.

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

Topics

REPRODUCTION
REPRESENTATION
COMPUTERIZATION
CONSUMERISM
INFORMATION
CLASSIFICATION
POSTMODERNISM
DIVERSIFICATION
INDUSTRIALIZATION
GLOBALISM OR GLOBALIZATION
ASSIGNMENT THREE

Term Project

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

This project will have a written component, which is due just before the last class session (noon April 25) and an oral/visual presentation, which you will present during the last class session. The topic and scope of this project must be negotiated with the instructor. Please talk with or email with Barbara to make sure that your project is the right size (and before your written paragraph describing your final project topic is due on March 14). The possible subjects for your Term Project are widespread – almost anything we touch on in class this semester is likely to be fair game for an area of inquiry. A few examples of possible topics:

- a detailed study of a non-US institution of the moving image (a museum, archive, or cinémathèque), including a comparative focus in which you discuss a particular challenge, issue, or part of the history of your chosen archive in relation to another institution with which you are familiar.
- a case-study comparison of one type of collection at least 2 separate types of organizations (such as documentary films at a research library and at science museum, or botanical prints at an art museum and a library, or home movies at a conventional archive and at film archive).
- a history of a cultural professional organization for which a history has not yet been written (ALA’s Video RoundTable, SAA’s Performing Arts Section, …). You might compile a history from interviews, and might scan and index all the old newsletters of the organization and make those publicly available.
- collections in war, how some have been lost; projects to save them, successful or not
- an annotated bibliography of readings relating to archives and/or libraries and/or museums, particularly relevant to moving images.
- the history of preservation efforts for moving images, film and/or video and/or digital
- ethical issues surrounding collection access and preservation
- arguments for and against privacy and open access
- expand the discussion of your contextual topic to relate to moving image collections

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