

## **IS 289-3: Introduction to Media Archiving and Preservation**

Fall 2016

Thursdays, 5:30-9:00 PM

GSEIS 111

### **Instructor:**

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### **Office hours and location:**

GSEIS 201  
Thursdays, 1:00-3:00 PM  
*\*\*or by appointment\*\**

### **Catalog description**

IS 480 – Intro to Media Archiving and Preservation (4 units)

Seminar, four hours. Overview of the history, conceptual foundations, policies, institutions, and professional methods that have shaped collections of audiovisual materials from the early 20th century to the present. Introduction of fundamental archival concepts and key practices including collection development, appraisal, preservation, restoration, arrangement and description, and critical analysis of their specific application to media collections and materials. Discussion of classical and emergent models for media archive administration, including funding, programming, outreach, access and reuse; the changing role of technology in media creation, collection, and preservation; ethics and community standards; the different roles of public, private, and national media archives; and the cultural impact of historical and contemporary audiovisual media.

### **Course objectives**

The aim of this course is to situate the work of collecting, preserving, describing, and providing access to media collections in a historical and theoretical context. We will review and critically evaluate past, present, and potential practices of media management, with particular attention to the ways in which technological change has influenced professional practices related to audiovisual media. Upon successful completion of this course, participants will:

- Be familiar with major concepts and essential vocabulary of media preservation, archiving, and institutions in which audiovisual media are collected and preserved
- Describe the principal models, motivations, and methodologies that media archives have used from the early 20<sup>th</sup> century to the present
- Understand how archival processes such as appraisal, collection development, arrangement, description, access, and reuse are performed by different kinds of collecting institutions and media producers, and how these practices may differ when applied to audiovisual media and other forms/formats of records and information

### **Relationship to other courses**

This course is the “gateway” or “specialization” elective for the media archival studies track within the MLIS degree program. Along with the four MLIS core courses, this class conveys fundamental knowledge and introduces key texts related to the area of specialization, providing students with a basis for further study and development of a research and professional focus. Class lectures, guest speakers, site visits and written assignments are intended to convey and refine a range of core competencies for those pursuing careers in media archiving, archives with collections that include AV holdings, preservation, and related fields.

## Course requirements

Students are expected to complete assigned readings, participate actively in weekly class discussions, prepare several short assignments, and write a substantial analytical essay. Grading is based on the following:

Attendance and participation: 20%

Short papers/projects (4 assignments, 10% each): 40%

Term paper: 40%

## Required texts:

(NB: We will be reading and discussing all of these publications during the quarter, and they are recommended reading for anyone considering work in media preservation, but **you do not need to purchase ALL of these books for this class**. See weekly reading assignments for additional details.)

Fossati, G., & Nederlands Filmmuseum. (2009). *From grain to pixel: the archival life of film in transition*. Amsterdam: Amsterdam University Press. (Available as e-copy from UCLA Library)

Frick, C. (2010). *Saving cinema the politics of preservation*. New York: Oxford University Press. (Available as e-copy from UCLA Library, but restricted to 3 concurrent users)

Gracy, K. F. (2007). *Film preservation: competing definitions of value, use, and practice*. Chicago: Society of American Archivists. (Copy on course reserve shelf in IS Lab)

Houston, P. (1994). *Keepers of the frame: the film archives*. British Film Institute. (Copy on course reserve shelf in IS Lab)

Jones, J. (2012). *The past is a moving picture preserving the twentieth century on film*. Gainesville: University Press of Florida. (Available as e-copy from UCLA Library)

Kula, S. (2003). *Appraising moving images: assessing the archival and monetary value of film and video records*. Lanham, Md.: Scarecrow Press. (Copy on course reserve shelf in IS Lab)

Ridener, J. (2009). *From Polders to postmodernism: a concise history of archival theory*. Duluth, Minn.: Litwin Books. (Copy on course reserve shelf in IS Lab)

Slide, A. (1992). *Nitrate won't wait: a history of film preservation in the United States*. Jefferson, N.C.: McFarland & Co. (Copy on course reserve shelf in IS Lab)

## Online resources:

Melville, A., Simmon, S., Library of Congress, & National Film Preservation Board (U.S.). (1994). *Redefining film preservation: a national plan : recommendations of the Librarian of Congress in consultation with the National Film Preservation Board*. Washington, D.C.: National Film Preservation Board of the Library of Congress. <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/redefining-film-preservation/>

National Film Preservation Foundation (U.S.). (2004). *The film preservation guide: the basics for archives, libraries, and museums*. San Francisco, Calif.: National Film Preservation Foundation.  
<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>

Pierce, D., Council on Library and Information Resources, Library of Congress, & National Film Preservation Board (U.S.). (2013). *The survival of American silent feature films, 1912-1929*.  
<http://www.clir.org/pubs/reports/pub158>

Schwartz, E. J. (n.d.). Depositing Films with Archives: A Guide to the Legal Issues - National Film Preservation Board - Programs [web page]. <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/depositing-films-with-archives/>

**If the prospect of reading a book a week for just one class this quarter is freaking you out: Read these.**

Bayard, P. (2007). *How to talk about books you haven't read* (1st U.S. ed). New York: Bloomsbury.

Edwards, P. N. (n.d.). How to Read a Book. Retrieved from  
<http://pne.people.si.umich.edu/PDF/howtoread.pdf>

Rayner, K., Schotter, E. R., Masson, M. E. J., Potter, M. C., & Treiman, R. (n.d.). So Much to Read, So Little Time: How Do We Read, and Can Speed Reading Help? - Association for Psychological Science. Retrieved from [http://www.psychologicalscience.org/index.php/publications/speed\\_reading.html](http://www.psychologicalscience.org/index.php/publications/speed_reading.html)

## COURSE SCHEDULE

### September 22

#### Week 1: Introduction and overview

*"The modern film archive is neither: discuss" / Differentiating between film, video, audio, and digital media / Differentiating between LAMs / Archives and "the archive" / Where is our common ground?*

Read the following shorter journal article:

Wood, D. M. J. (2010). Film and The Archive: Nation, Heritage, Resistance. *Cosmos and History: The Journal of Natural and Social Philosophy*, 6(2), 162–174.

Also read the following:

National Film Preservation Foundation. (2004). *The film preservation guide: the basics for archives, libraries, and museums*. San Francisco, Calif.: National Film Preservation Foundation.  
<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>

### September 29

#### Week 2: Histories of film archives and film archiving

*Film archiving as a history of charismatic individuals: Barry, Langlois, Lindgren et al. / People vs. institutions / The role(s) of the studios and media producers in preservation / Financial and structural models for media archives*

Read your choice of at least **one** of the following (you may read more than one if you wish):

Frick, C. (2010). *Saving cinema: The politics of preservation*. New York: Oxford University Press.

Houston, P. (1994). *Keepers of the frame: The film archives*. British Film Institute.

Jones, J. (2012). *The past is a moving picture: Preserving the twentieth century on film*. Gainesville: University Press of Florida.

### October 6

#### Week 3: Preservation, past and present

*Materiality and media archives / The crisis in preservation (then) / Emergence of preservation agendas and priorities / Preservation and valorization of film as cultural product*

Read your choice of **either** of the following (you may read both if you wish):

Slide, A. (1992). *Nitrate won't wait: a history of film preservation in the United States*. Jefferson, N.C.: McFarland & Co.

Pierce, D., Council on Library and Information Resources, Library of Congress, & National Film Preservation Board (U.S.). (2013). *The survival of American silent feature films, 1912-1929*. (Retrieved from <http://www.clir.org/pubs/reports/pub158>)

### October 13

#### Week 4: Preservation, part 2

*(Re)defining preservation practice / The crisis in preservation (now) / New preservation agendas and priorities / Expanding the canon and the community of preservationists*

**Read** the following shorter journal article:

Becker, S. (2007). See and Save: Balancing access and preservation for ephemeral moving images. *Spectator - The University of Southern California Journal of Film and Television*, 27(1), 21–28.

Also read your choice of **either** of the following (you may read both if you wish):

Gracy, K. F. (2007). *Film preservation: competing definitions of value, use, and practice*. Chicago: Society of American Archivists.

Melville, A., Simmon, S., Library of Congress, & National Film Preservation Board (U.S.). (1994). *Redefining film preservation: a national plan : recommendations of the Librarian of Congress in consultation with the National Film Preservation Board*. Washington, D.C.: National Film Preservation Board of the Library of Congress. Retrieved from <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/redefining-film-preservation/>

Becker, S. (2007). See and Save: Balancing access and preservation for ephemeral moving images. *Spectator - The University of Southern California Journal of Film and Television*, 27(1), 21–28. *Other readings as assigned.*

## **October 20**

### **Week 5: Appraisal**

*What do archives collect and retain, and why? / Notions of value and worth in archival collections / Critical factors in media appraisal / Reappraisal and deaccessioning*

Read Samuels, H. W. (1986). Who controls the past. *The American Archivist*, 109–124.

Also read your choice of **either** of the following (you may read both if you wish):

Kula, S. (2003). *Appraising moving images: assessing the archival and monetary value of film and video records*. Lanham, Md.: Scarecrow Press.

Schwartz, E. J. (n.d.). Depositing Films with Archives: A Guide to the Legal Issues - National Film Preservation Board - Programs [web page]. Retrieved from <https://www.loc.gov/programs/national-film-preservation-board/preservation-research/film-preservation-plan/depositing-films-with-archives/>

## **October 27**

### **Week 6: Description and arrangement**

*Epistemology of collections: How do we know what we know about what we have? How do we let others know about it? / Defining key terms: OPAC, union catalog, finding aid, CMS, DAM, tags, subject headings, main entries, etc.*

Read:

FIAF Cataloguing and Documentation Commission. (2016). *The FIAF Moving Image Cataloguing Manual*. International Federation of Film Archives. Retrieved from <http://www.fiafnet.org/images/tinyUpload/E-Resources/Commission-And-PIP-Resources/CDC->

[resources/FIAF\\_Moving\\_Image\\_Cataloguing\\_Manual\\_2016.pdf](#) (Read ALL of pp. 1-100, plus at least Appendix F3; feel free to explore the additional appendices as your interest dictates.)

### November 3

#### Week 7: Ethics and access

*Why do we do what we do, and what are the consequences? / What constitutes ethical practice in media archives? / "Can" vs. "should" / Laws, policies, and precepts that shape ethical practice*

Read:

Rao, N. (2011). Representation and Ethics in Moving Image Archives. *The Moving Image*, 10(2), 104–123.

Katz, J. S., & Katz, J. M. (1988). Ethics and the perception of ethics in autobiographical film. In *Image Ethics: The Moral Rights of Subjects in Photographs, Film, and Television* (pp. 119–134). New York: Oxford.

Seeger, A. (1996). Ethnomusicologists, Archives, Professional Organizations, and the Shifting Ethics of Intellectual Property. *Yearbook for Traditional Music*, 28, 87–105.

**November 10 - NO CLASS MEETING THIS WEEK** (see below for details on attendance requirements)

#### Week 8: Technological transitions and collections of different kinds

*"The modern film archive is neither: revisited" / Digital is an adjective, not a noun / Implications of technological change for production, distribution, access, and preservation*

This week, some students may choose to attend the AMIA Conference in Pittsburgh. Your attendance in AT LEAST TWO conference sessions on November 10 will count as your class time for this week. Those NOT attending the conference should make an appointment to view their choice of AT LEAST TWO recorded sessions from past AMIA conferences at the Academy Film Archive's Public Access Center. Please email me before the next class meeting to indicate which two (or more) sessions you attended OR viewed, and include a few sentences of reflective commentary on each of them.

Read your choice of **either** of the following (you may read both if you wish):

Fossati, G., & Nederlands Filmmuseum. (2009). *From grain to pixel: the archival life of film in transition*. Amsterdam: Amsterdam University Press.

OR

Academy of Motion Picture Arts and Sciences. Science and Technology Council. (2007). *The digital dilemma : strategic issues in archiving and accessing digital motion picture materials*. Beverly Hills, Calif.: Academy of Motion Picture Arts and Sciences.

Academy of Motion Picture Arts and Sciences - Science and Technology Council. (2012). *The Digital Dilemma 2: Perspectives from independent filmmakers, documentarians, and nonprofit audiovisual archives*. Los Angeles, Calif: Academy of Motion Picture Arts and Sciences. Retrieved from [https://www.oscars.org/download/10191/digital\\_dilemma2.pdf?redirect=node/54256](https://www.oscars.org/download/10191/digital_dilemma2.pdf?redirect=node/54256)

### November 17

#### Week 9: Professionalization, theorization, and institutionalization

*Professionalization in librarianship, archives, and other information fields / Core competencies for audiovisual archivists / The growing body of theory and professional literature(s) / New directions and definitions for media archivists*

Read:

Eastwood, T. (1994). What is Archival Theory and Why Is It Important? *Archivaria*, 1(37).

Edmondson, R. (n.d.). Audiovisual Archiving: Philosophy and Principles. Retrieved from <http://www.unescobkk.org/resources/e-library/publications/article/audiovisual-archiving-philosophy-and-principles/>

Edmondson, R. (1995). Is Film Archiving a Profession? *Film History*, 7(3), 245–255.

Staresina, E. (2006). Audiovisual Archiving and the World of Tomorrow: Explorations into Accreditation and Certification. *The Moving Image*, 6(1), 102–110.

## December 1

### Week 10: Final presentations and course wrap-up

#### ASSIGNMENTS

##### 1) Leading weekly discussion (10%) – Due dates variable; assigned in Week 1.

The heavy reading load for this class is not just busywork; these are foundational texts that will be essential for you to know, understand, and refer to in your future work. Being able to critically evaluate foundational texts is central to this course, as well as to a productive career in the archives field.

Each week, 2-3 students (depending on course enrollment) will be responsible for facilitating our discussion of the assigned readings. **At a minimum**, this requires that you identify broad topics and specific points from the readings that are of interest to you. You should come to class prepared to use those topics and points you've identified to shape a conversation with the class as a whole. You may, if you wish, construct specific exercises or activities for the class that relate or respond to the readings in some way. For instance, if topics from the week's readings are reflected a recent news item, you may wish to point your classmates to the story or bring copies of it to share and shape the discussion; or, if the readings address major controversies or debates in the community, you might divide the class into "pro" and "con" sides to argue specific points as a way of summarizing and applying theories and concepts from the readings.

##### 2) Blog post (10%) – Submit your draft post via email to instructor by end of class, Week 8 (November 10).

Write and post to the class site a short piece (no more than 500 words—about two double-spaced pages of text) on a topic of your choice related to moving image collections, archival practice, or preservation/restoration/access for moving images. This might be notes on a restoration screening you attended recently, discussion of a recent event or news story related to audiovisual preservation, reflection on a conference session or public event like the Archives Bazaar or Home Movie Day, thoughts on a research visit or site tour of a media archive, etc. Your post should make full use of the online format (link to relevant sites and resources, incorporate images or other visual elements, etc.). For an excellent example of such a post, see Jana Gowan's report on her attendance at the 2016 Society of Southwest Archivists conference on the AMIA Student Chapter web site:

<https://uclaamia.wordpress.com/2016/05/25/going-home-attending-ssas-annual-meeting/>.

In addition to writing your own post, you should read and comment on those of your classmates throughout the quarter.

##### 3) Prospectus, rough outline, and preliminary bibliography for final paper (10%) – Due in class Week 6.

Submit a summary of the topic area you will cover for your final paper, along with an outline (from which you may depart from in the final version, but which should at this point include a draft thesis statement, major ideas/themes you will explore in the body of the paper, and some sense of how you will conclude your discussion) and preliminary bibliography.

Don't forget that your classmates and local professional community can be helpful resources in this process, too! Be prepared to discuss your topic selection and research progress to date as part of class discussion before this specific assignment is due (see Final Paper, below).

#### **4) Presentation of your final paper (10%)**

All students must do a short presentation on their final paper/project in the final week of class. This will be in the "research slam" format used at the annual UCLA Grad Slam, with up to 3 Powerpoint slides and 3 minutes to present, followed by a brief Q&A with your audience. (See Presentation Guidelines & Rules, here: <https://grad.ucla.edu/life-at-ucla/events/2016-ucla-grad-slam/>.) This presentation will be an opportunity for you to practice some essential professional skills: public speaking, organization of ideas, distillation of a complex subject into a few key focus points, creation of compelling visuals or other supporting material, and responding to questions from colleagues about your work. (Note that after doing this, you'll also be perfectly prepared to enter the 2017 Grad Slam, which awards CASH PRIZES to finalists on campus, and could win you an all-expenses paid trip to compete in the UC-wide Grad Slam competition in April!)

**5) Final paper (40%)** – Topic to be submitted for instructor approval by Week 4; final draft due on Thursday of Exam Week (December 8).

Write a 5,000-8,000 word research-based paper on a significant topic related to media collections or collecting institutions, archival theory and practice as it applies to media, or media preservation, restoration, and access. This paper should be analytical, critical, and reflective, not merely descriptive—that is, you should cover not just the "what," but the "so what?" for your topic. Your paper should draw on a range of relevant references from the scholarly and professional literature (i.e., your cited resources should go well beyond those readings assigned for class); it should ideally explore a topic that you are personally interested in and can build on in your later work; and it should meet graduate-level standards for writing and editing.

Strong papers written for this class can and should make an original contribution to the existing scholarship, and might be work you consider revising for publication in a journal, or for presentation as a poster session or conference talk. I strongly encourage all students to discuss their paper topics/ideas, research progress, and early drafts with me throughout the quarter (not just at or after critical due dates). Office hours are an excellent time for this kind of consultation, but submitting rough drafts or early ideas to me via email is fine too. I am always happy to help with brainstorming and pointers to resources or knowledgeable colleagues working in this area of the field—which you may not find on your own, but which can significantly improve your final product. Input you have time to act on will always be more helpful to you than comments received at the last minute or on "final" drafts!

## **GRADING**

**All assignments must be completed and submitted in order to receive a passing grade for this class.** Your grade for this class will be based on a major paper (40%), four shorter written assignments at 10% each (total 40%), attendance and participation in class discussions every week. If you do not show up and do the work for this class, you will not pass; it's that simple. If you know you will not be in class due

to professional travel, medical necessity, religious holidays, or other urgent need, you should notify the instructor in advance (or as soon as possible after unanticipated absences). Attendance at professional conferences such as AMIA is an acceptable reason for class absence, but should still be cleared with the instructor ahead of time. You are not excused from completing assigned readings for weeks in which you are absent. If you miss a week in which you were scheduled to present readings, you may not be able to make up the weekly discussion assignment.

**Late assignments will not be accepted, but revision and resubmission are always an option.** Notify the instructor via email, phone, or text message immediately if you have an emergency situation that will prevent you getting your work in on time. Otherwise, **you must turn in each assignment when it is due.** I will be reading and marking your work with the same care I give to articles I am peer-reviewing for publication, and with the same intent: to make the final version as good as it can possibly be. If you do not receive full marks for any assignment, you are welcome to revise and resubmit it (along with the original assignment) before the end of the term for an improved grade.

**High-quality writing and thinking are a requirement for successful graduate study and professional work, as well as for this class.** You will be doing a lot of reading among the scholarly literature in this class, which should help provide a sense of the level of writing that's expected of you at the graduate level. All of your writing for this class—including *class-related emails to me and your peers*—should be professional in tone and should reflect care and attention to detail, especially with respect to grammar, spelling, and punctuation. Just as grant reviewers should never be the first people to read your application for project funds, and prospective candidates should never be the first to read a position description you have posted, I should never be the first person to read your papers for this class. I strongly recommend making use of the Graduate Writing Center and its services to ensure that your writing is at a level commensurate with graduate work in this field, and that you also collaborate with your peers to support one another's work and learn to offer constructive feedback.

**To receive an A in this class:** Attend and actively participate every week. Demonstrate not just a thorough familiarity with the assigned readings, concepts, and methods discussed in this course, but an understanding of how they relate to moving image collections of all kinds. Submit carefully written assignments that reflect above-average effort and original insights, drawing on (and properly citing) existing scholarship and other resources, collections and materials. Behave courteously, professionally, and with respect for your classmates, guest speakers, and the instructor at all times.

**To pass this class:** Attend and participate every week. Complete the readings before class and be prepared to discuss them deeply and voluntarily, not just when called upon. Complete and submit all written assignments. Produce writing of acceptable graduate-level quality, or revise and resubmit assignments that do not initially meet this standard.

### **Extra credit**

Extra credit will be offered for students who attend and/or volunteer for the LA Home Movie Day and LA as Subject Archives Bazaar events on October 15. One point will be added to the final grade for attendance at either event; an additional point can be earned for volunteering. (Note that in addition to being fun and instructive to participate in as a spectator or volunteer, each of these events would supply excellent subject matter for your blog post assignments, as well!) Extra credit will also be offered for students who write additional posts to the course blog (1 point per post). Students who choose to attend the AMIA conference or similar major meetings during the term may ask to receive extra credit

for those professional development activities as well, but should check with the instructor in advance. No more than 5 extra credit points may be applied to your final grade.

### **Office hours and consultation with the instructor**

My office hours and location are listed on the first page of this syllabus. I welcome the opportunity to discuss any questions you might have about assignments, grading, or other course- or program-related matters during office hours, or by appointment. The sooner you come to me with any questions or concerns, especially about assignments or class projects, the more likely it is that I will be able to help. (And the less notice you provide me with when scheduling appointments outside of office hours, the less likely it is that I will be able to accommodate you.)

Email is generally the best way to contact me outside of office hours. I do my best to respond to all student communications within 24 hours; however, **I check email less frequently (or not at all) after business hours and on weekends.** If you need to communicate with me urgently, especially the night before class meetings, please call or send a text message to the phone number provided above.

### **Individual conduct and device use**

Attendance in the classroom is not merely physical; it comprises your awareness and attention as well. Personal laptops and cell phones may not be used during class time for anything not directly related to class work. Slides and lecture notes for each week will be made available on CCLE, and the classroom computer and display may be used as needed to call up web sites or digital resources for reference during discussion. Please use your break times for checking email, responding to phone messages, tweeting, etc.

### **Differences of opinion**

Alertness to and respect for the nuances of archival ethics, as well as the personal feelings and professional opinions of your colleagues, is expected at all times in the classroom, just as it will be in your professional practice. On the other hand, thoughtful disagreements with the assigned readings or course topics will likely drive some of the most productive, enlightening discussions we have in this class. Take time to formulate your objections clearly and please bear in mind that reasonable people may disagree.

### **Accommodations for students with disabilities**

I will gladly make appropriate accommodations for students with documented or demonstrated needs. The OSD student handbook, <http://www.osd.ucla.edu/docs/Handbooks/OSDStudent.htm>, outlines UCLA's procedures and responsibilities for equal access to education. Please find time in the first week of classes to let me know specifically what you might need for optimal learning and engagement.

### **Academic dishonesty**

Section 102.01 of the UCLA Code identifies various forms of academic misconduct; it is your responsibility to know what constitutes plagiarism, collusion, and other violations and to ensure that the work of others is properly used and cited in your own writing.

## QUARTERLY SCHEDULE AT A GLANCE

<b>Week/Date</b>	<b>Topic</b>	<b>Due dates, guest speakers, etc.</b>
Week 1: September 22	Intro and overview	READING DATES ASSIGNED
Week 2: September 29	Histories of film archives/archiving	
Week 3: October 6	Preservation, past and present (1)	
Week 4: October 13	Preservation, past and present (2)	FINAL PAPER TOPICS DUE **Extra credit for attending LA Home Movie Day or Archives Bazaar on Saturday Oct. 15**
Week 5: October 20	Appraisal	
Week 6: October 27	Description and arrangement	PROSPECTUS/OUTLINE & BIB DUE
Week 7: November 3	Ethics and access	
Week 8: November 10 NO CLASS MEETING (AMIA)	Technological transitions and different kinds of collections	BLOG POSTS DUE ON OR BEFORE THIS DATE
Week 9: November 17	Professionalization, theorization, institutionalization	
Week 10: December 1	Final presentations and wrap-up	FINAL PAPERS DUE DEC. 8