

SYLLABUS: IS 432

Issues & Problems in Preservation of Heritage Materials

Spring 2017

Tuesdays, 9:00 AM - 12:30 PM

GSE&IS Building, Room 111

Instructor:

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Office hours and location:

GSE&IS Building, Room 201

Tuesdays, 2:30-5:00 PM or by appointment

Catalog Description:

Introduction to methods used to promote preservation and access to Special Collections of various media working within an institutional framework. Letter grading.

Course web site (CCLE): <https://ccle.ucla.edu/course/view/17S-INFSTD432-1>

Class meetings:

April 4, 11, 18, 25; May 2, 9, 16, 23, 30. Final presentations June 6. Final projects due June 13.

Course Objectives:

Through this course students will:

- ❖ Become familiar with the diverse physical elements and formats of heritage materials.
- ❖ Understand how various materials change over time, and how environment and storage conditions and preservation interventions influence rates of deterioration.
- ❖ Explore how aspects of culture may inform or affect heritage preservation decisions.
- ❖ Understand the specific—and often conflicting—demands of preservation and access for collections in a variety of formats.
- ❖ Understand and be able to apply preservation planning methods, such as needs assessments and surveys on multimedia collections.
- ❖ Be able to discover—and contribute to!— research literature and practical resources related to specific preservation challenges.

Course Outline:

Just as those who manage heritage collections must balance the concrete issues of preservation with the abstract imperative to provide access to the materials in their care, this course will balance the practical, tactical aspects of preservation work with more abstract concepts and strategies. In most weeks, we'll spend about half the class time on something concrete—exploring a medium or category of materials and how it behaves from a preservation standpoint—and half the time on more abstract topics, such as needs assessment or preservation ethics. We will also discuss the ways in which material preservation work increasingly relies upon digital objects, tools and resources (as surrogates for heritage materials, in directing and documenting conservation work, to enhance visual analysis, etc.). Lectures, assignments and readings for each week will usually reflect this balance. Everyone's experience in this course will be improved by **your** having read **all** assigned texts and resources before class each week, and coming to class prepared to engage fully with the readings and your classmates' take on them.

Site visits and tours of preservation-oriented institutions and facilities in the greater Los Angeles area will further round out our class discussions and assigned readings. These field trips will expose you to new informational resources and expand your professional networks, while demonstrating how theory is applied in preservation practice. Note that many of these tours will occur outside of the scheduled class time—either earlier in the day, or on another weekday morning/afternoon. **Attending your choice of at least two of these scheduled visits is required.** Attending more than two will earn you extra credit (one point on your final grade for each additional site).

Our hands-on projects and demonstrations during class time this quarter will involve a range of materials and some chemical processes. If you have mobility issues, fine motor skills impairment, or chemical sensitivities/allergies of any kind, please inform me **immediately** so that I can ensure everyone's safety during these learning experiences.

Week 1 (April 4)

Introduction and overview – Definition of terms – We begin with the book

What is preservation? – What is cultural heritage? – What is a book?

The book as tangible object – Anatomy and material components – Vulnerabilities –The book as a container of information – The paradox of preservation and access – What can we/could we/should we be trying to preserve?

Readings: Please complete before our first class meeting.

Baker, N. (2000, July 24). Deadline: The author's desperate bid to save America's past. *The New Yorker*, 42–61.

Cox, R. J. (2001, April 18). Don't Fold Up: Responding to Nicholson Baker's *Double Fold*. <http://www.archivists.org/news/doublefold.asp> (*The New Yorker* article by Baker that we read for last week later became Baker's book *Double Fold: Libraries and the Assault on Paper*; this piece by Cox is a critique. You don't have to read the book to make sense of it for the purposes of this class, but as Cox suggests and as we'll discuss, it's an important work for you to be aware of as librarians, archivists, etc.)

Week 2 (April 11)

Beyond the book: paper and its peculiarities – Preservation planning and administration

Organic chemistry and its relation to preservation – How carbon, hydrogen, oxygen, and nitrogen interact – What is PH and why does it matter? – Inherent vice – Paper and paper-like substances (vellum, parchment, papyrus) - Managing paper-based collections

Different kinds of fibers (wood, cotton, linen, silk) – How they look and how they act – Coated and uncoated papers – Handmade and machine-made papers

Hands-on: Making protective enclosures

Readings:

Atwood, C. (1987). Japanese Folded Sheet Books: Construction, Materials and Conservation. *The Paper Conservator*, 11(1), 10-21.

Capiau, S., de Valk, M., & Wuyts, E. (2015). The Universal Procedure for Library Assessment: A statistical model for condition surveys of special collections in libraries. *IFLA Journal*, 41(3), 265–271.

Calipr, A Collections needs assessment instrument for preservation planning,
<http://sunsite.berkeley.edu/CALIPR/>

Taylor, J. (2005). An Integrated Approach to Risk Assessments and Condition Surveys. *Journal of the American Institute for Conservation*, 44(2), 127–141.

Toledo, F., & Price, C. (1998). A Note on Tropical, Hot, and Humid Museums. *Journal of Conservation and Museum Studies*, 4(0). Online: <http://www.jcms-journal.com/article/view/jcms.4983/14>

Waxman, J. (2010, October 12). A Survey in the Making: Archives and Preservation – The Back Table. Retrieved from <https://wp.nyu.edu/specialcollections/2010/10/12/a-survey-in-the-making-archives-and-preservation/>

We will also have an assigned **viewing** for this week, the livestream from an LOC lecture. I have reserved Room 111 for group viewing of this lecture on Wednesday morning for those who will be on campus.

From Words to Diagrams: An Automated Visualization of Historical Bookbinding Structures
Wednesday, April 12, 2017
11:00 am -12:00 pm EST (8:00 am – 9:00 am PST)

* Register to view remotely at:

<http://www.loc.gov/preservation/outreach/tops/campagnolo/index.html>

Speaker: Alberto Campagnolo, CLIR/DLF/Mellon Fellow for Data Curation in Medieval Studies at the Preservation Research and Testing Division of the Library of Congress, Washington, DC

In the last few decades, the recording and management of documentation data about material objects, including bookbindings, has switched from paper-based archives to databases, but sketches and diagrams are a form of documentation still carried out mostly by hand. Diagrams can present unique information, but often also serve as a visual representation of information recorded in the written documentation. This project proposes a methodology to harness verbal information stored within a database -- with a focus on bookbinding structures -- and automatically generate standardized and scholarly-sound visual representations.

Week 3 (April 18)

(Non-photographic) printing and coloring processes common in heritage collections – Disaster planning, preparedness, and response (part 1)

Industrial printing methods (lithography, offset, typeset) – Art printing methods (lithography, silkscreen, etching, engraving, mezzotint) – Paint, pastel, pencil, and their problems

Second half of class: Field trip to UCLA Library Preservation Services in Powell Library.

Readings:

Dicus, D. H. (2000). One Response to a Collection-Wide Mold Outbreak: How Bad Can It Be: How Good Can It Get? *Journal of the American Institute for Conservation*, 39(1), 85–105.

Ellis, S. (2000). Disaster Recovery at the University of Alberta, or, Every Flood Has a Silver Lining. *Journal of the American Institute for Conservation*, 39(1), 117–126.

Florian, M.-L. E. (2000). Aseptic Technique: A Goal to Strive for in Collection Recovery of Moldy Archival Materials and Artifacts. *Journal of the American Institute for Conservation*, 39(1), 107–115.

Murphy, C. (1998). The Treatment of an Odilon Redon Chine Collé Lithograph, “L’Art Celeste.” *Journal of the American Institute for Conservation*, 37(3), 272–281.

Nadal, J. (2009). Developing a preservation program for the UCLA Library. *Archival Products News*, 16(1).

Rusch, S., & Herro, H. (2000). Midnight in the Garden of Soggy and Damp: The New Year’s Eve Disaster at the Virginia Historical Society. *Journal of the American Institute for Conservation*, 39(1), 127–134.

Untch, K., Bassett, J., Goodman, N., Harvey, D., Hawks, C., Hutchins, J., Parkin, H. M., et al. (2000). Introduction: Disaster Preparedness, Response, and Recovery Special Issue. *Journal of the American Institute for Conservation*, 39(1), 1.

Week 4 (April 25)

Photographic and photochemical processes – Disaster planning, preparedness, and response (part 2)

Basic principles of photography – A brief history of photographic processes – Prints, negatives, etc.

Hands-on: Making cyanotypes – **Bring something to class today that can be used as a matrix for photographic exposure.** Textured things like lace, small objects with distinctive silhouettes, actual photographic negatives or transparencies, translucent materials like plastics—all are good possibilities!

Homework: Fiber interactions (packets distributed in class)

Readings:

Fischer, M. (2011). 5.1 A Short guide to Film Base photographic Materials: Identification, Care, and Duplication. Retrieved from <http://www.nedcc.org/resources/leaflets/5Photographs/pdfs/nedcc-leaflet%2051.pdf>

- Lavédrine, B. (2003). *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles: Getty Conservation Institute. Read Chapter 1: The Vulnerability of Photographs (pp. 3-29) and Basic Vocabulary (pp. 247-259).
- Lavédrine, B. (2009). *Photographs of the Past: Process and Preservation*. Los Angeles: Getty Conservation Institute. Read Chapter 9: Types of Deterioration and Influencing Factors (pp. 272-311).
- Mohr, P. A. (2000). The Treasury Building Fire of 1996: Protecting Cultural Resources in a Nonmuseum Environment. *Journal of the American Institute for Conservation*, 39(1), 57–63.
- Norman, K. (2000). The Retrieval of Kuwait National Museum's Collections from Iraq: An Assessment of the Operation and Lessons Learned. *Journal of the American Institute for Conservation*, 39(1), 135–146.
- Reilly, J. (1998). *The Storage Guide for Color Photographic Materials*. University of the State of New York, New York State Education Department, New York State Library, the New York State Program for the Conservation and Preservation of Library Research Materials. Retrieved from https://www.imagepermanenceinstitute.org/webfm_send/517.
- Vernallis, K. (1999). The Loss of Meaning in Faded Color Photographs. *Journal of the American Institute for Conservation*, 38(3), 459–476. **(NB: If you read a hard copy of this, be sure to print it in color!)**

Week 5 (May 2)

Textiles and fiber media – Evolving aspects of conservation practice

Fibers and their characteristics (animal, plant, synthetic) – Construction of historic and modern fabrics (weaving, knitting, felting, etc.) – How and where fibers and textiles are used – Textile conservation methods

Hands-on: Interaction of dyes, colorants, and fibers

Readings:

Austin, M., Firnhaber, N., Goldberg, L., Hansen, G., & Magee, C. (2005). The Legacy of Anthropology Collections Care at the National Museum of Natural History. *Journal of the American Institute for Conservation*, 44(3), 185–202.

(Read also Errata: The Legacy of Anthropology Collections Care at the National Museum of Natural History. (2006). *Journal of the American Institute for Conservation*, 45(3).)

Brooks, M. M., & Eastop, D. (2006). Matter out of Place: Paradigms for Analyzing Textile Cleaning. *Journal of the American Institute for Conservation*, 45(3), 171–181.

Greene, V. (2006). Using Case Studies to Examine the Decision-Making Process for Cleaning Ethnographic Objects. *Journal of the American Institute for Conservation*, 45(3), 183–199.

Introduction: Towards a Clean Slate: Current Thoughts on the Responsibility, Philosophy, Practices, and Controversies of Cleaning Cultural Property. (2006). *Journal of the American Institute for Conservation*, 45(3), 163–164.

Johnson, J. S., Heald, S., Mchugh, K., Brown, E., & Kaminitz, M. (2005). Practical Aspects of Consultation with Communities. *Journal of the American Institute for Conservation*, 44(3), 203–215.

Portell, J. D. (2003). Prior Repairs: When Should They Be Preserved? *Journal of the American Institute for Conservation*, 42(2), 363–380.

Rhyne, C. S. (2006). Clean Art? *Journal of the American Institute for Conservation*, 45(3), 165–170.

Rotroff, S. I. (2001). Archaeologists on Conservation: How Codes of Archaeological Ethics and Professional Standards Treat Conservation. *Journal of the American Institute for Conservation*, 40(2), 137–146.

Schmalz, S. R. (1999). When Patching Is Impractical: Nontraditional Compensation for Loss in a Quilt. *Journal of the American Institute for Conservation*, 38(3), 385–393.

Week 6 (May 9)

Audiovisual media, part 1: Recorded sound – Digital representation of cultural heritage

What is sound made of? – Preserving a waveform – Pitch, tone, and frequency – Kinds of sound (music, noise, language) – Carriers for sound recordings – Recognizing damage and decay in sound recordings – Looking at digital audio files – And what about the box it came in?

Readings:

Play video segments 2 & 3 from <http://www.ccaha.org/education/videos>. (45 minutes)

Read your choice of *at least three* of the 11 papers presented at the 2003 “Sound Savings: Preserving Audio Collections” conference, as well as the transcript of the final panel session on education and research agendas for audio preservation. Online:
<http://www.arl.org/preserv/preservationwebcast/index.shtml>.

Jones, G. (1998). Problems encountered in the preservation of record jackets [Imagery, photographs and notes]. *Archival Products News*, 6(4). Retrieved from
<http://www.archival.com/newsletters/apnewsvol6no4.pdf>

Wednesday, May 10, 10:00 AM: Field trip to Endpoint Audio Labs with Nicolas Bergh - 624 S Glenwood Pl, Burbank, CA 91506. (CONFIRMED). We will meet at Endpoint at **10:00 AM**; our visit will be about 90 minutes, and will include demos from proprietor Nick Bergh of a wide variety of analog, digital, antique and modern audio recording and playback equipment in his collection. (Note: NO PHOTOS OR SOCIAL MEDIA for this trip, please.) Some street parking is available in the area, and there is a small lot adjacent to the building, but carpooling is recommended!

Monday, May 15, 10:00 AM: Tour of Los Angeles Arboretum library, grounds, and collections - 301 N Baldwin Ave, Arcadia, CA 91007. (CONFIRMED) Park in the visitor lot and assemble in the lobby next to the security desk/staff entrance area at **10:00 AM**. Among the many things we'll see on this trip along with Collections Curator Mitchell Bishop are the Arboretum's newly renovated library and research spaces, a range of historic structures, and live plant and animal collections.

While the spaces we visit will be accessible to all, please note that the Arboretum's grounds are extensive, and its location in the inland foothills means it gets considerably hotter than areas closer to the coast. We will be outdoors for much of this tour, so wear sunscreen, hats, shoes, and/or clothing that will help ensure your comfort!

Week 7 (May 16)

Audiovisual media, part 2: Film

What is film? – How motion pictures work – What they're made of – Identifying nitrate and safety stocks – Identifying soundtracks and audio elements – Black-and-white and color processes -

Film technologies and the land grab in the 35mm frame

Hands-on: Handling and projecting 16mm film; looking at lenticular

Readings:

Image Permanence Institute. (2010). Knowing and Protecting Motion Picture Film Poster. Online: <https://www.imagepermanenceinstitute.org/imaging/film-poster>.

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.

Association of Moving Image Archivists. (n.d.) Guidelines, Manuals, Q&As and Fact Sheets. Online: <http://www.amianet.org/resources/resources.php>.

Friday, May 19, 11:00 AM: Tour of Huntington Library - 1151 Oxford Rd., San Marino, CA 91108 (CONFIRMED) Plan to convene in front of the main entrance by about **10:45 AM**. We will spend about an hour visiting the conservation facilities with Holly Moore, head of the Preservation Department, and then do a walkthrough of the history of science exhibits with curator Dan Lewis.

Please review the Huntington's visitor information page (<http://huntington.org/visit>) before our tour, especially if you would like to stay on afterward and see more of the gardens and collections (which you are welcome to do). There's ample parking in the visitor lots, but as always, carpooling is encouraged.

Week 8 (May 23)

Audiovisual media, part 3: Video (tape, digital, and optical media) – Contemporary mixed-media works

What is video and why is it different from film? – What video is made of – Carriers and encoding – Machine-dependent media

Hands-on: Gross anatomy clinic for cassette media and playback equipment

Readings:

Baldwin, A. M. (1999). The Wayward Paper Object: Artist's Intent, Technical Analysis, and Treatment of a 1966 Robert Rauschenberg Diptych. *Journal of the American Institute for Conservation*, 38(3), 411–428.

Barger, M. E. (2008). A Delicate Balance: Packing, Handling, and Installation of Ephemeral Works by Eva Hesse. *Journal of the American Institute for Conservation*, 47(1), 27–40.

Bishop, M. H. (2001). Evolving Exemplary Pluralism: Steve McQueen's "Deadpan" and Eija-Liisa Ahtila's "Anne, Aki and God"-Two Case Studies for Conserving Technology-Based Installation Art. *Journal of the American Institute for Conservation*, 40(3), 179–191.

Jimenez, M., & Messier, P. (2001). Introduction [Special issue on electronic media conservation]. *Journal of the American Institute for Conservation*, 40(3), 177–178.

Laurenson, P. (2001). Developing Strategies for the Conservation of Installations Incorporating Time-Based Media with Reference to Gary Hill's "Between Cinema and a Hard Place." *Journal of the American Institute for Conservation*, 40(3), 259–266.

Nagy, E., & Adamsons, K. (2007). Saving Judd's "Untitled 1964." Revival of a Galvanized Steel Single Stack Sculpture with Red Nitrocellulose Paint. *Journal of the American Institute for Conservation*, 46(3), 245–261.

Real, W. A. (2001). Toward Guidelines for Practice in the Preservation and Documentation of Technology-Based Installation Art. *Journal of the American Institute for Conservation*, 40(3), 211–231.

Week 9 (May 30)

Far-out stuff – Thoughtful approaches to emergent challenges

Evaluating intangible qualities and affordances of various and items – What constitutes "the work" – Further discussion of the role of artist intent and contemporary documentation – Using our best judgment – Working with hair, skin, bones, and teeth, smells and textures, motion and emotion in conservation efforts

Readings:

Buenger, N. (2004). Connective Tissues: Ethical Guidelines for Biohistorical Research. *Journal of the American Institute for Conservation*, 43(3), 227–236.

Dirksen, V. (1997). The Degradation and Conservation of Leather. *Journal of Conservation and Museum Studies*, 3(0). Online: <http://www.jcms-journal.com/article/view/jcms.3972>

Fulton, S. E., & Rossi-Wilcox, S. M. (2008). Harvard's Glass Flowers: A Case Study in Traveling a Fragile Collection. *Journal of the American Institute for Conservation*, 47(1), 15–26.

Johansen, K. (2008). Perfumed Textiles. *Textile Society of America Symposium Proceedings*. Retrieved from <http://digitalcommons.unl.edu/tsaconf/218>

Peers, L. (2003). Strands Which Refuse to be Braided: Hair Samples from Beatrice Blackwood's Ojibwe Collection at the Pitt Rivers Museum. *Journal of Material Culture*, 8(1), 75–96.

Perkins, B. N. (2003). The De-Electrification and Re-Electrification of Historic Lighting Fixtures at Winterthur Museum. *Journal of the American Institute for Conservation*, 42(3), 457–451.

Welsh, F. S. (2004). Investigation, Analysis, and Authentication of Historic Wallpaper Fragments. *Journal of the American Institute for Conservation*, 43(1), 91–110.

Week 10 (June 6):

Student research presentations (full class period)

Assignments and Grading:

Short paper on materials and techniques (1 paper, 10% of grade)

For these short papers, you must visit at least one museum, archive, or special collection in the greater Los Angeles Area. (Things you see on our field trips for class will count.) Look at the gallery labels, wall texts, or catalog entries, and find an item or items currently on display (or accessible for viewing, in the case of special collections) that incorporates a material, process, or phenomenon with which you are unfamiliar. This might be a substance (ex: casein, polycarbonate resin), a technique (mouth-blown glass, ormolu, marquetry), or a kind of deterioration, damage, or aging (foxing, oxidization, vinegar syndrome, delamination)—but it should be something that intrigues you and about which you'd actually like to learn more. Complete and turn in the "Exploring New Materials" worksheet (posted on CCLE) for your selection.

Research project and presentation (40% paper, 10% presentation)

Your final research project/paper will address some aspect of preservation of heritage materials or preservation work in heritage collections. The exact topic is up to you, but should be submitted and approved by the instructor no later than the third week of classes (April 17). Be prepared to share what you're working on in class at midterm and before the final presentations, as well. Some sample paper topics/focus areas include:

- Preserving evidence of use (for artifacts such as clothing, masks, costumes, furniture, tools, etc.)
- Balancing access and preservation needs for specific materials, or in a specific context
- Preservation challenges for modern materials and bindings
- Evaluating research resources, information needs for preserving specific category(s) of material
- Case studies or documentation of treatments and restorations
- The concept of "reversibility" and its importance to preservation practice
- Digitization and use of digital surrogates for access and research use of specific media
- Needs assessment of a specific collection or sub-collection

- Preservation ethics and decision-making criteria

Papers should be about 4,000-5,000 words, not including citations and notes.

Class participation, preparation, and hands-on activities (10%)

Showing up is attendance; participation > attendance. For this part of your grade, you will be expected to participate fully in class each week. This means contributing actively to class discussions (not simply responding when called upon), and also stepping up eagerly for opportunities to touch, smell, or do new things during field trips. If speaking up during class is hard for you for any reason, find other ways to contribute to class discussions on a weekly basis: Post to the CCLE forums, share news stories/resources and links/images via Twitter under the class hashtag (#IS432), make a zine to hand out...etc. There are lots of ways to do this.

Site visits to preservation facilities, homework assignments (30% - 10% each for two site visits, 10% for homework assignments)

Site visits and tours of preservation facilities in the greater Los Angeles area will be scheduled throughout the quarter. You must attend **at least two** of these (see note on p. 2) to pass this class. Some tours will have limited capacity, and most will require visiting locations off-campus, so this will require advance planning on your part! Consult the schedule at the beginning of the quarter and make appropriate arrangements with your employer, internship supervisor, other professors, etc. Coordinating with your classmates to share transportation is also strongly encouraged.

Extra credit (up to 5 points on final grade)

You may supplement your papers, field trips, and homework assignments with extra credit for the following – 1 point for each event or activity, up to a total of 5 points on your final grade. You must submit your request for extra credit on or before June 6. All requests should include documentation – a one-paragraph reflective summary of lectures or symposia, receipt for organizational membership, etc. Among the many possibilities on- and off-campus this quarter:

- Attend one of the regular Pizza Talks featuring visiting scholars and conservation scientists hosted by the Cotsen Institute of Archaeology (<http://ioa.ucla.edu/events/upcoming>)
- Join a professional organization related to heritage preservation, such as AIC, ARSC, etc.
- Apply to attend the California Rare Books School (<http://www.calrbs.org/upcoming-courses/>)
- Attend a conference, symposium, architectural walking tour, class, product demonstration, or any other event related to heritage preservation

If you're not sure whether it will count, ask.

Guidelines for written materials:

- Assignments may be submitted in hard-copy *or* electronic format (.pdf, .doc, or .docx) unless I specify otherwise.
- Papers should be double-spaced, paginated, 12-pt type, 1-inch margins. Include your name, the date, and the course number on the first page.
- Spelling, grammar, and punctuation should reflect your graduate-level writing abilities. PLEASE proofread your papers—or better yet, have someone else proof them—before turning them in!
- Use consistent and correct formatting for all citations; include URLs for online resources.
- Endnotes and in-text citations are preferred to footnotes for bibliographic references.

Paul Banks: 10 Laws of Conservation

Multiplication and dispersal increase chances for survival of information

Books and documents deteriorate all the time

Deterioration is irreversible

Use causes wear

No one can have access to a document that no longer exists

The physical medium of a document contains information

Authenticity cannot be restored

No reproduction can contain all the information contained in the original

Conservation treatment is interpretation

No treatment is entirely reversible

Read more about Paul Banks here: <http://caxtonclub.org/reading/2015/aug15.pdf>

Sister Corita Kent and John Cage: Some Rules for Students and Teachers

RULE ONE: Find a place you trust, and then try trusting it for awhile.

RULE TWO: General duties of a student - pull everything out of your teacher; pull everything out of your fellow students.

RULE THREE: General duties of a teacher - pull everything out of your students.

RULE FOUR: Consider everything an experiment.

RULE FIVE: Be self-disciplined - this means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self-disciplined is to follow in a better way.

RULE SIX: Nothing is a mistake. There's no win and no fail, there's only make.

RULE SEVEN: The only rule is work. If you work it will lead to something. It's the people who do all of the work all of the time who eventually catch on to things.

RULE EIGHT: Don't try to create and analyze at the same time. They're different processes.

RULE NINE: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

RULE TEN: "We're breaking all the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities." (John Cage)

HINTS: Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything - it might come in handy later.

<http://www.faena.com/aleph/articles/10-rules-for-teachers-and-students-by-john-cage-and-corita-kent/>