

MIAS 240. COURSE ACTION.

COLLECTION DEVELOPMENT. (4)
(October 13, 2003)

OFFICIAL CATALOG DESCRIPTION.

Seminar, four hours. Analysis of collection development policies for moving image archives and their relationship to archival practices from cataloging to preservation and access. Letter grading.

PURPOSE. How do archives acquire, maintain and use different types of moving images? This course examines the full range of practices and principles underlying the development and administration of moving image collections. .

CONTENT AND METHOD OF INSTRUCTION. The day to day operation of today's archive involves a complex set of interrelated activities including collection identification and selection; conservation and storage; budget planning and grant writing, staff training and supervision; and donations, deposit agreements and the application of copyright law. All of these essential tasks and their implications for the archive will be explored here through case studies of moving image archives with distinct collection types, ranging from 35mm narrative to small format video and digital media. Potential institutions include: Motion Picture and Sound Recording Branch of the Library of Congress, UCLA Film and Television Archive, National Archives, Academy of Motion Picture Arts and Sciences Archive, Museum of Modern Art Film Department, George Eastman House, CNN, and C-Span

REQUIREMENTS. Students are expected to read assigned books and articles, participate in seminar discussion, and complete an analytical evaluation of a major moving image collection.

REQUIRED READING.

Blotkamp, Hoss "Symposium on Archival Rights," in Journal of Film Preservation Vol. 25. Issue 52, April 1996

Brownlow, Kevin. "Magnificent Obsession: A Collector and the Archives." The Lumiere Project: The European Film Archives at the Crossroads, Projecto Lumiere, an initiative of the MEDIA Programme of the European Union, Lisbon, Portugal, Jan. 1996 . Lisbon: MEDIA Programme, 1996.

Goerke, France "Proposal for Establishing an Archive for Motion Pictures (1912)," in Historical Journal of Film, Television and Radio Vol. 16 Issue 1, 1996

Goldman, Nancy "Organization and Management of Film Archives," in Collection Management Vol. 18, Issue 1, 1993.

Kuiper, John "Film as Museum Object," in Cinema Journal Vol. 24 Issue 4, 1985

RELATIONSHIP TO OTHER COURSES. MIAS 240 is one of six core seminars in the Moving Image Archive Studies Program. The course relies heavily on both on-line databases that describe archival collections and secondary documentation of collection development policy.

Additional journal articles as assigned.

MAJOR TOPICS.

1. Collection development/collection management
2. Acquisition: collection policy, ownership issues, donations versus deposits, purchases
3. Appraisal and evaluation of collections for acquisition and management
4. Rights issues: copyright and other rights issues, collection use, fair use.
5. Collection processing: inventory control, film and video traffic, assessment and documentation.
6. Collection maintenance: storage, health and safety issues, physical issues.
7. Duplication and preservation: why, when and how. Film, video and digital resources; methods and suppliers, external services and archive administration
8. Staff development, training, professional organizations
9. New media and the traditional archive
10. Use of the collection: public exhibition, scholarly access, loans, collaborative projects
11. Cataloging and documentation; use of the collection in the larger data collection and management context.

SYLLABUS.

MIAS 240 : Collection Development and Management
Syllabus: Winter Quarter 2004
Jan-Christopher Horak

13 January

Introduction: Archival Management

Readings: John Kuiper: "Film as a Museum Object", in: *Cinema Journal*, Vol. 24, No. 4 (Summer 1985), pp. 39-42. Franz Goerke: "Proposal for Establishing an

Archive of Moving Pictures” (1912), in: *The Historical Journal of Film, Radio and Television*, Vol. 16, No. 1 (1996), pp. 9-12.

20 January

Donor Relations/Deposit agreements

Readings: Christel Schmidt: “Preserving Pickford: Mary Pickford Collection at the Library of Congress”, in: *The Moving Image*, Vol. 3, No. 1 (Spring 2003), pp. 59-81. Kevin Brownlow: “Magnificent Obsession: A Collector and the Archives”, in: *The Lumiere Project: European Film Archives at the Crossroads* (Lisbon: MEDIA Programme, 1996), pp. 219-230.

27 January

National Film Preservation Act, Copyright/Library of Congress

Readings: Tom McGreevey and Joanne L. Yeck: *Our Movie Heritage* (New Brunswick, N.J.: Rutgers University Press, 1997), pp. 29-49.

3 February

Collection Identification/Cataloguing/Northeast Historic Film

Readings: Rosemary Bergeron: “Identifying and Documenting the Small Gauge Image”, in” *The Moving Image*, Vol. 2, No. 2 (Fall 2002), p. 25-40. Karen Sheldon: “Northeast Historic Film”, in: *The Historical Journal of Film, Radio and Television*, Vol. 16, No. 1 (1996), pp. 93-98.

10 February

Conservation/Storage/UCLA

Special Guest: Eddie Richmond

Readings: James Reilly et al: “Film Storage White Paper: Keeping Cool and Dry: A New Emphasis in Film Preservation”, at <http://www.loc.gov/film/storage.html>

Patricia W. Hollinshead, Mark D. Wan Ert, Steven C. Holland, Kathy Velo:

“Deteriorating Negatives: A Health Hazard in Collection Management,” Arizona State Museum, Tucson (1987), pp. 1-12.

<http://www.statemuseum.arizona.edu/coll/healthhazard/index.shtml>

17 February

Restoration/Preservation/Eastman House

Special Guest: James Hahn, Preservation Officer, Academy Archive

Readings: Karen F. Gracy: “Documenting the Process of Film Preservation”, in: *The Moving Image*, Vol. 3, No. 1 (Spring 2003), pp. 1-41. Nikolaus Wostry: “Sodom and Gomorrah: Notes on a Reconstruction, or Less is More”, in: *The Moving Image*, Vol. 3, No. 2 (Fall 2003), pp. 19-39.

24 February

Material Culture in Film archives/Studio Archives

Special Guest: Louise Coffey-Web, Costume Curator

Readings: Linda Mehr: "Center for Motion Picture Study, Margaret Herrick Library", in: *The Historical Journal of Film, Radio and Television*, Vol. 16, No. 1 (1996), pp. 19-25. Jan-Christopher Horak: "The Hollywood History Business", in: Jon Lewis (ed): *The End of Cinema as We Know It* (New York: New York University Press, 2001), pp. 33-41.

2 March

Budget Planning/Development/MOMA

Readings: Sarah Ziebbel Mann: "The Evolution of American Moving Image Preservation", in: *The Moving Image*, Vol. 1, No. 2 (Fall 2001), pp. 1-20.

Haidee Wasson: "The Cinematic Subtext of the Modern Museum: Alfred H. Barr and MoMA's Film Archive", in: *The Moving Image*, Vol. 1, No. 1 (Spring 2001), pp. 1-28.

9 March

Access/User Relations

Readings: Sabine Lenk: "Manual for Access to Collections", in: *Journal of Film Preservation*, No. 55 (December 1997), pp. 6-43; internet:

<http://www.fiafnet.org/uk/publications/>

16 March

Inter-Archival Relations/AMIA

Readings: Jan-Christopher Horak, FIAF: The Traditionalists' View, in: *Journal of Film Preservation*, No. 51 (November 1995), pp. 15-19; Internet version:

<http://www.fiafnet.org/uk/publications/> Hoos Blotkamp: "Symposium on Archival Rights", in: *Journal of Film Preservation*, No. 52 (April 1996), pp. 28-35; internet: <http://www.fiafnet.org/uk/publications/>

Requirements:

1. Regular Class attendance and participation
2. Reading all texts before class
3. Final paper (15 pages, double spaced), analyzing any aspect of film collections management.