MIAS 200 – Moving Image Archiving: History, Philosophy, Practice (4 units).
WED 5:30 – 9:00  GSEIS Rm 121

Seminar, four hours. Introduction to historical development of moving image archives. Critical analysis of archival policies regarding collection development, access, exhibition, cataloging, preservation, and restoration. Introduction to principle models and methodologies of moving image archive practices from 1938 establishment of International Federation of Film Archives to the present, addressing practices such as collection development of classical, national, regional, and non-mainstream materials (small gauge formats, independent and amateur productions, new media); changing role of technology in preservation and restoration; ethics of moving image restoration; cataloging standards and documentation systems; classical and alternative models of archive administration and funding; cultural impact of public programming; research and publication supported by moving image archives; access, education, and archival productions. S/U or letter grading.

PURPOSE.

To provide an historical and conceptual overview of the institutional structures of moving image archives. The course places archival policies in their specific political, legal, technological and social contexts in order to critically scrutinize distinct cultural models of archival organization.

CONTENT AND METHOD OF INSTRUCTION.

Through lecture, discussion, and screenings, the course introduces the principle models and methodologies of moving image archive practices from the 1938 establishment of the International Federation of Film Archives to the present. It addresses such practices as: collection development of classical, national, regional and non-mainstream materials (such as small gauge formats, independent and amateur productions, and new media); the changing role of technology in preservation and restoration; the ethics of moving-image restoration; cataloging standards and documentation systems; classical and alternative models of archive administration and funding; the cultural impact of public programming; research and publication supported by moving-image archives; access, education, and archival productions. A major topic is also the effect of digital technologies and the manner in which they are dramatically modifying crucial aspects of contemporary archival practice.

REQUIREMENTS.

Students are expected to read assigned books and articles, participate in seminar discussion, and write a substantial analytical essay. An outline or prospectus for the essay must be submitted by the end of the sixth week of the quarter.
RELATIONSHIP TO OTHER COURSES.

MIAS 200 is one of six core seminars in the Moving Image Archive Studies Program. As an introduction to the field, it provides an historical overview to the subjects addressed in more detail by the other five core seminars.
REQUIRED READING:

Houston, Penelope. Keepers of the Frame (London: British Film institute, 1994).
Brownlow, Kevin. Napoleon (1983)
Jones, Janna The Past is a Moving Picture (2012)
Fossati, Giovanna From Grain to Pixel (2009)
Frick, Caroline Saving Cinema (2011)
Bernsinger, Charles. The Video Guide (3rd edition) 1982
Dean, Tacita Film (2012)
Katelle, Alan Home Movies (2000)
AFI, American Film Heritage (1972)
Niver, Kemp Early Motion Pictures (1985)
Cerchi Usal, Paolo Silent Cinema An Introduction (2000)
Card, James Seductive Cinema (1994)
Kodak Book of Film Care (1992)
Jones Craig A. 16mm Motion Picture Film maintenance manual (1983)
Karen Ishizuka and Patricia Zimmerman Mining the Home Movie (2008)
Smither, Roger and Wolfgang Klaue. Newsreels in Film Archives (1996)

Course Requirements:
Attendance and Participation 20%
Oral Presentation 20%
Final paper prospectus 10%
Final Paper 50%

Week 1 – Introduction, what constitutes an archive, Universities, Museums, libraries, collectors, video stores, you tube. Private vs Public models.

Boleslas Matuszewski, Laura U. Marks and Diane Koszarski. “A New Source of History” Film History , Vol. 7, No. 3, Film Preservation and Film Scholarship (Autumn, 1995), pp. 322-324 Available at http://www.jstor.org/stable/3815097 but students can also access indirectly through the UCLA library catalog (search “Film History” as journal title > click on the JSTOR link under Online Access > click on JSTOR Arts and Sciences 5 > Browse to 1995 n. 3)

Keepers of the Frame Chapter 1 A New Source of History pp 9-22.

Building a digital preservation archive: Tales from the front: Very Informal Newsletter on Library Automation Very Informal Newsletter on Library Automation
Caplan, Priscilla View Profile. VINE 34.1 (2004): 38-42.

Jones, Janna Past is a Moving Picture “What to show the world” pp25-52

Fricke “The American Film Heritage Movement: Justifying the National” pp53-85


Slide, Anthony 1-44

**Week 2 – Collection development, Passions, Restrictions, The Big Five, regional archives, box pushers and bureaucrats. Who pays for everything?**

Slide, Anthony 45-60.

Card, James Seductive Cinema 1-127 / 280-304

Katelle, Alan “Some Home Movies” and “On Collecting” pp 273-307


Gracy ch 3 45-56. and

**Week 3 – Items, Records, artifacts, objects or content. How much is enough?**

Gracy. Ch 4 57-83.

O'Toole, James M. “The Symbolic Significance of Archives” The American Archivist, Vol. 56, No. 2 (Spring, 1993), pp. 234-255

http://www.jstor.org/stable/i40011816 access indirectly through UCLA library catalog (search journal title > click on Online Access link > click JSTOR Arts and Sciences 6 > browse to find volume 56, number 2)


The Death of Cinema Paolo Cherchi Usai 2001.

**Week 4 –. Data, Cataloging, Organizations. How much is too much? Are there any standards? Process vs practice**

Newsreel in film archives 96-138.

Slide, Anthony 61-88.


http://www.jstor.org/stable/i40011849 access indirectly through UCLA library catalog (search journal title > click on Online Access link > click JSTOR Arts and Sciences 6 > browse to find volume 68, number 2)

Slide, Anthony 134-144.
Wasson ch 5 rearguard exhibition. 149-184.

Roud 47-124.

http://www.jstor.org/stable/i231351 access indirectly through UCLA library catalog (search journal title > click on Online Access JSTOR link > click JSTOR Arts and Sciences 3 > browse to find volume 28)

Week 6 – remaining relevant, film studies, access, exhibition,

Houston Ch. 7 95 – 111
Jones 111-136.

Week 7 – Migration vs stability. Art communities and the future of film, Is medium specificity important. Is duplication always acceptable?

Tacita Dean – Film

Evens, Tom and Laurence Hauttekeete
Challenges of digital preservation for cultural heritage institutions
Journal of Librarianship and Information Science September 2011 vol. 43 no. 3 157-165
http://lis.sagepub.com/content/43/3.toc also access indirectly through UCLA library catalog (search journal title > click on Online Access link > click SAGE Complete > browse to find volume 43, number 3)


Week 8 – Saving the past in the past. Techniques and Skills. The endless preservation vs. restoration debate.

Brownlow 178-256.
Slide 89-133.
Gracy ch 6 97-139.

Craig Jones 16mm motion picture film maintenance manual.
Kodak film care manual
Film Preservation Guide.

Bensinger, Charles. Videoguide ch 6 71-75, Ch 9 101-114, ch 14 221-231.
Week 9 – Saving the past in the present and future, or there is no such thing as a restored film. Dissecting preservation methodologies.

Fricke – pp 119-180.
Fossati 149-210.
Jones 137 – 166.
Gracy ch 7 141-167.

Week 10 – Where do we go next and should we? Is the past even relevant for the future?


Addis, M. R. Wright and R. Weerakkody
Digital Preservation Strategies: The Cost of Risk of Loss
SMPTE Mot. Imag J. January-February 2011 vol. 120 no. 1 16-23
Arts Library has n. 1-8 of volume 120; call number PN1933 .S67