

Professor Caroline Frick, Ph.D.

Office Hours: Tuesday, 11 – noon; Wednesday, 9am – 11am

Email: cfrick@austin.utexas.edu

Meetings: Wednesday, 1- 4pm

Course Description and Objectives:

This course introduces one of the most complicated and under-studied components of the media industries: Preservation. The course will employ both a theoretical and practical approach to archival media product, as well as will investigate the emerging connections with media and memory studies. Debates over the merits (and drawbacks) of defining media product as artifact will be complemented by larger discussions over the practical ramifications of ownership, physical deterioration, and the so-called “digital dilemma.”

Course Learning Objectives:

1. Explain the value and role of media preservation, archives, and museums to the evolution and contemporary understanding of film, television, and digital media
2. Identify key archives, museums, libraries, and companies involved in the preservation of U.S. and international film and television collections
3. Assess the importance of provenance to media as entertainment and/or information and artifact
4. Actively construct and interpret media history by “hands on” research and application

Course Requirements:

1. Attendance and participation at class meetings and in-class exercises

Note: As participation is a key component of this course, device cameras will be required to be on during the majority of the class period. If you anticipate any technical challenges/issues that could prevent you from using video, please contact the professor as soon as possible.

2. Completion of assigned readings and film/videos
3. “Mystery Film” project and reflection exercise/essay
4. Term paper OR project

Required Texts:

Baron, Jaimie. *The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge: 2014)
Wasson, Haidee. *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema* (UCLA: 2005)

Additional readings are available in the “Files” section of Canvas for this course

Films/Videos: Assigned films and video clips will be accompanied by information as to where to access them either within the syllabus *or* links will be sent directly to students throughout the semester.

Grading:

Grades are based on the standard scale (i.e., 100 - 90 = A, 89 - 80 = B, 79 - 70 = C, 69 - 60 = D, 59 or below = F). Here are the point values for each assignment and the weight that each assignment will carry in calculating the final grade:

a.	In-Class Exercises/Participation	100 points	30%
b.	Mystery Film Project and Essay	100 points	30%
c.	Final Paper or Project	100 points	40%

Mystery Film Project: In groups of two or three, you will be given a mystery archival film or video clip to research – its production history, context, and whatever information you might discover! You will be responsible for a brief presentation to the class and a short report detailing your research process and findings. [25%]

Term Paper OR End of Term Project:

1. The term paper should be an essay of substantial length, comparable to a publishable paper for an academic journal (approx. 17-30 pages). The topic should relate to and develop some aspect of your own scholarly interests. A one-to-two-page written proposal for this paper will be submitted several weeks prior to the final due date.
2. The term project can be a variety of options: A video piece utilizing archival film, a hands-on metadata case study, or a methodological comparison of restoration techniques. All projects must be accompanied by a five-page report (details will be discussed later in the term). A one-to-two-page written proposal for this project will be submitted several weeks prior to the final due date.

Our final class day will require brief oral reports on these projects.

CLASS SCHEDULE:

(Subject to change)

Week 1

Jan. 20: **Intro. to Course, Syllabus, Schedule**

Week 2

Jan. 27: **How to Define Moving Images: Artifact, Heritage, Art, Corporate Asset, Ephemera, Content?**

Readings:

Fairfield, Lynn. “Is Time Rotting Our Film Records?”; Bottomore, Stephen. “The Sparkling Surface of the Sea of History”; Pierce, David. “The Legion of the Condemned – Why American Silent Films Perished”; Hoyt, Eric. “Seven Arts and Industry Transformation”, and “Epilogue”; Vogan, Travis. “Football’s Wine Cellar”

Week 3

Feb. 3:

Collecting, Collectors and Collections

Readings:

Pearce, Susan. "On Collecting: An Investigation into Collecting in the European Tradition"; Martin, Paul. "From Rubbish to Representation"; Conn, Steven. "Museums and American Intellectual Life"; Greenberg, Joshua. "Videophiles and Betamania: Hacking the VCR"; Klinger, Barbara. "The Contemporary Cinephile: Collecting after the VCR" and... BRING IT!

Week 4

Feb. 10:

Audiovisual Preservation: Artifacts [e.g., celluloid, sound, video, color]

Readings:

Winston, Brian. "The Case of 16mm" and "The Case of Colour Film"; Street, Sarah. "Glorious Technicolor Comes to Britain"; Mostrescu-Mayes and Aasman. "Amateur Media in the Age of Television"; Hilderbrand, Lucas. "The Revolution was Recorded"; Martin "The Dawn of Tape"

Week 5

Feb. 17:

Audiovisual Preservation: The beginning of a "profession?"

Readings:

Haidee Wasson's *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*

Week 6

Feb. 24:

Preservation: Concept and Practice

Readings:

Lowenthal, David. Excerpt from *The Past is a Foreign Country*; Hobsbawm, Eric, and Terence Ranger. "The Invention of Tradition"; Gardner, Robert. "The Impulse to Preserve"; *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*; Usai, Paolo. "Silent Cinema" Excerpt

Week 7

Mar. 3:

Use and Ethics: Restoration

Readings:

Read and Meyer. "Restoration Excerpts"; Gracy, Karen. "Coming Again to a Theatre Near You"; Napper, Lawrence. "They Shall Not Grow Old"; *They Shall Not Grow Old* (2018): <https://utexas.box.com/s/nff65fang50anuk06bcisttc46rrqln>
http://iambist.net/2018/10/they_shall_not_grow_old/

Week 8

Mar. 10:

Use and Ethics: Documentary and More

Readings:

Baron, Jaimie. *The Archive Effect: Found Footage and the audiovisual experience of history.*

Week 9

Mar. 17:

NO CLASS - SPRING BREAK**Week 9**

Mar. 24:

MYSTERY FILM PROJECT PRESENTATIONS

Week 10

Mar. 31:

Use and Ethics: Evidence and “Dangerous” Collections

Readings:

Coben, Hart. “The Strehlow Archive” and “Mr. Strehlow’s Films”; *Motrescu-Mayes and Nicholson. “British Women Amateur Filmmakers, Excerpts”;* *Alexander, Elizabeth. “Can you be BLACK and Look at This?”;* *Braun, Angelika. “The audio going with the video”;* <https://araluenartscentre.nt.gov.au/art-collections>; <https://vimeo.com/177383620> ; *OJ Simpson: Made in America (2016), Excerpts*

Week 11

Apr. 7:

Curation, Programming, and Festivals

Readings:

Czach, Liz. “Film Festivals, Programming, and the Building of a National Cinema”; *DeValck, Marijke. “Film Festivals: From European Geopolitics to Global Cinephilia” (Excerpts);* *HaDuong, May. “Out of Print”;* *Haslam, Mark. “Vision, Authority”* <https://www.wired.co.uk/article/how-do-netflixs-algorithms-work-machinelearning-helps-to-predict-what-viewers-willlike#:~:text=Netflix%20uses%20machine%20learning%20and,genres%20to%20make%20its%20pre%20dictions.> <https://netflixtechblog.com/artwork-personalization-c589f074ad76> ; and more...

Week 12

Apr. 14

Canon Formation, Criterion, and the Archive

Readings:

Staiger, Janet. “The Politics of Film Canons”; *Grainge, Paul. “Reclaiming Heritage”;* *Kompare, Derek. “The Peabody Awards Collection”;* *Hoyt, Eric. “Aggregating Aspirations”;* *Schrader, Paul. “Canon Fodder”;* *Mauro, Daniel. “Of National Significance”*

Week 13

Apr. 21:

The Digital Dark Ages?

Readings:

Prelinger, Rick. The Appearance of Archives; <https://www.wired.com/insights/2013/05/we-need-to-act-to-prevent-a-digital-dark-age/>; *Mostrescu-Mayes and Aasman. “Everyday Complexities and Contradictions in Contemporary Amateur Media”;* <https://www.nice.com/en/article/n7vqew/the-backer-who-archived-parler-explains-how-she-did-it-and-what-comes-next>; <https://projects.propublica.org/parler-capitol-videos/>

Week 14

Apr. 28:

FINAL PAPER/PROJECT PRESENTATIONS*Work on final project and/ or paper...***Week 15**

May 5:

FINAL PAPER/PROJECT PRESENTATIONS*Work on final project and/ or paper...*

FINAL PAPER AND PROJECT DUE: May 12, 5:00 pm
(Note: Subject to change per decisions by the UT Registrar)

The University of Texas Honor Code: The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Scholastic Dishonesty: The University defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of the instructor. By accepting this syllabus, you have agreed to these guidelines and must adhere to them. Scholastic dishonesty damages both the student's learning experience and readiness for the future demands of a work-career. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial services Web site at <http://deanofstudents.utexas.edu/sjs>

Sharing of Course Materials is Prohibited: No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (quizzes, exams, papers, projects, homework assignments), in-class materials, review sheets, and additional problem sets, may be shared online or with anyone outside of the class unless you have my explicit, written permission. Unauthorized sharing of materials promotes cheating. It is a violation of the University's Student Honor Code and an act of academic dishonesty. Faculty and Teaching Assistants are well aware of the sites used for sharing materials, and any materials found online that are associated with you, or any suspected unauthorized sharing of materials, will be reported to Student Conduct and Academic Integrity in the Office of the Dean of Students. These reports can result in sanctions, including failure in the course.

Services for students with disabilities: The University of Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.

Religious Holidays: Religious holy days sometimes conflict with class and examination schedules. If you miss a work assignment or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence. It is the policy of the University of Texas at Austin that you must notify each of your instructors at least fourteen days prior to the classes scheduled on dates you will be absent to observe a religious holy day.

University Electronic Mail Notification Policy: All students should become familiar with the University's official e-mail student notification policy. It is the student's responsibility to keep the University informed as to changes in his or her e-mail address. Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical. It is recommended that e-mail be checked daily, but at a minimum, twice per week. The complete text of this policy and instructions for updating your e-mail address are available at <http://www.utexas.edu/its/policies/emailnotify.html>.

Counseling and Mental Health Center: There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. <http://www.cmhc.utexas.edu/individualcounseling.html>

Title IX Reporting: Title IX is a federal law that protects against sex and gender based discrimination, sexual harassment, sexual assault, sexual misconduct, dating/domestic violence and stalking at federally funded educational institutions. UT Austin is committed to fostering a learning and working environment free from discrimination in all its forms. When sexual misconduct occurs in our community, the university can:

1. Intervene to prevent harmful behavior from continuing or escalating.
2. Provide support and remedies to students and employees who have experienced harm or have become involved in a Title IX investigation.
3. Investigate and discipline violations of the university's relevant policies.

Faculty members and certain staff members are considered "Responsible Employees" or "Mandatory Reporters," which means that they are required to report violations of Title IX to the Title IX Coordinator. I am a Responsible Employee and must report any Title IX related incidents that are disclosed in writing, discussion, or one-on-one. Before talking with me, or with any faculty or staff member about a Title IX related incident, be sure to ask whether they are a responsible employee. If you want to speak with someone for support or remedies without making an official report to the university, email advocate@austin.utexas.edu For more information about reporting options and resources, visit titleix.utexas.edu or contact the Title IX Office at titleix@austin.utexas.edu.