

**Preparing the Next Generation of Audiovisual Archivists:  
Lessons from New York University's  
Moving Image Archiving & Preservation Program<sup>1</sup>**

<http://www.nyu.edu/tisch/preservation/>

By Howard Besser

For ten years New York University's Moving Image Archiving and Preservation program has been training students to manage and preserve collections of audiovisual material. This paper describes the program's history, course offerings, and pedagogical philosophy. It looks at the program's engagement with libraries, museums, and archives, as well as its involvement with new research projects. And it explains the elements that the program has implemented in order to train a new generation of collection managers and archivists for 21<sup>st</sup> century challenges, including managing in a rapidly-changing digital environment, experience in collaborating across professions and institutions, and constantly updating skills through lifelong learning.

**Description of the MIAP Program**

New York University's Moving Image Archiving and Preservation Program (MIAP) is an interdisciplinary two-year Masters Degree Program that provides an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation. The program is designed to prepare graduates to enter a variety of cultural institutions (libraries, museums, archives, historical societies, arts organizations), as well other more commercial entities. All students must take an identical set of 16 courses which together cover all aspects of moving image archiving and preservation including: Film and Television History/Historiography; Conservation, Preservation and Collection Management; Legal Issues and Copyright; Film/Video Laboratory Techniques; Moving Image Cataloging and Metadata; Curatorial Issues and Public Programming; New Media and Multimedia Preservation; Digital Preservation and Digital Repositories, and Reference/Access. (See Appendix I for more information) The program is highly intensive; students typically spend 50-60 hours/week on MIAP-related activities.

The original curriculum was designed in 2002-2003, and the first cohort of students was admitted in Fall 2003 and graduated in Spring 2005. MIAP graduated its eighth cohort in Spring 2012. Until 2010, cohorts were limited to a maximum of 8 students. Now 10 students are admitted each year, and for the past two years an additional 2 students per year were admitted into an experimental part-time program. As of 2012, a total of 54 students have graduated from the program.

The program is highly competitive. In most years, MIAP can take less than 1/3 of the applicants into the program. Most MIAP students spent their undergraduate years studying humanities disciplines (such as media studies, critical studies, literature, or art history). But some MIAP students have specialized in the sciences or social sciences as undergraduates.

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<sup>1</sup> published in Catalan in **Imatge I Recerca, 12es Jornades Antoni Varés 2012, Ponències, Experiències I Comunicacions**, proceedings of conference in Girona, Catalunya, 20-23 Novembre, 2012, pages 14-24

### **History of the MIAP Program**

The Cinema Studies Department in NYU's Tisch School of the Arts was the first US academic university department devoted to the study of the history, theory, criticism, and aesthetics of cinema. As the 21<sup>st</sup> century approached, the Cinema Studies Department began looking at new areas to distinguish itself from the many other cinema studies departments that had developed over the years. The recently deceased film history professor William K. Everson had left part of his collection to the department, and that had particularly piqued faculty interest in issues of film history, archiving, and preservation.

At the beginning of the new millennium the department began planning a Masters Degree specialization in Moving Image Archiving & Preservation (MIAP). Initial plans focused on sending MIAP students to attend the existing nine-month hands-on film preservation training program at the George Eastman House Museum (GEH) in upstate New York, followed by an additional year focused on the academic study of history, theory, criticism, and aesthetics in the NYU department in New York City. But negotiations between NYU and GEH lawyers fell apart just as NYU was preparing to hire a new faculty member as Director of the MIAP Program.

In summer of 2002 NYU hired Howard Besser as a Cinema Studies professor and Director of the planned MIAP Program. Besser had worked extensively in the film archive community early in his career, but had spent the previous 15 years focused on digital still images in libraries, museums, and archives. When Besser had interviewed for the new position, he had suggested that the new program should leverage its location in New York City, one of the largest centers of museums, archives, and library collections in the world. So when he was hired, Besser spent the first year re-envisioning and planning the MIAP Program to integrate relationships with NYC cultural institutions. He also reconceptualized the program to be less film-centric and expand the focus to video, audio, and digital forms of media – which also reflected the recently expanded interest areas of the larger Cinema Studies Department.

When MIAP admitted its first cohort of students in Fall of 2003, the program attempted to focus on film, video, and born-digital media in all types of cultural institutions. At that point the two-year graduate degree program required students to take intensive internships in four different cultural institutions, and many of the projects for conventional courses involved solving real-life problems in local cultural organizations as well.

Over the next several years MIAP received grant funding from both the Getty Foundation and the US National Endowment for the Humanities to both extend and to evaluate its curriculum. As a result, the first semester internship was replaced with a hands-on basic training course to better prepare the students for their subsequent three internships, as well as to ground them in tactile practical experience that they would then bring to their more conceptual and theoretical courses. The grant-funded evaluation process also helped develop curriculum in a variety of new areas, including modules for: collecting and preserving home movies, archival projection, new access issues in a 21<sup>st</sup> century digital world, access issues particular to television material, hazard training for shipping nitrate film, and issues specific to regional archival collections.

### **Pedagogy of the MIAP Program**

MIAP is designed to train and educate students to address the challenges of film, video and digital collection management and preservation by combining theory with practice. In most

courses students learn theory and concepts through lectures and readings, then apply these concepts to concrete situations in the form of projects.

Most MIAP courses stress project-based learning. Students complete more than a dozen individual or group projects during their time in the program. Projects range from collection assessments, to copyright audits, to a detailed study of a particular technology or format, to the full preservation of a media work. (For a partial list of collections assessments that students have completed, see Appendix II) Almost all projects are designed to either concretely help a particular institution solve a current problem, or to contribute useful knowledge to the field as a whole. Under the direction of an instructor, for example, a student will work with a curator or conservator to design and carry out an assessment of one particular collection that is a high priority for that institution. As another example, a student would research and document a particular encoding format such as QuickTime 3 (noting its time period, field and header information, existing repositories of software to view encoded files, etc.), and contribute that documentation to the field as a whole. As one MIAP graduate commented anonymously on an evaluation form:

“What is most helpful is hands-on projects like the collection assessment in Collection Management, legal audit in Copyright, Legal Issues, and Policy, and the encouragement for integrating the more academic exercises into the real world. MIAP rewards independence, which is great. We are not being spoon-fed but instead are learning through experience and mistakes.”

In addition to the heavy coursework and a thesis project, all MIAP students must complete three intensive internships (210 hours for each semester-long internship, and a 350 hour summer internship) in three different types of institutions. The intensive and diverse internship program gives each student experience with multiple repositories, each having a different organizational culture and different approaches to archiving and preservation. The internship program is highly managed: faculty have extensive discussions with the internship supervisor to jointly design project(s) and tasks with concrete learning outcomes; the second week of the internship the student must submit a work plan to the MIAP faculty, and both mid-term and final evaluations are completed by the student and the supervisor. (For a list of organizations that have hosted MIAP Internships, see Appendix III)

Many class projects undertaken are small-group projects, and students get significant practice collaborating as part of a team where each team member brings a different background and view to solving a group problem. Because of the dearth of formal literature covering many of the newer issues that they face, students are encouraged to explore grey literature, subscribe to listservs, and become a part of a network of professionals struggling to address similar problems. MIAP has paid for all students to attend at least one full annual meeting of the Association of Moving Image Archivists, and requires that each student become active in at least one Committee or Working Group. Students learn to rely upon their professional colleagues both for support, and for help in dealing with new and complex issues. And MIAP Alumni have their own private listserv which is often quite busy; recent threads have dealt with: the particulars of DAT tapes, file-naming conventions, evaluating the services of regional reformatting laboratories, copyright issues for HD videos used as “dailies” on commercial film shoots, 1970s technical training tapes explaining video technology, FFMPEG vs Compressor/Matrox plugins and embedded metadata tools for audio and video files such as AVIMetaEdit, etc.

The program emphasizes lifelong learning. Because of continuing rapid changes to the digital environment, professionals need to regularly re-evaluate how things are done, and need to be constantly adapting to new technologies, tools, and methods. This is why the MIAP curriculum

puts such emphasis on using the latest knowledge and methods to examine issues in holistic ways (instead of automatically continuing on a path that may lead to a dead end), and this is why MIAP graduates actively take part in listserv discussions over the latest issues, organize and participate in “skill-shares” and other forms of continuing education, and view learning as a never-ending activity. This ability to think broadly and to continually update skills and techniques is also why many MIAP graduates are the very first person to be hired to care for audiovisual preservation and/or archiving in their organization.

### **Learning About Libraries/Archives/Museums**

Because most MIAP graduates will be working in or with cultural institutions, the curriculum puts a great emphasis on learning about these types of institutions. All students are required to take a course on the “History and Culture of Archives, Museums, and Libraries,” where they learn about the various different kinds of institutions that collect and manage cultural material: museums of art, natural history, and motion pictures; libraries and historical societies; corporate institutions. The course compares and contrasts these types of institution to reveal how they differ from one another, paying particular attention to how different institutional missions affect internal metadata and information systems. It examines theories of collecting, the history and ethics of cultural heritage institutions, the organizational structures of institutions that house collections (including trends in staffing and the roles of individual departments), and their respective missions and operational ethics. The class also visits a variety of local cultural organizations, and invites working professionals to speak to the class about their organizations and duties.

In addition, students must complete three intensive internships in different types of organizations. By spending so much time in each institution, students begin to see the institutional culture that would be difficult to learn about without actually experiencing it.

### **MIAP Involvement in Research**

As an academic Masters Degree program, MIAP integrates teaching with research. Prior to the founding of MIAP, there had been very little serious research done on important issues in the field. The few prior research projects had come from other fields (such as library science or material science), and had usually treated moving image archiving and preservation as a side effect of a larger study (such as optimal long-term storage conditions for paper and other materials, or access issues for all types of non-print materials). MIAP brought a research focus to key questions that the field needed to address. And MIAP aimed to solve the problem that very little prior published literature systematically addressed key issues in the field. In addition to many small-scale focused research projects, MIAP applied for and received a large amount of external funding to engage in large multi-year research projects in collaboration with other organizations (<http://www.nyu.edu/tisch/preservation/research.html>). Here are a few of those projects:

- MIAP collaborated with the NYU Libraries on three different research projects sponsored by the Andrew W. Mellon Foundation. One of these projects resulted in a tool for libraries to help them to prioritize the care and reformatting of audiovisual collections. The current multi-year collaborative project titled “**Video At Risk**” examines library collections of commercially distributed videotapes that are now rare or unique. Because a previous NYU Libraries/MIAP study had found that almost 10% of the videotapes in NYU Library’s circulating collection were now out-of-print, this follow-up study aimed to systematically examine all the commercially distributed videos in three university

libraries (NYU, UC Berkeley, and Loyola New Orleans) and see if any vendors still distributed these, as well as how many other libraries still had copies of them. In addition, this project contracted with a copyright attorney to develop a legal justification for reformatting these Orphan Works (because a strict reading of US Copyright Law requires that works be already deteriorated before preservation copying can be done). This project also is working on an empirical study of video deterioration related to how many times a tape has been played (as further copyright law justification needed for preservation copying before a tape has already deteriorated). And the project is producing guidelines for making decisions about digitization parameters when reformatting cassette videotapes (from file format, compression, and size, to dealing with vendors and quality control). (See <http://www.nyu.edu/tisch/preservation/research/video-risk/>)

- MIAP and the NYU Libraries collaborated with several different public television entities on a five-year ground-breaking project called “**Preserving Digital Public Television**” (<http://www.thirteen.org/ptvdigitalarchive/>). This \$6 million dollar project was partially funded by the Library of Congress’ National Digital Information Infrastructure and Preservation Program as part of an effort by LC to develop partnerships with different communities to preserve their born-digital material. MIAP led project studies on user quality needs and metadata needs, as well as studies of copyright impediments and of the workflow through the production process. The study of production workflow led to important conceptual break-throughs with the idea that important metadata could be captured during the production stage instead of having to be reassembled by librarians and archivists when the material entered their collections. The project re-engineered a nightly news show to capture metadata at the earliest points, including putting GPS chips in field cameras to capture location and date/time of all material shot off-site, as well as forcing off-site production crews to put important metadata (story title, crew information) onto the file before they started shooting. This project also explored appropriate file formats, compression schemes and wrappers, as well as extensions needed to the library-standard Metadata Encoding and Transmission Standard (METS). And the project built and OAIS-compliant digital repository, and explored the issues involved in preservation server construction for digital video. The project also helped revive and extend the PB Core metadata standard.
- For several years MIAP has been intimately involved in a number of projects with New York’s Museum of Modern Art (MoMA). MIAP participated in “**Matters in Media Art**” (<http://www.tate.org.uk/about/projects/matters-media-art>), a multi-year collaboration between MoMA, the San Francisco Museum of Modern Art, and the Tate Museum in London. This project, funded by the New Art Trust, aimed to provide guidelines and shared practices for care and preservation of time-based media art (such as video and sound installations). As a follow-up to this project, MIAP graduates, faculty, and students have been working with MoMA to design a preservation repository for MoMA’s digital works of art.
- In 2005 MIAP received a small grant to explore **disaster response of New Orleans cultural institutions** in the aftermath of the devastating hurricane Katrina. The funding from a federal emergency preparedness organization paid for multiple visits to New Orleans by MIAP Director Howard Besser and student Kara van Malssen, who based her MIAP thesis project on this study. The study involved collaboration with local museums, libraries and a community radio station, and resulted in a joint presentation at the American Library Association’s annual conference

(<http://www.nyu.edu/tisch/preservation/research/disaster/katrina.shtml>), as well as a planned book on disaster recovery by the Association of Moving Image Archivists. Important findings of the New Orleans study included that collections managed by financially stable cultural institutions were more likely to survive than those managed by less stable organizations or by individuals. Other findings highlighted the problem that most existing Disaster Response plans assume that basic infrastructure (such as electricity and telephone service) will be restored shortly after a disaster, and that the New Orleans experience teaches us that we may need to prepare for months without basic services, and craft plans that do not rely on basic services being functional.

- In 2012 NYU received a \$2.4 million grant from the US National Science Foundation. In this 2-year “**Databrary**” project, the NYU Libraries and MIAP will collaborate with NYU’s Infant Action Lab and its partners around the world who study the motion of young children. This project involves using video as scientific research data, and plans involve linking various types of metadata to video time-code; developing tools for easy coding, mark-up, and annotation; and developing tools for other researchers to view and do further annotation and mark-up within a shared user environment. And because this material involves children and is governed by strict university ethical requirements, the project is exploring ways to let university research oversight boards share their certification with other institutions.
- One research project that did not receive outside funds was the MIAP project “**Archiving the Occupy Movement**” (<http://www.activist-archivists.org>). In this project MIAP graduates, current students, and faculty collaborated with both the Media Committee and the Archiving Committee of New York’s Occupy Movement, as well with other US projects that tried to archive material related to Occupy (including the Internet Archive and the Center for History and New Media). The NYU project focused on digital photographs, videos, and sound recordings related to the movement. The research results are likely to prove useful for solving a problem that most collections will face in the near future – how to organize, preserve, and provide access to that large amount of user-generated content that most collections will receive in the future (and not have the time to catalog or convert). This project extended research from the “Preserving Digital Public Television” project, by exploring clever ways to capture important metadata during the media production phase, instead of waiting until these works enter a library or archive collection. (For more information on this project, see the paper written about it for this conference.)

These research projects not only solved important problems facing the field, but they also gave MIAP students a feeling of engagement in answering pressing problems in the field. And most of these projects paid MIAP students and recent graduates to do work on these projects, which not only helped those students financially, but also gave them important experience in both research and collaborative environments.

### **Teaching Digital Preservation Skills**

All non-laboratory MIAP courses (Copyright, Access, Collection Management, Curating, etc.) integrate the teaching about both analog and digital media, and student projects for these classes deal with both analog and digital works. MIAP’s two laboratory courses on Video Preservation deal extensively with the technical aspects of analog, born-digital, and digitizing. Second year MIAP students take two laboratory classes focused exclusively on digital: *Digital Preservation*,

which focuses on large corpi of digital works which can be handled in somewhat automated ways (as one would likely find in a broadcasting organization or library); and ***Handling Complex Media***, which focuses on boutique methods where each digital work needs to be individually analyzed (as in a museum's collection of net art, video games, etc.). Both digital lab courses teach tools for file type verification and extracting metadata. The Digital Preservation class puts more emphasis on repository management (OAIS, PREMIS, Fedora/DSpace, TRAC/Drambura, AIP transformations, etc.) and on practices such as web archiving and personal archiving. The Handling Complex Media class places more emphasis on artist interviews, the Variable Media questionnaire, and other methods for determining which elements of a work need to be most highly protected against technological change.

### **Thesis Projects**

All MIAP graduates have completed a major thesis project. Usually a 9-month long project, this requirement allows a student to deeply explore a particular collection or issue. Theses have dealt with a wide range of topics, ranging from: historicizing a particular collection, to developing an economic model for a new media archive, to intensively studying and prioritizing the work in a particular organization or collection, to theoretical or practical studies of copyright issues, to examining contemporary art conservation issues (such as artist interviews or variable media issues), to rediscovering and documenting technical information about a long-forgotten format or process. Students have also explored neglected types of moving image materials such as movie trailers and home movies. And students have worked with collections in small community-based organizations. The range of thesis topics has been incredibly large. (for a list of student theses, see Appendix IV)

### **After Graduation**

When MIAP students graduate, they are well-prepared to enter the world of professional work. But a significant number of graduates want even more experience before they enter the regular work-world. Approximately 10 MIAP graduates took one-year paid Fellowships after they graduated. And two MIAP graduates were awarded year-long Fulbright grants to pursue projects outside of the US after they graduated.

A few MIAP graduates go on to work in large relatively wealthy media organizations where they are one of many people involved in archiving or preservation (such as *CNN*, *PBS*, or, the *Academy of Motion Picture Arts & Sciences Film Archive*). But most graduates go to work in non-profit organizations where they have a wide range of tasks because they are the primary staff member involved in media archiving/preservation (daily leftist television news program *Democracy Now!*; Appalachian regional media center *Appalshop*; human rights organization *Witness*; *One National Gay and Lesbian Archive*; Buenos Aires *Museo del Ciné*; the *libraries of Northwestern University, UCLA, University of Virginia, Washington University, University of Michigan*). For some of these organizations, the MIAP graduate is the primary technical person dealing with digital media archiving/preservation (*Museum of Modern Art, Human Rights Watch; WNYC Radio; Bay Area Video Coalition*). A number of MIAP graduates work fulltime for the consulting firm *Audiovisual Preservation Solutions*. MIAP graduates have worked as the personal archivist for media artists such as David Byrne and Vito Acconci. Still other MIAP graduates have conceptualized, developed, and found funding for large-scale entrepreneurial projects (collecting and preserving amateur films throughout Mexico for the *Cineteca Nacional de México*; collecting, digitizing, and making available historically and culturally important audio, video, and film material housed in California archives, historical societies, and libraries for

the *California State Library*). (For a list of where MIAP graduates have gone on to work, see Appendix V)

### **Reflections**

When the MIAP curriculum was designed in 2002-2003, it was clear that digital technology would continue to reshape audiovisual archiving and preservation practices for many years to come, and support for those kinds of changes were incorporated within the curriculum. From the beginning, the program has taught theories and concepts (such as how to think through an organizational scheme for your collection) alongside practices (such as following the Library of Congress' AMIM cataloging rules [Archival Moving Image Materials: A Cataloging Manual]), but always indicating that a practice is transitory—what we use this year may be replaced with a different practice next year. What makes a good professional in this field is not merely learning a particular skill or tool, but learning why to use it, and how to figure out when you might want to use something else. Skills and tools are most useful when they are taught as specific examples of how to address a larger problem. It is this that makes the learning experience last longer than a particular skill or tool.

Because of this approach, MIAP has had few major course revisions. Classes regularly revise the toolsets taught, but have only had to make minor adjustments in the concepts and theories. Recommendations coming from regular evaluation of individual courses (both by students and by outside experts), program evaluation by outside experts, and interviews with MIAP graduates (after they've been on a job for several years) have led to the following changes: replacing one of the original 4 intensive internships with a first semester skill-building course; changing the order of some courses; doubling the number of hours for the Copyright and Digital classes; adding a second semester of video preservation. No other structural changes have been seriously suggested.

Certainly the project-based learning that MIAP advocates is a major attraction for potential students. And the fact that student projects help prestigious organizations (Museum of Modern Art, Guggenheim, Anthology Film Archive, Paper Tiger Television, etc.) or well-known artists (David Byrne, Laurie Anderson, Barney Rosset, Sonic Youth, Corey Archangel, George Stoney, etc.) heightens student interest in MIAP. Students are also attracted to the flexibility of the project topics that they can pursue if tied to a course; this year more than half a dozen students found ways to pursue different important projects related to archiving media from the Occupy Movement as projects for a variety of their different courses (See [http://activist-archivists.org/wp/?page\\_id=574](http://activist-archivists.org/wp/?page_id=574)). The program's emphasis on evolving metadata and technical standards, and an understanding of the role of the moving image specialist in an increasingly digital environment is also a major attraction.

### **Conclusion**

The MIAP program has been designed to train a new generation of collection managers and archivists for 21<sup>st</sup> century challenges, including managing in a rapidly-changing digital environment, experience in collaborating across professions and institutions, and constantly updating skills through lifelong learning. It synthesizes theory and practice, and engages students in project-based learning where they help to solve real-life problems in real collections. The program stresses engagement with the professional field, through class assignments and internships supervised by working professionals, and through requiring student participation in professional organizations. And the program exposes students to the institutional culture of a

variety of different types of libraries, museums, and archives before they need to commit to employment in one of these types of cultural institutions.

## **Appendix I – MIAP Required Courses**

### First Year Courses

- Introduction to Moving Image Archiving and Preservation
- Conservation & Preservation of All Types of Material—Basic Principles
- Access to Moving Image Collections
- Copyright, Legal Issues, and Policy
- Moving Image and Sound: Basic Issues and Training
- Television: History and Culture
- The Culture of Archives, Museums, and Libraries
- Collection Management
- Directed Internship

### Second Year Courses

- Film History/Historiography
- Film Form and Film Sense
- Film Preservation
- Video Preservation
- Digital Preservation
- Curating Moving Images
- Handling Complex Media
- Directed Internship

For course descriptions and syllabi, see  
<http://www.nyu.edu/tisch/preservation/program/curriculum.shtml>

## **Appendix II – Partial List of Student Collection Assessments**

### Personal Collections of Media Artists, Small Distributors

- Coleen Fitzgibbon Films- Spr09
- Elaine Summer Collection- Spr09
- Cory Arcangel + BEIGE- Spr09
- Laurie Anderson –Spr08
- Sonic Youth Video- Spr08
- The Barbara Kopple My Generation Collection- Spr09
- Bob Stein/Voyager Inc. Collection Assessment- Spr10
- Art21 Archive- Spr07
- Third World Newsreel- Spr05
- Willoughby Sharp Archive Collection Assessment - Spr10
- Fred Barney Taylor Collection- Spr10
- On Television Collection- Spr10
- John F Kennedy (Gartenberg Media)- Spr08

### Collections Housed in Arts Organizations

- Dance Theatre of Harlem Collection Assessment- Spr10
- The Kitchen- Spr08
- Robert Haller Collection (Anthology Film Archives)- Spr07
- New Museum of Contemporary Art- Spr07
- Filmmakers Coop- Spr07
- Flaherty Film Seminar- Spr07
- Eyebeam- SarSpr07
- Frank Kuenstler Films (Anthology Film Archives)- Spr07
- Cabinet Magazine Digital Content Archive- Spr08
- Hemispheric Institute- Spr08

### Collections Housed in Libraries, Archives

- Maryland Historical Society- Spr09
- Mogull Brothers (Library of Congress) Collection - Spr09
- California State University, Fresno- Henry Madden Library Special Collections- Spr09
- 16mm Films at Brooklyn Public Library- Spr07
- John Watts Papers (Fales Library)- Spr07
- Richard Foreman Papers (Fales Library)- Spr07
- World Music Institute Audio/Video Archive- Spr06
- Teo Masero Collection (New York Public Library-Rodgers/Hammerstein)- Spr06
- Red Hot and Rhapsody Music Collection (Fales Library)
- American Museum of Natural History Video Collection- Spr08
- Hadassah Collection –Spr07

## Appendix III – Past MIAP Internship Sites

### Outside of NYC

- Academy of Motion Picture Arts and Sciences
- American Film Genre Archive
- Appalshop, Kentucky
- Archives of Appalachia, East
- Archivo Nacional, Brazil
- Arizona State Library
- Austin Film Festival
- Buffalo State University
- Chace Audio
- Chicago Film Archives
- Colorlab, Rockville MD
- Country Music Hall of Fame, Nashville
- Ghana Broadcasting Corporation
- Harvard University Schlesinger Library
- Harvard University Film Archive
- Korean Film Archive
- LaserPacific Media
- Library Media Archives, U. Georgia
- Library of Congress, Preservation Directorate
- NorthEast Historic Film
- Pacifica Radio
- Pro-Tek Media Preservation Services
- Rice University
- Sacramento Archives and Museum Collection Center, CA
- SafeSound, Philadelphia
- San Francisco State University
- Smithsonian Institution
- Stanford University Libraries
- Steven Spielberg Archive, Hebrew University, Jerusalem
- Technicolor
- Tennessee State University
- University of Alaska
- University of Baltimore
- University of Ghana
- University of Hawaii
- University of South Carolina- Moving Image Resource Center
- University of Southern California  
Moving Image Archive

- University of Texas
- Washington University

### Inside NYC

- ABC News Archive, NYC
- Academy of Dramatic Arts
- American Museum of Natural History
- Anthology Film Archives
- ArtStor
- Barnard College Archives  
Bobst Library, NYU
- Broadway Video
- Brooklyn College Archives
- Cineric
- Duart
- Electronic Arts Intermix
- ExitArt
- Explorers Club
- Filmmakers Coop
- Fox Movietone News
- Gartenberg Media Enterprise
- Guggenheim Museum
- Hadassah Archives, American Jewish Historical Society
- Jewish Museum
- Laguardia Community College
- Miramax Films
- MTV Archives
- Museum of Television and Radio (Paley Media Center)
- Museum of the Moving Image
- Museum of Modern Art
- New York Botanical Garden
- New York City Transit Museum
- New York Women in Film and Television
- NYPL- Library of Performing Arts
- Orphan Film Symposium
- Standby Program/Mercer Media
- Thirteen/WNETUNICEF
- Vidipax
- Whitney Museum of American Art•WITNESS
- WNYC Radio

## Appendix IV – Thesis Projects

- We Are Underused: The Moving Image Collection of Matador Records – Seth Anderson
- Phantoms of Remembrance: The Violence of the Archive in Black British Film Collectives – Rufus De Rham
- Such a Time as This: Reconstructing the Past and Imagining the Future of Das Buch Esther (1919) – Caitlin Hammer
- Sustainable Economics Over Dilemmatic Rhetorics: Framework and Tools for Assessing and Planning Digital Preservation – Benedict Olgado
- Archiving Strategies for Fine Art Museum Audiovisual Collections: A Look at the Albright-Knox Art Gallery, Buffalo, NY – Crystal Sanchez
- Johnny Cash Ridin' the Rails: The Great American Train Story - A Collection Assessment and Licensing Platform for the Country Music Hall of Fame and Museum – Taylor McBride
- Archiving Issues of Film Festivals: Preserving Analog and Digital Collections and Establishing Projection Format Standards – Jieun An
- The Melinda Camber Porter Archive: A Collection Assessment and Exploration of Personal Archiving – Marie Lascu
- Saving the New Idiot Box: A History of Web Series and the Challenges of Preservation – Samantha Oddi
- Du Pont Motion Picture Film: A History of Manufacture and Physical Characteristics as an Aid to Identification – Erik Piil
- Reading Jeremy Blake: Issues of Preservation and Access to Born-Digital Artists' Archives in a Multi-Institutional Context – Joseph Gallucci
- Coming Soon to an Archive Near You: Movie Trailers and Their Need for Access & Preservation – Samantha Losben
- Bill Miles: Independent Producers and the State of the Archive – Candace Ming
- Preserving Local Memories: Archiving Newsfilm Collections and Creating a Guide for the KCRA Collection – June Oh
- Reproducing History: Colonial Discourses & Digital Silences in African Audiovisual Archives – Jennifer Blaylock
- Preserving the computer files of Hollis Frampton and the Digital Arts Lab – Andy Uhrich
- A CASE STUDY: Internal System by Coleen Fitzgibbon – Sandra Gibson
- Chesapeake Baywatch! Life Guarding Regional Television Airwaves, Featuring the WJZ-TV Collection at the University of Baltimore – Siobhan Hagan
- Lowbrow Longevity: An Examination of Commercial Video Distribution's Unique Role in the Preservation of Independent Exploitation Horror Film – Stefan Elnabli
- Averting the Lost Highway: Archival Advocacy and Migration Strategies for the Country Music Hall of Fame and Museum's 1-inch Type C Videotape Materials – Walter Forsberg
- A Producer's Guide to Preserving File-Based Digital Video – Jonah Volk
- Phonodiscs from the Texas Borderlands: A Consideration of Regional Music and Modes of Production – Audrey Young
- BCAT: Consolidating & Creating a Brooklyn Community Television Archive – Steven Villereal
- "Voyager's Middle Name Is Phoenix": Preservation of CD-ROMs at the Avery Fisher Media Center – John Migliore
- A Proposal for a Digital Archive for the Korean Film Archive – Gwan Yong Jeon
- Investigating Paul Sharits: Issues in the Preservation and Conservation of Time-Based Media Art – John Passmore

- The World She Watched: An Examination of the Adelaide Pearson Travel Films – Kimberly Tarr
- Found it in the Trash: A Collection Assessment of the Dischord Records/Fugazi practices" into real world applications – Peter Oleksik
- The YouTube Archivist: Bringing Archival Methods to a Non-archival World – Crystal Rangel
- Night of the Blow Up: Resurrecting the 8mm movies of Mike and George Kuchar – Leah Churner
- Films the Color of Blood: The Film-makers' Cooperative and the Conflict Between Cultural Stability and Avant-Gardism in the Distribution of the Perpetual Past – Kathleen Maguire
- A Guide to Moving Image File Formats for Digital Archives – Benjamin Moskowitz
- Digital Audio Preservation in Small-Scale Organizations: An Analysis of Core Requirements, and a Set of Tools for The Flaherty/International Film Seminars – Yvonne Ng
- Capturing the Artist Interview: Interview Methodologies and Resources for Documenting and Preserving Time-Based Media Art – Miwa Yokoyama
- Home Movies' Second Audiene: Re-contextualizing Silent Homemade Films – Nicole Martin
- Impact Analysis of Copyright on Institutions in Different Countries – Jenny Pondo
- A Techno-Aesthetic Critique of Anglo-American Moving Image Cataloging in an Online Environment; Or, The Secondary Stage Of Knowledge in a Thermodynamic Theory of History – Joshua Ranger
- These 'Memories Can't Wait': An Assessment of the Media Archive of David Byrne – Sarah Resnick
- Sharing Our Visions: The Essential Role of Outreach in the Preservation of Home Movies – Loni Shibuyama
- An Archeology in Film and Tape: Collection Assessment of the Production Archive of Jem Cohen – Lauren Sorensen
- Preservation Services for Audio Visual Media Material: An Inquiry into Current and Future Models – Brad Campbell
- Digital Distribution of Content over Internet and its Effect on Archives – Jen Mohan
- Disaster Planning And Recovery: Post-Katrina Lessons For Mixed Media Collections Kara van Malssen
- *The Eye Beholds*: Silent Era Industrial Film and The Bureau of Commercial Economics – Sean Savage
- Avant-Garde Won't Wait! Archiving and Preserving Experimental Film – Paula Felix-Didier
- Artists, Activists, Neighbors and Strippers: Preserving the Legacy of Public Access Television – Caroline Rubens
- Preserving the Ephemeral: An Approach to Time-Based Public Art – Natalia Fidelholtz
- Beyond The Wall Label: Moving Images in the Archives of the Brooklyn Museum – Jeff Martin
- Issues of Appraisal and Selection of Community Based Video: Assessing the Videofreex Collection – Pamela Smith
- Don't Touch That Dial: Assessing the Radio Series 'Soul of Reason' – Tanisha Jones
- The Development and Current Condition of Local Chinese TV stations in New York City- Huiming Yu
- Ah, the Giraffe Dance! I remember It Well: The Transformation of a Film Collection into an Audio-Visual Collection – Irene E. Taylor
- Collecting Couture: The Moving Image Collection of the Conde Nast Publications Archive – Margaret Mello

### Appendix V – Where MIAP Grads have worked

- Academy of Motion Picture Arts and Sciences- Print Trafficker
- American Archive, Grants Coordinator
- Anthology Film Archives, Archival Consultant
- Anthology Film Archives, Digital Archivist
- Appalshop, Archivist
- Audiovisual Preservation Solutions, Consultant
- Audiovisual Preservation Solutions, Senior Consultant
- American Museum of Natural History, Post-Graduate Fellow
- American Museum of Natural History- Margaret Mead Film and Video Festival Coordinator
- Bay Area Video Coalition, Preservation Technician
- Canyon Cinema, Archivist
- Cineteca Nacional de Mexico- Archival coordinator
- CNN News Archive, Archivist
- Electronic Arts Intermix (NY), Media Collection Manager
- Democracy Now!, Archivist
- Dischord Records, Archivist
- Gloria Steinem's Office, Archival Assistant
- Human Rights Watch, Multimedia Manager
- Medianet, Account Manager
- Museo del Cine, Buenos Aires, Director
- Museum of Modern Art, technical consultant
- Museum of Modern Art, Assistant Media Conservator
- Museum of the Moving Image, Registrar
- National Information Infrastructure Program (Preservation of Digital Public Television) Research Scholar
- National Film Archive, Philippines, Director
- New York City Transit Museum, Archivist
- New York Public Library, Library of Performing Arts, Wilson Project, Audiovisual Archivist
- New York Public Library, Library of Performing Arts, Jerome Robbins Dance Division, Director, Moving Image Archive
- New York Public Library, Library of Performing Arts, Special Formats Specialist
- New York Public Library Preservation Division, Fellow
- New York University - Bobst Library, Mellon-Funded Moving Image Preservation Fellow
- New York University- Bobst Library, Audiovisual Lab Manager
- NorthEast Historic Film, Technical Services Director
- Northwestern University Library- IMLS Post-Graduate Fellow
- Northwestern University Library- Moving Image and Sound Preservation Specialist
- ONE National Gay and Lesbian Archive, Archivist
- Pacific Film Archives, Archivist
- Pacifica Radio Archives, AACIP Cataloger
- PBS, Project Archivist & Preservationist
- Premier Retail Networks, Archivist
- Rhode Island Historical Society, Film Archivist
- Roundabout Theatre Company Archives, Project Archivist
- Smithsonian Institution/Hirshhorn Museum and Sculpture Garden, Research Fellow
- Smithsonian Institution- Anacostia Community Museum
- Standby Program, Preservation Coordinator
- Stanford University Libraries, MIAP/IMLS Post-Graduate Fellow
- Storycorps, Historias Archive Coordinator
- The Kitchen, Archivist
- Todo Mundo (David Byrne Archive), Audiovisual Archivist
- Towers Productions, Inc., Chicago, IL, Chief Creative Officer
- Ugen Media, Business Development

- US Tennis Association, Archivist
- Witness Media Archives, AV Archivist
- Washington University Libraries, MIAP/IMLS Post-Graduate Fellow
- Wolfgang's Vault, Transfer Technician
- Vito Acconci Studio, Archivist
- Sonic Youth (rock band), Archivist
- UC Berkeley, IMLS Post-Graduate Fellow
- UC Berkeley, California Audiovisual Preservation Project, Project Coordinator
- UCLA Library, Audiovisual Preservation Specialist
- University of Michigan Library, Moving Image Specialist
- University of Virginia Libraries, MIAP/IMLS Post-Graduate Fellow
- University of Virginia Libraries, Audiovisual Conservator
- WNYC Radio, Archive Manager
- World Cinema Foundation, Executive Assistant