The MIAP Program

Howard Besser, Director
Moving Image Archiving & Preservation Program
NYU’s Tisch School of the Arts
http://www.tisch.nyu.edu/preservation

Interdisciplinary; students need to

- learn the context in which each of these cultural artifacts were made
- know the history of changing formats
- need to be scientists and technologists who understand:
  - the process of color changes
  - how certain stocks become unstable to provide a flat focus for copying
  - how magnetic particles are laid on videotape and what causes the various types of damage
  - how different computer file types and formats cause various types of loss
  - how to anticipate preservation problems of digital works
- strong organizational and classification skills so that they can manage these collections and help others find things they want in them.
- administrative skills to manage these large preservation repositories (whether they be film, video, digital, or others).
- understand that preservation does not exist in a vacuum, and that they may have to become activists to prevent outside political forces from inadvertently trampling on our ability to preserve

Competencies

- Handling film, video, new media, and understanding how these artifacts are made
- Collections assessment, risk assessment
- Selection & appraisal
- Collection management (labeling, storage, cataloging)
- Repair and transfer
- Navigating through different institutional cultures
- Programming and exhibition
- Budgeting, justifying projects, and grant-writing
- Donor relations and intellectual property
- Research & access
- Scholarship
- Historical Research

Where do our students go to work?—Libraries/Museums/Archives

- NYPL, Dance Division, Archivist
- NYU - Bobst Library, Mellon-Funded Moving Image Preservation Fellow
- Washington University Libraries, Post-Graduate Fellow
- LC’s National Information Infrastructure Program (Preservation of Digital Public Television) Research Scholar
- Rhode Island Historical Society, Film Archivist
- American Museum of Natural History, Post-Graduate Fellow
- Museo del Cine, Buenos Aires, Director
- Museum of the Moving Image, Registrar
- Smithsonian Hirshhorn Museum and Sculpture Garden, Research Fellow
- New York City Transit Museum, Archivist
Where do our students go to work? — Other Non-Profits

- PBS, Project Archivist & Preservationist
- Democracy Now!, Archivist
- ONE National Gay and Lesbian Archive, Archivist
- Apples for Students, Archivist
- NorthEast Historic Film, Technical Services Director
- Pacific Film Archives, Archivist
- Witness Media Archives, Archives Department
- Canyon Cinema, Archivist
- Electronic Arts Internex (NY), Media Collection Manager
- Todo Mundo (David Byrne Archive), Audiovisual Archivist
- US Tennis Association, Archivist

Where do our students go to work? — Commercial Sector

- CNN News Archive, Archivist
- AudioVisual Solutions, Consultant
- Premier Retail Networks, Archivist
- Standby Programs, Preservation Coordinator
- Towers Productions, Inc., Chicago, IL, Chief Creative Officer
- Ugen Media, Business Development

Visits & Practice with Equipment

Color Restore (VidiPax)

Film & Video Storage & Handling (Anthology)

Supporting Documentation (Anthology)
Collection Assessment class projects

- Laurie Anderson
- Sonic Youth Video
- The Kitchen
- John F Kennedy (Gartenberg Media)
- Hemispheric Institute
- Cabinet Magazine Digital Content Archive
- AMNH Video Collection
- Robert Hailee Collection
- New Museum of Contemporary Art
- Filmmakers Coop
- 16mm Films at Brooklyn Public Library
- John Watts Papers (Fales Library)
- Flaherty Film Seminar
- Richard Foreman Papers (Fales Library)
- Hadassah Collection
- Eyebream
- Frank Kuenstler Films (Anthology)
- Art21 Archive
- World Music Institute Audio/Video Archive
- Ten Mason Collection (NYPL -Rodgers/Hammerstein)
- Third World Newsreel

Acid Detection Strips at NYU Library

NYU University Archives Internship Project

Acid Detection results/autocatalytic point readings

<table>
<thead>
<tr>
<th>University Archives Collection</th>
<th>Total # of items</th>
<th>0.0 – 1.0</th>
<th>% of 0.0 – 1.0</th>
<th>1.0 – 2.0</th>
<th>% of 1.0 – 2.0</th>
<th>2.0 – 3.0</th>
<th>% of 2.0 – 3.0</th>
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<tr>
<td>University Archives (in total)</td>
<td>800</td>
<td>325</td>
<td>41%</td>
<td>25</td>
<td>31%</td>
<td>27</td>
<td>33%</td>
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<tr>
<td>Audio Visual</td>
<td>107</td>
<td>62</td>
<td>57%</td>
<td>25</td>
<td>23%</td>
<td>10</td>
<td>9%</td>
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<td>Records Papers</td>
<td>75</td>
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<td>100%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
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<td>Classics Dept. Tapes</td>
<td>101</td>
<td>99</td>
<td>99%</td>
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<td>2%</td>
<td>0</td>
<td>0%</td>
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<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
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<td>General Affairs</td>
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<td>100%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
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<tr>
<td>Abby Weed Gay</td>
<td>17</td>
<td>17</td>
<td>100%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
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<tr>
<td>Allen V. Kellner</td>
<td>10</td>
<td>10</td>
<td>100%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Miscellaneous Films</td>
<td>45</td>
<td>6</td>
<td>13%</td>
<td>39</td>
<td>87%</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Annette Weiner</td>
<td>8</td>
<td>8</td>
<td>100%</td>
<td>0</td>
<td>0%</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

Methodology for Setting Priorities (1/3)

Identify different groupings within your collection

- By sub-collection
- By age
- By where they’ve been stored
- By video format
Methodology for Setting Priorities (2/3)
Survey a Random Sample in each grouping
• Physically inspect each of the random samples, looking for metal oxide, tape packing problems, breakage, edge damage, stretching, curling, housing damage, or other signs of deterioration
• [play each tape]

Methodology for Setting Priorities (3/3)
Analyse the data you gathered
• Extrapolate from your sample to project how many total tapes in each category are likely to have each problem
• Combine this data with other information (relative value of each sub-collection, replace-ability of particular groups of tapes, how unique certain groups are, © issues with reformatting, special funding available for certain sub-groups
• Set priorities based on the above

Collection Assessment Tools
• New York University Visual and Playback Inspection Ratings System (ViPIRS): Tool for Evaluating Audiovisual Magnetic Media
  http://library.nyu.edu/preservation/movingimage/vipirshome.html
• Columbia University Libraries: Audio/Moving Image Survey Database
  https://www1.columbia.edu/sec/cu/libraries/bts/preservation/projects.html

Other policy issues
• Limit on what you agree to accept (numbers, conditions, uniqueness, rights issues, …)
• Access issues
  – Who can view; how often; restricted items?
  – When can copies be made (& under what conditions)?
  – What should be available online?

Other Research Areas-
• Copyright
• Staffing & competencies within Academic Libraries
• Replacement issues for videos and DVDs
• Disaster Prevention/Recovery
• Preserving Digital Public Television

© Activities NYU has worked on
• Studies of international laws that inhibit moving image preservation
  – InterPARES study of laws inhibiting digital preservation
  – IFLA survey of mandatory registration of moving image material
• Study of massive underlying rights inhibitions within a single public television program (as much as 350/hr)
• Lucas Hilderbrand (now UCI), Inherent Vice: Bootleg Histories of Videotape & Copyright
MLS grant received this year

- Provide Internship and Fellowship opportunities in libraries for moving image preservation specialists
- examine impediments to libraries & archives hiring A/V preservation specialists

NYU IMLS Grant:

Examine impediments to libraries & archives hiring A/V preservation specialists

- document key characteristics of the current status of moving image preservation specialists in libraries
- initiate discussions with administrators through professional association sessions and meetings
- publish white papers on the subject of the role of moving image preservation specialists in libraries and archives, including core competencies and the issue of certification

Unfunded Grant Proposal:

Use Interviews, focus groups, and online discussion to identify

- What are the range of projects undertaken by library staff, fellows and interns working on moving image preservation projects in libraries, and within what contexts do they exist? What is working and what needs changing?
- What are the obstacles to initiating and continuing moving image preservation programs in libraries, and what facilitates their creation? What will lead to the creation of new positions for library staff with expertise in moving image archiving and preservation? Is there a relationship between factors (staff size, equipment, leadership, innovativeness, etc.) in a library conservation program and their propensity to undertake digital or moving image preservation?
- What is the substance and status of certification efforts in the Assoc of Moving Image Archivists and elsewhere, and how do they relate to the needs of libraries?

Unfunded Video/DVD Replacement Issues:

Examine routine maintenance, preservation, and © issues in circulating A/V collections

- Develop methods to try to predict deterioration /obsolescence (surveying conditions, use statistics)
- Develop procedures for replacing or reformatting BEFORE the material becomes unplayable (incl pushing at © restrictions)
- Develop checklist procedures for determining whether replacement copy can be legally obtained (Orphan Works type procedure)

Unfunded Video/DVD Replacement Issues:

Modeling processes for replacement and reformatting in circulating A/V collections

- One segment of this work will involve a group discussion with people from circulating collections confronting similar problems
- If you’re interested in participating in such a discussion, please sign the sign-up sheet
Research: NYU/Public Television Project

- Preserve a broad set of elements (including ancillary material)
- Life-cycle mgmt (add metadata as soon as a clip comes in)
- Establish a community of stakeholders, working together for preservation (stations, university, librarians, journalists, historians, producers, scholars, …)
- Build an OAI Server
- Explore appropriate file formats, wrappers, METS extensions
- Develop sustainable business model

Student Projects in Intro Class-

- Historical context for 1920s/1930s Fox Newsreels being preserved and presented at Orphans Symposium (as well as other unidentified works)
- Case History of Productions
- Final open-ended projects

Fox Newsreel:
The Leila Roosevelt Expedition

http://www.nyu.edu/tisch/preservation/research/
Fox Newsreels:
The Leila Roosevelt Expedition

Fox Newsreels (postscript):
The Leila Roosevelt Expedition

Fox Newsreels:
NY Street Scenes & Noises

Fox Newsreels (naming):
NY Street Scenes & Noises

Fox Newsreels (background):
NY Street Scenes & Noises

Fox Newsreels (shot locations):
NY Street Scenes & Noises
Fox Newsreels (dating):
NY Street Scenes & Noises

Fox Newsreels (then & now):
NY Street Scenes & Noises

Television Pictures
March 12, 1931

Unedited material used in a Fox Movietone newsreel

project by Kara van Malssen, Sean Savage, Paula Felix-Didier, Lindsay Herron

Clip #2
Ernst Fredrik Werner Alexanderson in the General Electric "House of Magic"

- "We have succeeded to photograph the television image on a moving picture film. Important events that in the future may be intercepted by the television camera and broadcast to all corners of the world may thus be recorded on the film and kept in readiness in moving picture houses for projection of a lifetime some minutes or hours after the event."
- Cuts to close-shot: "We hope that this will be one more step to widen our horizon and to make all people our neighbors."

- The scanning disk is perforated with 48 small holes, three sixty-fourths of an inch in diameter which are arranged in a spiral on the outer edge of the disk...
- Clip continues later on tape after a repeat of Clip #1
Early experiments with television

Limitations

• 48 lines of resolution (not a life-like image)
• Audio: synchronization & pitch
• Required the subject be in close proximity to the apparatus

What we were able to verify.

Date.
First successfully recorded image shown to the public.
Alexander.
The apparatus.
Was edited and shown in theaters.

Case Studies of Production History (1/2)

• Standing with Palestine: documentary film of interviews with members of U.S. activist groups supporting the Palestinian side of the Israeli/Palestinian conflict, by the Paper Tiger Television Collective
• Memento Mori: A film by filmmaker and preservation specialist Jim Hubbard
• Divine Possibilities: Short Mini-DV by filmmaker M.M. Serra
• Maria Movie: Short film by filmmaker Jeanne Lietta
• Radio Row: Radio production by New York based Independent producer Ben Shapiro
• Sid at 90: Video documentary by New York based documentary film and television producer Howard Weinberg

Case Studies of Production History (2/2)

• The Uprising of 34: Documentary film about the General Textile Strike, by documentary filmmaker George Stone
• Living Voices/Voces Vivas: Audio series produced by the Community Services Department and the Film and Video Center of the Smithsonian National Museum of the American Indian
• Cyborg Oracle: CD-ROM by web artist Diane Berindo
• Youth Channel: Production and programming by low-income youth, led by Program Director Hye-Jung Park.
• La Luna: Narrative short film by filmmaker Craig Marston
• Doris Chase: Portrait of an Artist: A video documentary produced by video artist and producer Robin Schanzenbach

Final Projects-
Preserving Eyebeam’s ReBlog
(Pamela Smith project)

- Description of the component parts
- The archive
- Risk assessment
- Possible preservation strategies

http://www.eyebeam.org/reblog/journal/archives/2005/06/preserving_the_dynamic_by_pamela.html

Preservation Plan for a small Video Archive
(L.A.V.A. by Paula Felix-Dalé)

Besser-MIAP Program, 7/14/09
L.A.V.A.--Phase 1

- Risk assessment and prioritization scheme.
- Improve environmental conditions:
  - Cataloging: consider IMAP template.
  - Start a new access number system.
  - Remove cardboard slipcovers.
  - Move the Masters tapes from besides the air conditioner and the window.
  - Separate working space from the collection shelves
  - Sample tape inspection and rewinding schedule.
  - Dub Betacam masters.
  - Stock on VCRs and VHS tapes.
- New items: keep track of provenance: have a tape and documentation inspection routine
  - Make sure all tape can be played back

L.A.V.A.--Phase 2

- Long-range preservation plan.
- Natural disaster plan.
- Insurance.
- Climate controlled storage.
- Regular tape inspection schedule.
- Plan on start collecting DVDs and migrating the most valuable VHS to DVD or other digital format.
- Digitizing plan for their Betacam Masters.
- Start collecting digital masters.
- Paper-based documentation preservation plan.

Brooklyn Museum-EIAJ

The Jerry Jofen Collection

At Anthology Film Archives

Jerry Jofen Collections

Priorities

- Cataloging, General: A full inventory of all film and audio elements should be created.
- Intellectual Property Rights: Anthology should draft letter of agreement, and have it signed by Ellen Jofen.
- Micro environment, Film: All elements should be housed in archival containers as soon as possible.
- Micro environment, Audio: Audio elements should be stored separately in acid-free individual archival boxes.
- Film element preparation: Leader, labeling, wind and inspection.
- Audio element preparation: Identify and remaster any unstable or deteriorating elements to new stock 3/4" reel-to-reel, and/or BWF digital file, or remove server or hard-drive.
Jerry Jofen Collections: Workplan

**PHASE 1**

The steps to improve the storage, housing and intellectual control of the collection are:

- 1. Inspection/Rehousing & Labeling/Inventorying & Identification
- 2. Drafting letter of agreement
- 3. Cleaning moldy elements

**PHASE 2**

The steps to be taken towards a long-term preservation plan and an access policy are:

- 4. Re-format high-risk items (particularly mag strip films, and audio elements in danger)
- 5. Processing exposed film and slides

The total budget cannot be estimated, as it can only be determined once the number of items requiring re-housing and in need of preservation laboratory work is determined.

Jerry Jofen Collections: Workplan

<table>
<thead>
<tr>
<th>TASK</th>
<th>WHO</th>
<th>WHEN</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labor supplies for rehousing, inventorying and labeling</td>
<td>Archivist</td>
<td>March 1</td>
<td>3-4 weeks</td>
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<tr>
<td>Items storage space</td>
<td>Jofen</td>
<td>March 1</td>
<td>2 weeks</td>
</tr>
<tr>
<td>Storage temperature and relative humidity</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Storage temperature and humidity</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Cleaning and preservation</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Film/Tape inspection and cleaning</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Rehousing, labeling, marking</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Mold and print elements in danger</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
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<td>Moldy file elements production</td>
<td>Jofen</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Mold out in laboratory</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
</tr>
<tr>
<td>Quality control</td>
<td>Archivist</td>
<td>March 1</td>
<td>2-3 weeks</td>
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</table>

Jerry Jofen Collections: Final Projects (2/3)

- Rebuilding Camillo’s Archive/visual history
- Organization of prior films of Kenneth Anger and Janet Mokos at Anthology Film Archives; analytic essay
- Case study: physical examination and subsequent reports on "Film", Samuel Beckett’s only film project, in conversation with Filmmakers Cooperative
- History of "orphan films" preservation funding, and implications for public access to the films given changing notions of intellectual property and copyright
- History and development of the 2” quadruplex format and subsequent archiving problems, and a "bibliography of 2" programs from 1960
- Creation of an exhibition catalog investigating issues of authenticity in the work "Peggy and Fred in Hollywood" by video artist Leslie Thornton
- Exploration, through a series of interviews, of the technological and textual aspects of MBL (Major League Baseball) Advanced Media games
- Academic review of literature on copyright law in media and the arts
- Biographical/historical research and identification and condition assessment of the Al Robbins Collection at Anthology Film Archives

Jerry Jofen Collections: Final Projects (3/3)

- Cataloging and assessment of video interview materials within the Abraham Lincoln Brigade collection in the Tarrant Library of the Elmer Holmes Bobst Library
- Examination of the technical, ethical and archival arguments surrounding film colorization
- Research and creation of a finding aid for US government films produced before and during the New Deal
- Creation of a manuscript and fundraising plan for an unidentified 16mm film shot at the 1956 Summer Olympics that is part of the NYU University Archives.
- Assessment and preservation plan for audio and video materials in the Institute for Afro-American Affairs Collection, University Archives, Elmer Holmes Bobst Library
- Preparation of a film exhibition of contemporary Chinese independent documentaries and an analysis of the state of independent production, archiving and preservation in China
- Creation of an accurate Stylolog of the work of Joseph W. Sams, a key figure in sex exploitation film production in New York City in the 1960s and 1970s.

Some class projects later turned into thesis projects.
Jeff Martin--The Dawn of Tape: Transmission Device as Preservation Medium

RCA-WBTV

Douglas Edwards News

Pamela Smith Thesis Project: Videofreex--early 1970s experimental community broadcast television

Videofreex (Pamela Smith)
NYC Internships

- ABC News Archive, NYC
- American Museum of Natural History
- Anthology Film Archives
- Artstor
- Broadway Video
- Cineric
- Duart
- Electronic Arts Intermix
- Fox Moviefone News
- Gatterberg Media Enterprise
- Guggenheim Museum
- Hadasah Archives, American Jewish Historical Society
- Jewish Museum
- Miramax Films

Summer Internships outside NYC

- Appalshop, Kentucky
- Archives of Appalachia, East Tennessee State University
- Country Music Hall of Fame, Nashville
- Library Media Archives, U. of Georgia
- Library of Congress, Preservation Directorate
- Sacramento Archives and Museum Collection Center, CA
- Steven Spielberg Archive, Hebrew University, Jerusalem
- USC Moving Image Archive, Berkeley
- Chicago Film Archives
- Korean Film Archive
- NorthEast Historic Film
- Washington University
- Archivo Nacional, Brazil
- Colorlab, Rockville MD

EAI Internship

Cineric Film Restoration

Internship Project

Amer Museum of Natural History

Thesis Projects (2009)

- Found in the Trash: A Collection Assessment of Dischord Records, Peter Oleksik
- Investigating Paul Sharits: Issues in the conservation and preservation of time-based media installation art, John Passmore
- The YouTube Archivist: Bringing Archival Methods to a Non-Archival World, Crystal Rangel
- BCAT: Consolidating & Creating a Brooklyn Community Television Archive, Steven Villereal
- Phonodiscs From the Texas Borderlands: A Preservation Assessment & Consideration of Regional Modes of Production, Audrey Young

- Night of the Blow Up: Resurrecting the 8mm movies of Mike and George Kuchar and Leah Churner
- Films the Color of Blood: The Filmmakers' 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 Library/International Film Seminar Yuwone Ng
- Capturing the Artist Interview: Interview Methodologies and Resources for Documenting and Preserving Time-Based Media Art Mina Yokoyama
- Home Movies: Second Audience: Re-contextualizing Silent Homemade Films Nicole Martin
- Impact Analysis of Copyright on Institutions in Different Countries Jennifer Pondo


- 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 Archaeology 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 Beem 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

Thesis Projects (2005)

- 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

Our Graduates

- We are training a new generation of custodians of our cultural heritage
- This training has to involve more than the kind of apprenticeship that has traditionally characterized this field
- To be an effective Moving Image Archivist in the future will require a combination of the professional and the theoretical, and the ability to apply important traditions and concepts to communications technology of the future that we’ve never even dreamed of today
- We want our graduates to act as “change agents” in the organizations they go into
- We want to instill in them a commitment to preserve the future as well as the past
- many of us will need to work together to make sure that the moving image artifacts of the 20th century and beyond are available to our grandchildren’s grandchildren’s grandchildren.

The MIAP Program

Howard Besser
NYU Moving Image Archiving & Preservation Program
http://www.arts.nyu.edu/tisch/preservation/