# MOVING IMAGE ARCHIVES
## CURATION, MANAGEMENT, AND PROGRAMMING

JAMIE MARIE WAGNER

## Background

The material in this course was developed and taught in the Department of Cinema Studies and Moving Image Arts at the University of Colorado Boulder (CU Boulder) in Spring 2022. It was the first in a series of undergraduate courses supported by a Laura Bush 21st Century Librarian Grant from the Institute for Museum and Library Services in 2021-2024. The grant project, "[An Experiential Curriculum in Media Archiving and Preservation (MAP)](#)," is a partnership between Cinema Studies and the University Libraries to develop coursework and fellowship opportunities for undergraduate students. A primary objective of the grant project is to develop a model for incorporating media archiving and preservation education into existing undergraduate curricula in film studies and media production at a regional university. By expanding opportunities for media archiving and preservation education outside of the limited graduate programs now available in New York and Los Angeles, we may begin to open avenues of entry to the profession to more diverse groups of students. By emphasizing skills of archivism and preservation that are transferable to work in the media industry, non-profit organizations, and artistic production, we may also empower more educators, researchers, artists, activists, and communities to preserve and steward their own cultural heritage material in the future.

## Learning Objectives

The MAP program at CU Boulder is structured around a set of 15 Student Learning Objectives (SLOs) in four areas: Physical and Digital Preservation, Management and Administration, Foundations and Applications of the Profession, and Film Preservation and Cinema Studies. The full list of SLOs, and a report on their development, is available online: https://scholar.colorado.edu/concern/reports/sx61dn80b

**Moving Image Archives: Curation, Management, and Programming** is just one course in the MAP program series. As such, it is not designed to cover all possible topics in the fields of media archiving and preservation. In this particular course:

Students will be familiar with theories, tools, resources, and best practices for
- **collection development** in moving image archives
- **arrangement and description** of time-based media materials
- making archival media material **accessible and usable**, including legal considerations of access, privacy, and copyright

Students will be familiar with:
- theories and resources related to the **nature of archival media and archival records**
- major developments in the **history of the archival profession** and the ways they have influenced archival practice and archival theory
- professional associations, resources, continuing education opportunities, and job search tools available **to support work and careers** involving the skills of media archiving and preservation

Throughout the course, resource recommendations are provided for additional information and for topics that are not directly addressed in this course. Learning objectives not emphasized in this course include:

Identification of media formats
Preservation storage and handling
Physical conservation treatment and repair
Digitization and digital preservation
Theories and methods of film restoration

## Audience

Material in this course was developed for undergraduate students in the Department of Cinema Studies. Some background knowledge on film history, media production, and systems of distribution and exhibition are assumed. These terms and concepts may not be fully explained in the course content.

Intended for a primarily undergraduate audience, this course does not offer comprehensive professional training. Course reading and lectures were designed to present a wide variety of archival concepts in simple, summarized ways, while discussion activities and exercises prompt students to think critically about broader theories, assumptions, and implications of those concepts. Each chapter includes a bibliography and list of recommended resources to learn more about each topic.

At the same time, the discrete chapters, lectures, exercises, and assignments in this course can be re-used or adapted for a wide variety of audiences, they may serve as useful additions to undergraduate, graduate, or continuing education courses in many fields, including history, journalism, media studies, art, and art history.

## Structure

Content in this course is divided into separate modules, according to content and learning objectives. As of spring/summer 2023, two complete modules will be available:

Module 1 – Foundations of the Profession

Module 2 – Managing Collections

Future course modules may be developed on topics of Access and Use.

Each module in this course includes:

## WRITTEN CHAPTERS

Each module includes 3-5 chapters available as course reading. Each chapter includes a bibliography and list of recommended resources for additional information.

## SLIDE DECKS WITH LECTURE NOTES

One slide deck is available for each written chapter above. Slide decks and lecture notes are included in PDF format. A link to chapter decks as re-usable Google slides is available in the lecture notes document for each chapter.

## TEACHING GUIDE

Each module Teaching Guide includes:

## LEARNING OBJECTIVES

## DISCUSSION ACTIVITIES (2-3 PER MODULE)

Discussion activities are designed as 20-30-minute in-class exercises. Students can be divided into up to 4 discussion groups. Each group is assigned a link to a website or resource, with a list of questions to discuss about that resource, drawing on concepts from course readings and lectures. After a period of small group discussions, each group can share their assigned resource with the rest of the class. Often, the variety of resources assigned to different groups allows for illustrative comparisons.

The assigned websites and resources listed in each discussion activity are recommendations. Instructors may substitute new or alternate examples, as needed. Instructor notes are provided for some discussion activities, to provide additional context or possible take-aways.

Discussion activities could also be adapted to asynchronous and remote platforms.

## STUDENT ASSIGNMENTS (1-2 PER MODULE)

Student assignments are designed as individual exercises. They present students with sample resources or collection material, and they ask students to practice archival skills discussed in course readings and lectures. Each student is also asked to answer a series of response questions describing and reflecting on their work, in relation to relevant archival theories and concepts.

Instructors are provided with sample collection data, assignment templates, and instructor notes, to provide additional context or possible take-aways. Exercises can be adapted for work on alternate or additional archival collections, as available.

## Credits

Material in this course was created by Jamie Marie Wagner. It is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License.](#) See bibliography and suggested resources at the end of each chapter for further references and image credits.

Review, editing, and feedback for chapters 3-5 provided by Tori De Santiago and Mathieu Halpin, Media Archiving and Preservation Fellows in the University of Colorado Boulder Libraries.

This course was supported by OpenCU Boulder 2022-2023, a grant funded by the Colorado Department of Higher Education, with additional support from the CU Office of the President, CU Office of Academic Affairs, CU Boulder Office of the Provost, and CU Boulder University Libraries.

Image on the course cover was created by the author.

## Author

Jamie Marie Wagner has been the Moving Image Archivist in the University of Colorado Boulder Libraries since 2019. She oversees moving image film and video materials in the Libraries' Rare and Distinctive Collections, as well as paper collections related to American experimental filmmaking and media history. She has an MA in Film and MLS from the University of Wisconsin-Madison.

She is currently a member of the Association of Moving Image Archivists' Continuing Education Advisory Task Force and is the Rocky Mountain Representative to the Regional Audiovisual Archiving Committee. She served as Continuing Education Coordinator for the Society of Rocky Mountain Archivists from 2020 to 2022.

[www.jamiemwagner.com](http://www.jamiemwagner.com)

## Acknowledgments

The creation of this material would not have been possible without the support and input of the following people: Professor Sabrina Negri, Co-PI of the Media Archiving and Preservation (MAP) program at CU Boulder; members of MAP program Curriculum Advisory committee: Megan K Friedel, Jessie de la Cruz, Josh Shepperd, Ernesto Acevedo-Muñoz, Jeanne Liotta, Erin Espelie, and Snowden Becker; CU Boulder Libraries OER Leads: Caroline Sinkinson, Melissa Cantrell, and Merinda McLure; Ashlyn Velte, Kate Tallman, Jennie Gerke, and many other colleagues in the CU Boulder Libraries' Rare and Distinctive Collections; and Megan McShea, whose SAA seminar, "Arrangement and Description of Audiovisual Materials" significantly contributed to Chapters 5-6 of this course.