

Beyond 'On-the-Job': The education of moving image archivists - a history in progress

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Introduction: the fourth history

The historiography of the moving image preservation movement involves, at the very least, the writing of four histories – the four histories of our apocalypse, if you will, given that one can locate within them the determinates ultimately responsible not only for the surviving legacy of film and video production, but also for the well-chronicled gaps in that legacy ... the lost, abandoned and destroyed films and their concomitant 'canons' that will never be constructed, and in whose absence the deconstruction of all other canons rings hollow and insufficient.

These four histories, if one lists them chronologically in the order of their advent on the scene, include, first and foremost, the history of a *technological* infrastructure and all the inherited burdens of image degradation and artifact obsolescence still being borne by archivists today. Second, there is a *legal* history, one involving key pieces of legislation as well as the evolving definitions and vicissitudes of copyright law. Third is the *industrial* history, the tracing of the extraordinary shifts in attitude and response by corporate media producers toward the market value of their product in the wake of new mechanisms of distribution and consumption, a history that can be summarised by the symbolic trajectory 'from silver reclamation to asset protection'. Finally, there is an *archival* history,

the story of the archives themselves – the johnnies-come-lately to the scene – the museums, film libraries, special collections and other national and regional cultural institutions who do not begin to step on to the stage, however tentatively, until the 1930s and 1940s – long after much of the damage had been done.

Of course, each of these histories has its own continuities, disruptions, and upheavals. Now and again all four interact and coalesce to bring about key changes in the field, historical redefinitions in the nature of the preservation problem and appro-

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appropriate solutions to it. A full and proper accounting of this historiography, a truly adequate writing of these histories, is still greatly in need of being undertaken. For the purposes of this essay, however, it is only one relatively recent historical phase within the fourth of these histories – that of the archival community – that will concern us here: The 'professionalisation' of the moving image archival field and the education of the moving image archivist.

The question of a profession

The emergence of the moving image archival field as a true profession with the possibility of both vocational and academic credentials is a remarkably recent phenomenon, one that has been consistently and clearly articulated as a desirable pursuit and collaborative goal only within the past 10–15 years. As recently as five years ago the status of the field as a profession was not yet a given in the eyes of those in the forefront of examining the issue from both historical and philosophical points of view. In 1995, Ray Edmondson, writing in the pages of this journal, still felt compelled to pose the question in the starkest terms as the title of his essay: 'Is Film Archiving a Profession?'¹ Edmondson then went on to propose a definition of a profession appropriate to the archival field in the following terms:

A profession is a field of remunerative work which involves university level training and preparation, has a sense of vocation or long term commitment, involves distinctive skills and expertise, worldview, standards and ethics. Implies continuing development of its defining knowledge base, and of its individual practitioners.²

Edmondson's essay was the first to articulate these issues and elaborate on their applicability within the history of the moving image archival field. In the article, he goes on to suggest some of the essential components still lacking in achieving the stated definition of 'profession'. These missing links included the absence of permanent university-level training courses or accreditation standards, a fieldwide code of ethics, a formal professional association, and a 'base of theory which served to define the profession, its principles

and worldview'.³ Even as he argued the need to press forward on these matters with increased vigour, Edmondson's own ambivalence about answering in the affirmative the basic question posed by his title demonstrated the transitional nature of the moving image archival field as recently as 1995.

Since the appearance of his article, however, a number of steps have been taken – perhaps even milestones reached – which would seem to address and fill in several of the missing links identified in the essay. For example, the publication of *A Philosophy of Audiovisual Archiving* under the auspices of UNESCO in June 1998⁴ has provided an initial response to the need to define key concepts and codify fieldwide values and assumptions. On other fronts, the International Federation of Film Archives/Fédération Internationale des Archives du Film (FIAF) drafted – also in 1998 – an interesting 'Code of Ethics' that was written to be applicable to both archival institutions and individual archivists, and which it hopes to use in the future as a basis for institutional affiliation within the federation.⁵

Perhaps the most significant recent accomplishment in the development of the profession was the creation of the Association of Moving Image Archivists (AMIA) – the first individual-based professional association for the moving image field. Formally established in 1991, achieving dramatic growth throughout the 1990s, and broadening its scope from an initially North American perspective to an international membership base, AMIA broke the mold of existing film and television archival organisations. It did so with a previously unimaginable commitment to openness and inclusiveness, and, more fundamentally, as the first such membership organisation to embrace film and video preservationists from both the public and private sectors – the first to give both non-profit and commercial preservation interests equal representation in setting and implementing an agenda for the profession. This was a new departure for a field that had been dominated for nearly six decades by dynamic though often idiosyncratic and secretive collectors, or by large state-funded and national-level archives whose relations on the international scene were dictated by rigorous institution-based protocols.⁶

Education – the missing link

But despite these accomplishments – the development of a code of ethics, a philosophy of key concepts and values, and a true professional association – there remains one essential missing ingredient in the formula for the profession, the need for permanent university-based training and accreditation. In the language of Edmondson's aforementioned definition – '*university level training and preparation ... a sense of vocation ... distinctive skills and expertise ... continuing development of its defining knowledge base, and of its individual practitioners*' – one can sense how prominently archival training and education figure in positing the characteristics of a full and proper profession.

Throughout the 1970s and 1980s, and certainly up to 1990, all educational opportunities within the moving image archival community were offered intermittently, on a short-course or stand-alone workshop basis. Their availability was widely dispersed geographically among the congresses or regional gatherings of library and archival organisations, and available primarily to new and existing staff of institutions who were members of these organisations. Helen Harrison, who was closely involved in documenting these efforts throughout the 1980s, described the situation as of 1990:

On investigation one finds only evidence of seminars, short courses, summer schools or symposia, given on a national, regional or international basis. Although these can help the situation by giving knowledge or know how and skills needed for certain jobs, they will never be a substitute for professional education based on scientific methods ... Such training courses and seminars usually specialise in selected practical problems, are available to very limited target audiences, and are very limited in terms of time. Even the best of them last for only a few weeks. Theoretical knowledge is seldom part of the course, there is not enough time to develop themes adequately, and the function of such courses is more often restricted to the improvement of performance on specific and limited tasks.⁷

Writing in 1992, Anthony Slide echoed this observation in *Nitrate Won't Wait*, the first attempt at a book-length history of film preservation in the United States:

Aside from the occasional summer school for new archivists, organised by FIAF and held at the Staatliches Filmarchiv der DDR, and the equally infrequent single-session university classroom surveys of film preservation, there had been no attempt to offer courses of study in film preservation and film archives administration. The obvious reasons were that there are insufficient positions available for would-be archivists, and most of the work involved in the running of a film archives is far removed from the world of academia. The major figures in the American film archival field trained themselves.⁸

Slide then goes on to list some of these well-known individuals from the US and Europe who 'started at the bottom and slowly graduated to administration'.⁹ This last comment is especially apropos. Even today, in the year 2000, the overwhelming majority of film and video archivists who are working to collect, preserve, and provide access to moving images have entered the field through on-the-job experience. The development of new generations of archivists has always relied upon unsystematic and often long-term apprenticeships that tend to focus on a limited range of specialised technical skills. Such narrowly defined models of archival training have generally excluded the complex social, philosophical and cultural contexts in which modern, professional archival practice is grounded. Academic degrees, when they have had relevance, usually came from other areas of study – film or cultural history, media production, or the library and information sciences.

But the past several decades, particularly the decade of the 1980s, were not without significant progress. In 1980, the first formal declaration of the importance of archival training on an international basis came when UNESCO adopted and published its *Recommendations for the Safeguarding and Preservation of Moving Images*.¹⁰ The goal of this resolution was to promote the importance of

moving image preservation to the world cultural heritage, and encourage international cooperation in this effort among all nations, governments and nongovernmental organisations (NGOs). Within these *Recommendations*, Article 19 states: 'Training programmes on the safeguarding and restoration of moving images should be organised, covering the most recent methods and techniques'.

The years immediately following the UNESCO declaration and throughout the 1980s saw a flowering of the regional seminars and technical symposia referred to above. A number of the regional events were held in developing nations, while the international symposia often involved the participation or collaboration of the major NGO archival organisations – FIAF, FIAT (International Federation of Television Archives), IASA (International Association of Sound Archives), ICA (International Council on Archives), and IFLA (International Federation of Library Associations). All such gatherings consistently received UNESCO support.

By the mid-1980s, these archival NGOs were eager to further coordinate their initiatives and to set forth a collaborative agenda for the general development of archival training on an international scale. In 1987, with UNESCO sponsorship, representatives from these and other educational organisations met in Berlin to convene a 'Round Table on Curriculum Development'. The work of this meeting was continued in a series of follow-up discussions by an international Working Group, as well as internally within several of the NGOs who created ad hoc committees to articulate their individual perspectives on training issues and needs.¹¹ These deliberations culminated in 1990 with the distribution by UNESCO of *Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives* – the first major publication on the subject to appear within the archival field.¹² The book set forth the results of the previous Round Table and Working Group meetings under such headings as 'Training Needs for AV Archivists', 'General Principles of Audiovisual Archiving', 'Recommended Standards for Training', 'Organisation and Harmonisation of Education Programmes', and an Annex of 'Course Curricula'.

From 'training' to 'education'

A close analysis of the various working papers and documents that emerged from these fieldwide deliberations through the end of the 1980s reveals a number of underlying concepts and assumptions embedded in the very language of the dialogue. For example, throughout this period the development of archival skills and knowledge sets was described, for the most part, as a matter of 'training' rather than 'education', be it post-secondary or continuing. Similarly, the individuals who needed to learn these skills were usually considered to be the 'staff' or 'personnel' of archives, rather than, simply and more expansively, 'students'. The location of training was assumed optimally to be 'in-site' at 'archives' or 'archival centres', and only rarely were 'universities' directly suggested. And the structure and scope of the knowledge to be imparted was most often described in terms of a 'technical' or 'scientific' practicum that focuses on a range of specialised skills, rather than as an 'academic' model with curricular and degree offerings that combines hands-on training with broader, interdisciplinary requirements.

Granted, such phrasing was certainly borne out of the limited landscape of training options that then seemed possible, as well as the pressing needs of the moment. As the UNESCO Working Group noted in *Curriculum Development*: 'While university education for traditional library and archive careers is possible in many developed countries, no university, film or tv school specialises in AV archive operations'.¹³ In the United States, for example, the only activities of relevance within any major universities were a few informal internship programmes and the infrequent film courses with an archival focus that were offered periodically at several schools. These rare examples included single courses offered at UCLA in conjunction with the university's Film and Television Archive, at New York University in collaboration with the Film Department of the Museum of Modern Art, and at Ohio State University with the assistance of the Library of Congress Motion Picture Conservation Center in Dayton, Ohio.

Despite these modest efforts, the assumptions of the 1980s served, for a number of years, to define, frame and partially attenuate the consid-

eration of possible solutions to the training problem. Only in the early 1990s did this begin to change as new possibilities opened up, the rhetoric of the dialogue shifted, and the impetus to develop permanent, university-based archival programmes and postgraduate degrees emerged.

A number of factors helped bring about this shift. The 1990 UNESCO publication on *Curriculum Development ...*, despite its lingering archive-centred focus on the need to train existing personnel, did, nonetheless, assert the value of cross-disciplinary education and all-round training within all areas of archival practice – as opposed to strict divisions of labour along lines of technical specialisation. The publication also provided the initial results of a global survey of hundreds of universities – predominantly library science and history departments – who were asked about their potential interest in providing training for audiovisual archivists.¹⁴

Also in 1990, the inauguration of a new masters-level degree in film archiving at the University of East Anglia (see below) and the appearance shortly thereafter of its first graduates on the job market opened many eyes to a new sense of the possible. In the United States and Canada, a related phenomenon began to assert itself: the growing number of college and university students who – despite the absence of any formal archive studies degree programmes – were nonetheless forging ahead and creating their own concurrent or cross-disciplinary degrees by combining courses of study in film and television history, library science or information studies. By the mid-1990s, these students had become a visible and active presence at annual conferences of the Association of Moving Image Archivists, and a number were finding jobs in both non-profit and commercial archives. This phenomenon was further recognised in 1997, when AMIA began offering the world's first scholarship programme in moving image archive studies – a milestone that was all the more remarkable, given that no such dedicated programmes yet existed in North America.

Another important factor in the broadening of archival education opportunities, at least in the United States, was the series of congressionally-mandated hearings and national-planning assessments for both film and television/video

preservation that were conducted by the Library of Congress between 1993 and 1997. The testimony delivered during the course of these national studies involved all sectors of the field: public and private, national and regional, academic and archival. As a result of this process, the creation of formal education and training programmes for moving image preservation has now been specifically articulated as a national priority for the American archival community. To quote from *Redefining Film Preservation: A National Plan*, the 1994 report back to the US Congress from the Librarian of Congress and the National Film Preservation Board, Recommendation 4.11 reads:

Create a systematic graduate programme for educating new film preservation professionals and continuing education opportunities for those already in the field. Because film preservation is rapidly changing, so too are the educational needs of film preservation professionals. Traditionally, film archivists have learned their skills on the job. As preservation has matured and technology grown more complex, *ad hoc* instruction is no longer adequate. New professionals require background in a broader range of subjects – from chemistry to information systems – as well as exposure to different types of nonprofit and commercial facilities specialising in preservation work. Recognising these changing workplace demands, the United Kingdom has established a graduate programme for film archivists. No similar programme is now available in the United States.¹⁵

Finally, the field of moving image preservation itself has entered a period of dramatic transition. Twenty years ago, when one heard a student or young person express the desire to work in a moving image archive, this generally meant the hope for a job working hands-on to preserve golden-age Hollywood movies in one of the handful of well-known not-for-profit film archives in the United States.

Today, students looking to enter the preservation job market must confront a widely diverse and often confusing array of national and local archives, specialised collections, museums, historical societies, research institutes, production

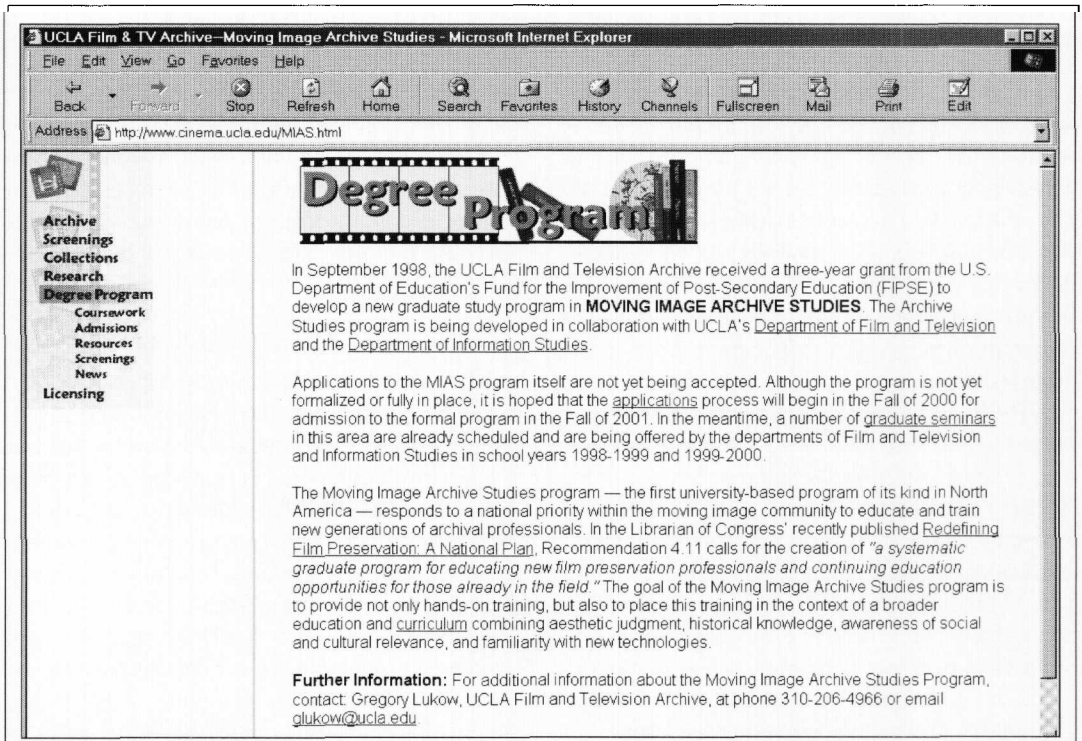


Fig. 1. Web site dealing with UCLA's Moving Image Archive Studies Program.

studios, broadcast companies, stock footage suppliers, laboratories, vault facilities, software developers, and other service providers. They must face the need to work with collections both large and small comprised not only of film, television and video materials, but also, increasingly, of moving images originating in digital file formats. They must also position their careers within divisions of labour and job functions that are increasingly specialised. In the public sector, these include directors, curators, film librarians, archivists, preservation officers, vault managers, cataloguers, documentation specialists and programmers. In the private sector they include executives and managers of corporate assets, post-production operations, technical services, film and tape operations, intellectual property, and footage sales and research.

Indeed, one of the biggest challenges in the immediate future will be to provide education and training that meets the divergent needs of this profession. To give just one example: the very real dichotomy between archivists who work with historic film materials and those whose focus is on

videotape and the many analogue and digital video formats. This is a distinction between, on the one hand, archivists and film enthusiasts who venerate the look and feel of film and are committed to preserving film as film and, on the other hand, the many television/video librarians and digital asset managers who may never handle film in their lives or who will perform most of their archival work at a computer keyboard. Both are making crucial contributions to the preservation of our moving image heritage.

The situation today: filling in the missing link

What, then, is the state of training and education for film and video preservationists today? What follows is a summary of all education opportunities currently available internationally on an on-going basis that offer training for moving image archivists. The programmes described include a diverse range of educational models: traditional

summer schools and short courses, archive-centred schools, university-based curriculum and degrees, distance learning initiatives, online tutorials and resource guides,¹⁶ although academic scholarships, as well as other imaginative new networking approaches. These programmes are often the result of new collaborations and partnerships among archives, universities, film studies departments, library and information science schools, and professional associations, as well as preservation laboratories and other private-sector organisations.

The final section of this essay is an elaboration of the Moving Image Archive Studies graduate degree programme currently being developed at the University of California at Los Angeles. This programme represents a model that I and my colleagues at the UCLA Film and Television Archive believe holds significant promise for the future of archival education and the development of the profession. By bringing together a film studies department, an information sciences department, a full-service university-based moving image archive, and the support of laboratories, digital post-production facilities and other technical service providers, it is a model that we hope will be taken up by other universities in the United States and abroad who have access to a similar constellation of partners.

The individual training programmes described below are presented in the chronological order of their establishment. All information was taken from publicly available sources as of January 2000.

FIAF summer schools

The summer schools of the International Federation of Film Archives have been taught on an intermittent basis (on average about once every three years) over the past three decades by member institutions of the Federation. The first summer school was held in 1973 at the former (East German) Staatliches Filmarchiv in Berlin, and most subsequent courses were also offered in Berlin. Later courses were also held at the Danish Film Institute in Copenhagen, the National Film and Television Archive in London and, most recently in 1998, at the George Eastman House in Rochester, New York. The schools are structured as a

three-week intensive training unit with a heavy technical focus designed to take advantage of the curatorial, vault and laboratory facilities of these major film archives. Admissions have been primarily oriented to staff from FIAF member organisations and from developing archives in other nations around the world. As of this writing, the next FIAF summer school has not yet been scheduled.¹⁷

University of East Anglia Masters Programme

In 1990, the University of East Anglia in Norwich, England, inaugurated the first university-based, graduate-level programme in film archiving. The programme was created in response, in its words, 'to the demand within the expanding national and international film archive world for an appropriate formal course of training'. Currently offered through the university's School of English and American Studies, the one-year modular programme is available as a Film Archive option within the School's long-standing MA in Film Studies. Enrollment has been limited to 6–8 students per year.

The East Anglia programme was the first to combine existing academic coursework – the focus of the Film Studies MA is on film history and theory – with basic, hands-on training. Students take two seminars from the Film Studies MA, plus two specialist courses in archiving. These practical courses are based at the university's East Anglian Film Archive, one of the United Kingdom's leading regional film collections. At the end of the programme's second semester, students undertake a four-week placement at a selected archive in Britain or abroad. The university's promotional material for the programme notes that it 'equips students not only for posts in film archives and related areas of media research, but also for archivally-based doctoral research in film history'.¹⁸

Association of Moving Image Archivists education activities

One of the fundamental tenets of AMIA's mission statement is 'support for the education and professional development of moving image archivists'. Since its establishment in 1991, AMIA has developed a range of educational programmes and services, working through the association's

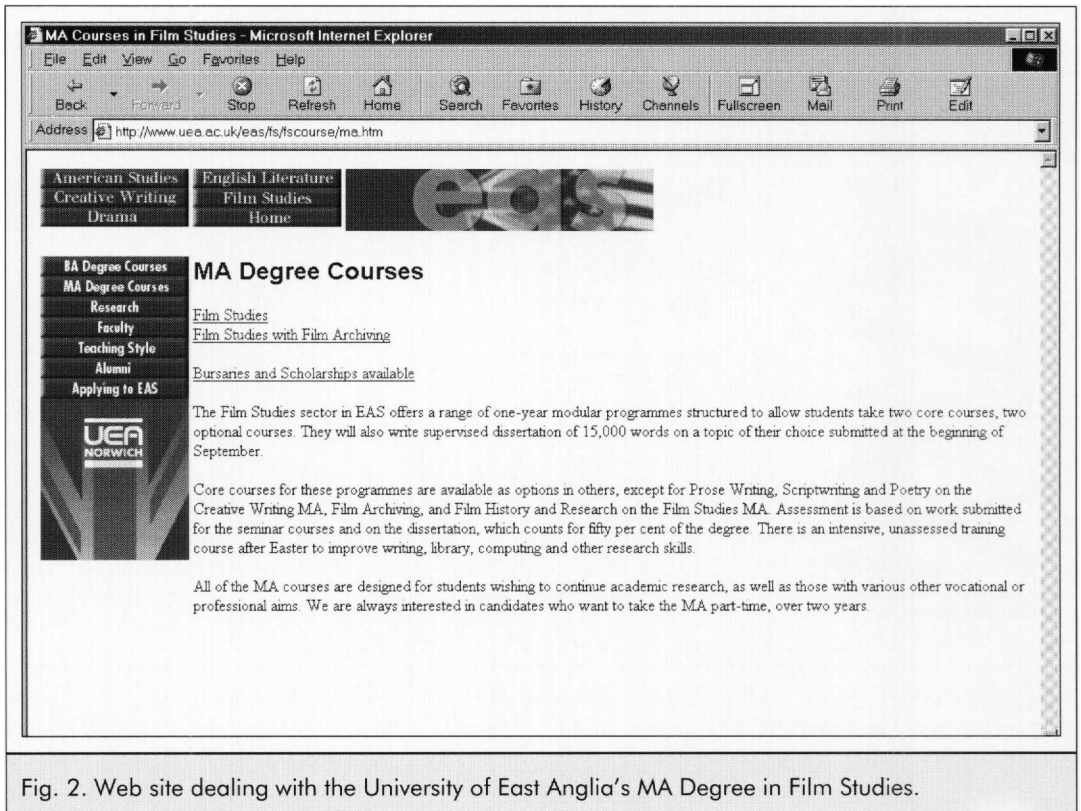


Fig. 2. Web site dealing with the University of East Anglia's MA Degree in Film Studies.

Education Committee (the successor to an earlier Archival Training Working Group). In 1998, the committee conducted a detailed survey of the AMIA membership's education needs, and also identified moving image internship programmes at universities, archives, and archive-related companies.¹⁹ The committee also administers the world's first moving image preservation scholarship programme.

AMIA training workshops: Since its creation, AMIA has offered a number of training workshops presented in conjunction with its annual Fall conferences. Most visible of these has been its 'Basic Training Workshop', first offered in 1993. This day-long seminar is designed for media archivists and librarians who find themselves involved with moving image collections and need fundamental information about the nature of film and videotape materials. The workshop brings participants up-to-speed by acquainting them with basic terminology, formats, equipment, and conservation, storage and cataloguing methods. In addition to this basic training seminar, AMIA has conducted other work-

shops on such topics as grantwriting, cataloguing practice, the identification of amateur film gauges, digital asset management software applications and, for the first time during its 1999 conference in Montreal, an intermediate-level training workshop.

AMIA scholarship programme: In 1997, with support from the Mary Pickford Foundation, AMIA began awarding the first scholarship designed specifically for students pursuing careers in moving image archiving. The Pickford Scholarship was joined in 1998 by the Sony Pictures Scholarship; supported by Sony Pictures Entertainment, it became the first financial award in the field to be endowed on a permanent basis. A third scholarship – the CFI Sid Solow Scholarship – was established in 1999 by the Consolidated Film Industries laboratory. These scholarships – initially each in the amount of \$3,000, and increased to \$4,000 beginning in 2000 – are given as financial assistance to students of merit. Applicants must be enrolled or accepted in a graduate-level or other advanced programme in film or television studies

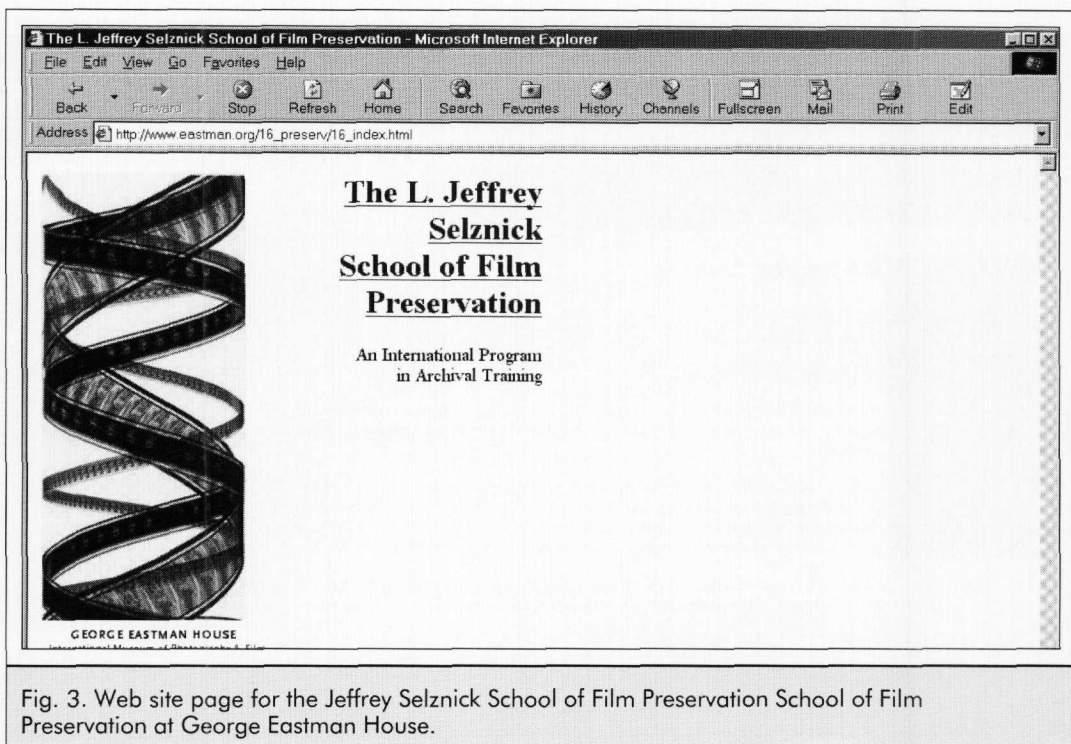


Fig. 3. Web site page for the Jeffrey Selznick School of Film Preservation School of Film Preservation at George Eastman House.

or production, library or information services, archival administration, museum studies or a related discipline.

In 1999, a new dimension was added to the AMIA scholarship programme when the Eastman Kodak Company announced that it would begin sponsoring an annual Kodak/AMIA Fellowship in the amount of \$10,000 for students working toward careers in moving image archiving. The programme will contain three components: a scholarship of \$4,000 per year, a paid summer internship at Kodak, and financial support to attend the annual AMIA conference. The Kodak/AMIA Fellowship will be awarded for the first time in 2000.²⁰

George Eastman House School of Film Preservation

This training programme – formally known as the L. Jeffrey Selznick School of Film Preservation – is based at the George Eastman House International Museum of Photography and Film in Rochester, New York. It opened the doors to its inaugural class in September 1996. Describing itself as the world's first school of film preserva-

tion, this one-year programme – integrated within the day-to-day activities of one of the leading international film archives – offers the most extensive hands-on, practice-based course of study of any training programme currently available.

The school is taught primarily by staff of the Eastman House Motion Picture Department supplemented by numerous guest lectures throughout the year by international specialists from all sectors of the field, as well as field trips to other archival facilities and laboratories in the region. The school year is divided into four quarters and includes practicum courses organised so that each student will spend at least one week per quarter working closely with Eastman House staff in charge of specific areas of activity (curatorial, print inspection, cataloguing, preservation, vault management projection, etc.). Individual and team projects enable students to further extend their hands-on experience. The school has a grading system and certificates are awarded to those who successfully complete the programme. Enrollment has been limited to 10–15 students per year, with an existing undergraduate degree or its equivalent required for admission.

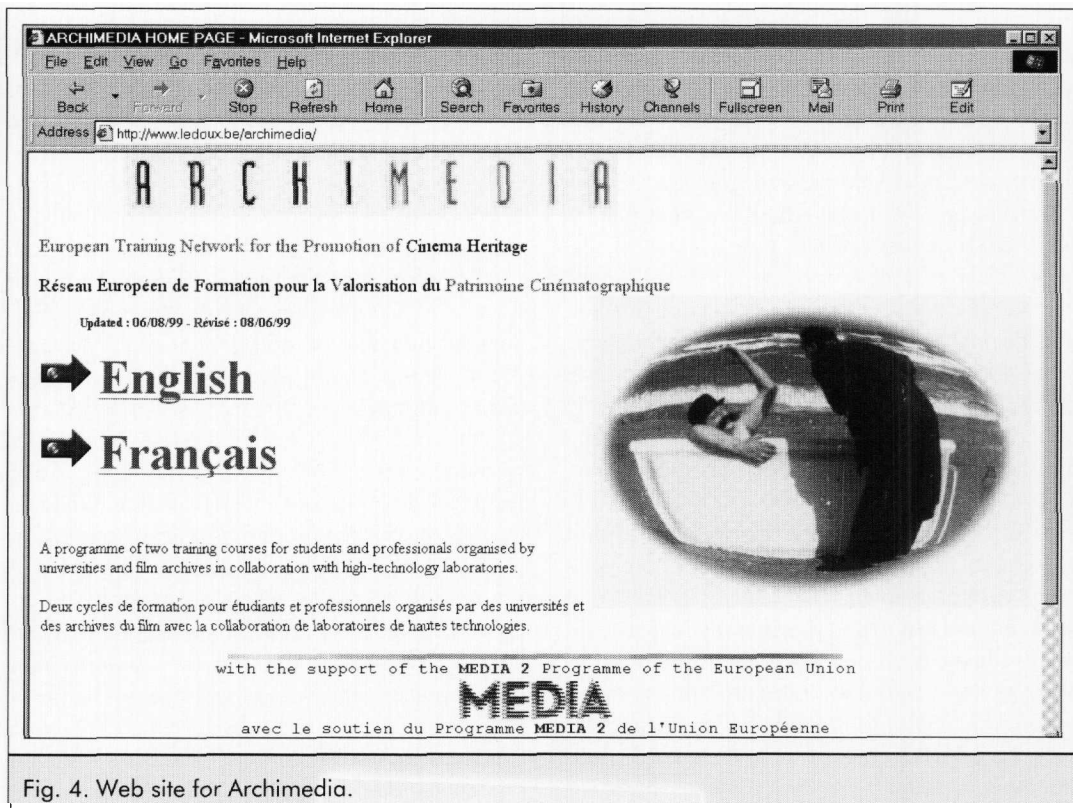


Fig. 4. Web site for Archimedia.

An interesting component of the school is its arrangement with the Haghefilm Laboratory in Amsterdam, The Netherlands, which each year awards a fellowship to one student upon graduation from the programme. Recipients of the fellowship are supported for one month of study and training at the laboratory, where they work to preserve a short film from the Eastman House collections. Students are given credit for their preservation work on the restored prints.

Since its opening, the George Eastman House school has clearly made an impact on the North American preservation community. Its students have been active participants in annual archive conferences and events, and a significant number of its graduates have gone on to obtain employment in archives and laboratories in both the public and private sectors.²¹

ARCHIMEDIA European training network

Offering its first courses in January–February 1997, ARCHIMEDIA describes itself as a 'European training network for the promotion of cin-

ema heritage'. The network brings together European film archives and universities with film studies departments, all working in collaboration with high-technology laboratories. The initiative was founded by the Cinémathèque royale de Belgique in Brussels (where it is headquartered) and the Université de Paris III with the support of the Media 2 Programme of the European Union. Originally involving 15 organisations, by 1999 the network had grown to 22, including nine archives (all FIAF affiliates), nine universities and four laboratories. The members are from seven EU countries: Belgium, France, Germany, Italy, The Netherlands, Portugal and Great Britain.

The intellectual scope of the programme is ambitious, emphasising the relation of archives to the constructs of film history, the transition from old to new media, the rethinking of restoration and access in the context of new and expanding digital platforms – all oriented toward the goal of more effectively managing, using, studying and promoting moving image collections. Each year ARCHIMEDIA offers a two-tier programme: an In-

troductory Course for university students and young professionals, and an Advanced Course designed for professionals and academics from the audiovisual community. The Advanced programme is actually a series of seminars and colloquia on specialised themes and open to all. By July 1999, eleven Advanced sessions had been held on such topics as the new film history, relations between archives and rights holders, new restoration technologies, nonfiction film, music in silent films, and the politics and censorship of the film heritage.

Of more immediate interest for the purposes of this essay is the Introductory Course, open to 30 applicants per year who are nationals from member states of the EU or European Economic Area. To complete this course, students are required to take 225 hours of instruction followed by 75 hours of practical training within one of the laboratories or archives associated with the ARCHIMEDIA network. Annual instruction is organised in five intensive modules, each 3–5 days long and hosted by archives and universities throughout the member nations. In 1999, the Introductory Course modules were: 'The Management of Film Archives' (a double module taught in Paris), 'Film Restoration' (Brussels), 'Bringing Cinema to the Audience' (London), and 'Cinema History and the Collections of European Archives' (Amsterdam). These were followed by a two-week internship at the Cinemateca Portuguesa in Lisbon. Upon completion of the entire programme, participants receive an ARCHIMEDIA certificate detailing the nature of the training.²²

University of New South Wales Internet Classes

This Australian-based distance learning programme offers a Graduate Certificate in Commerce with a specialisation in Audiovisual Management. Inaugurated in 1997, it was the first professional education programme for film, television and sound archiving available over the Web. The programme was developed through a partnership of the University of New South Wales (UNSW) in Sydney, and ScreenSound Australia (formerly the National Film and Sound Archive) in Canberra. Within the university, the programme is available through the School of Information Sys-

tems, Technology and Management (SISTM). The principal content of the course material was written by senior staff members of ScreenSound Australia. Staff from both the School and ScreenSound provide lecture and tutorial support.

The Graduate Certificate curriculum available via the internet can be completed within one year and is comprised of four course subjects: 'Audiovisual Management', 'Preservation and Conservation of Audiovisual Materials', 'Advanced Audiovisual and Multimedia Management', and a fourth elective subject or special project chosen by the student. Each of the courses contains a series of 13 or 14 modules taught over as many weeks. While hands-on experience and technical training are obviously not available through the online programme, the text-based curriculum is extremely rich in detail, with emphases on the history of audiovisual technology and archiving, collection policy and development, preservation and treatment, access services, and philosophical, ethical and legal issues. The text is accompanied throughout by graphic and photo illustrations as well as links to other resources and reference materials.

In addition to the four-subject, internet-based Graduate Certificate, students in residence at UNSW pursuing the Audiovisual Management specialisation can take additional coursework to receive a Graduate Diploma (six subjects), a Master of Commerce (twelve subjects), or a Master of Information Management (twelve subjects). As another alternative to the Graduate Certificate, the online programme can be completed as a continuing education course without formal assessment; in this case students receive a certificate of participation from the university.²³

Society of Archivists (UK) Distance Learning Diploma

The most recent addition to the field of training opportunities is a new distance education module in Audio-Visual Archives Administration offered by the Society of Archivists (the United Kingdom's equivalent of the Society of American Archivists). This module is a new component within a two-year postgraduate Diploma in Archive Administration for working archivists seeking formal qualification; the overall programme has been offered by

the Society since 1980. The diploma is designed to be equivalent in standard to diplomas awarded by UK universities, and is open to applicants who are individual members of the Society of Archivists, or who work at organisations which are institutional members. Coursework includes three compulsory and two optional modules selected from a total of ten modules devoted to various aspects of archival practice and records management in a range of archival settings (government business, religious, estate, etc.).

In 1999, the new Audio-Visual Archives Administration module was established as an optional tenth module within the overall diploma structure. This module can also be taken by itself for a Single Module Certificate. The module is comprised of eight units on the physical formats of film, video, photographs and sound, and on oral history, documentation, acquisition, and access and copyright. Authors and tutors for these individual units come from a range of UK institutions that are members of the Society's Film and Sound Group, including the Wessex Film and Sound Archive, Wales Film and Television Archive, Tate Gallery, British Library National Sound Archive, ITV Network Centre, British Film Institute, and East Anglian Film Archive.²⁴

UCLA Moving Image Archive Studies Programme

In September 1998, the UCLA Film and Television Archive received a three-year grant from the US Department of Education's Fund for the Improvement of Post-Secondary Education (FIPSE) to develop a new graduate degree programme in Moving Image Archive Studies (MIAS), the first university-based programme of its kind in North America. The MIAS programme is being developed by the Film and Television Archive in collaboration with UCLA's Department of Film and Television and the Department of Information Studies.

The pilot phase of planning for the programme began in Fall 1998, and formal steps are currently underway to establish the MIAS programme as its own two-year Masters degree jointly administered by the two Departments. It is anticipated that 6–10 new students will be admitted to the programme each academic year.

Although the new degree is not yet formally in place, a new curriculum in Moving Image Archive Studies has been designed and courses are being taught. Building on the existing core curricula of the Film and Television and Information Studies departments, the programme also offers six new specialised graduate seminars created specifically for the MIAS programme and providing instruction in the fundamental aspects of archival practice. Three of these new courses – 'Film Curatorship', 'The Archaeology of the Media', and 'Moving Image Preservation and Restoration' – were taught in school year 1998–1999 through the Department of Film and Television. The remaining three – 'Cataloguing Moving Images', 'Digital Collections of Still and Moving Images', and 'Collections Development and Management' – are being offered for the first time in 1999–2000 through the Department of Information Studies.²⁵ Courses are taught by a combination of UCLA faculty, visiting scholars and preservation specialists, supplemented by guest lecturers from outside the university.

A key goal of the programme is to link theory and practice. The programme will provide practical onsite training and apprenticeships through formal internship programmes within the UCLA Archive and at other locations in the film and television industry. The Los Angeles area will provide a wealth of internship settings, including opportunities at studios, television networks, laboratories and vault facilities, digital post-production houses, and other regional archives, libraries and special collections. The internship programme will be developed in collaboration with intern supervisors at each location in order to involve students with a range of archival activities in a structured educational framework.

At the same time, because of the University setting and because of the organic relationship to established academic programmes, the archive studies programme must be more than vocational in nature. The programme will place hands-on training in the context of a broader education grounded in historical, critical and theoretical study – a curriculum combining aesthetic judgement, historical knowledge, awareness of social relevance, familiarity with new technologies, the ethics of preservation and restoration, and the cul-

tural responsibilities of selection, curatorship and public access.

The MIAS programme recognises that traditional models of archival work have been redefined in recent years to emphasise moving image preservation as an ongoing process of activities along a continuum that includes curatorship, laboratory preservation, storage management, cataloguing and access. The programme will encourage familiarity with all these closely related archival functions, while also providing opportunities for specialisation within them. The general orientation also recognises the realities of a field that includes large, national-level archives with specialised staff as well as one or two-person operations with local and regional mandates.

UCLA summer training workshops: In addition to the formal MIAS graduate degree, UCLA is also developing a summer 'continuing education' component of the moving image archive studies initiative. This training programme will be structured through a series of four intensive, hands-on workshops and laboratories, each two to three weeks in length, whose curricula will be cumulative in effect. The workshops in their planned order of sequence are: 'Identification, Inspection and Diagnosis', 'Preservation and Restoration', 'Laboratory Practices and Image Quality', and 'Information Systems and Digital Asset Management'. The programme is designed to address the vocational needs of archivists just entering or already working in corporate, production or national-level archives with specialised staff, as well as one or two-person archives with local mandates or smaller collections.

Notes

1. Ray Edmondson, 'Is Film Archiving a Profession?', *Film History*, v 7, n 3 (Autumn 1995): 245-255.
2. Edmondson, 245.
3. Edmondson, 247.
4. *A Philosophy of Audiovisual Archiving*, by Ray Edmondson and the members of the Audiovisual Archiving Philosophy Interest Network (AVAPIN) for the General Information Programme and UNISIST, United Nations Educational, Scientific and Cultural Organization. Paris: UNESCO, June 1998. Available online at <www.unesco.org/webworld/en/highlights/audiovisual_archiving/philol1.htm>; also available for download in RTF format at

<www.unesco.org/webworld/en/highlights/audiovisual_archiving/study.rtf>

5. 'Code of Ethics' Brussels, Belgium: Fédération Internationale des Archives du Film (FIAF), 1998. Available online in English at www.cinema.ucla.edu/FIAF/english/code.html
6. Students or anyone interested in a career in moving image preservation would be well-advised to join AMIA, network with its members, and – most importantly – attend its annual conferences. The field is still relatively small enough (AMIA currently has about 600 members) that getting to know the international film and video archival community firsthand can be an important step to getting a job in the profession. AMIA members have a strong history of sharing information and there are numerous opportunities for volunteer participation in AMIA's committees and activities; by volunteering, one can gain experience while also making contacts in the field.
7. Helen P. Harrison, 'Training for Audiovisual Archivists', in *Audiovisual Archives: A Practical Reader*, compiled and edited by Helen P. Harrison (Paris: General Information Programme and UNISIST, UNESCO, March 1997), 404. Originally published as 'Training and the Conservation of Audiovisual Materials', in Ray Prytherch (ed.) *Handbook of Library Training Practice Vol. 2.* (Gower: Aldershot, 1990).
8. Anthony Slide, *Nitrate Won't Wait* (Jefferson, NC: McFarland & Company, Inc., 1992), 145. It is not necessary to comment on Slide's belief that 'the work involved in the running of a film archive is far removed from the world of academia'.
9. Slide, p. 145.
10. UNESCO, *Recommendation for the Safeguarding and Preservation of Moving Images*. Adopted by the General Conference at its twenty-first session, Belgrade, 27 October 1980 (Paris: UNESCO, 1980).
11. The author of this essay was involved in this process between 1998 and 1990 as a part of the effort of the Training Commission of the International Federation of Television Archives (FIAT) to draft its working paper on the subject.
12. UNESCO, General Information Programme and UNISIST. *Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives* (Paris: UNESCO, March 1990), 104 pp. For a more detailed history of the UNESCO-sponsored development of training during the 1980s, see: Wolfgang Klaue, 'New Media Require Specialized Archivists: Training and Education for Audiovisual Archives', in *Audiovisual Archives: A Practical Reader* (Paris: UNESCO, 1997), 365-370, originally published in *Archivum* 34 (1988): 113-124.
13. UNESCO, *Curriculum Development ...*, p. 2.
14. UNESCO, *Curriculum Development ...*, Annex 3, pp. 75-94.
15. *Redefining Film Preservation: A National Plan. Recommendations of the Librarian of Congress in Con-*

sultation with the National Film Preservation Board (Washington, DC: Library of Congress, August 1994), 17–18.

16. One initiative not described in detail below is that of FAOL – Film Archives Online Network. This is a planned web-based tutorial being developed by the GAMMA European Research Group of Film Archives and Laboratories, headquartered at the Cineteca del Comune di Bologna in Italy. The project is intended to produce a set of tools related specifically to the theory and practice of film preservation and restoration that will be of use, in the first instance, to technical staff of film archives and laboratories. An outline description of the project is available at <<http://www2.iperbole.bologna.it/faol/index.html>>, although this site has not been updated since March 1998.
17. For updates on the FIAF summer schools, see the federation's web site at <www.cinema.ucla.edu/FIAF/english/edu.html>, or contact the FIAF Secretariat at 1 rue Defacqz, B-1000 Brussels, Belgium, email <info@fiafnet.org>.
18. See <www.uea.ac.uk/eas/fs/fscourse/ma.htm> for additional information on the East Anglia MA programme.
19. 1998 AMIA Education Survey: Summary (February 1999), available from the AMIA office at 8949 Wilshire Blvd., Beverly Hills, California 90211 email <AMIA@amianet.org>.
20. See <www.amianet.org> for more information on AMIA's educational activities, including the application form for its scholarship programme.
21. See <www.eastman.org/16_preserv/16_index.html> for additional information on the GEH Selznick School. See also: 'Preservation School to Open at GEH', AMIA Newsletter n. 32 (Spring 1996): 10.
22. See <www.ledoux.be/archimedia/> for additional information on the ARCHIMEDIA training network. (Note: At the time of the writing of this article in early 2000, this ARCHIMEDIA site had not been updated since June 1999 and Introductory Course information after that date was not available.)
23. See <www.silas.unsw.edu.au/silas/distedu.htm> for additional information on the University of New South Wales internet programme.
24. See <www.archives.org.uk/training/soadip.html> for additional information on the Society of Archivists distance learning module.
25. These new courses have made possible a degree of specialisation within the existing MA offered by the Department of Film and Television and the MLIS offered by the Department of Information Studies. Students currently enrolled can now earn an MA in Film and Television with an effective specialisation in Moving Image Archive Studies, or an MLIS in Information Studies with a Post-MLIS Certificate of specialisation in Moving Image Archive Studies. Until the MIAS programme is established as its own degree, applications to the curriculum can be made through either of the two departments. For current information on the programme, see the UCLA Film and Television Archive's web site at <www.cinema.ucla.edu>, or contact the author at <Glukow@ucla.edu>. Information on the Film and Television and Information Studies departments, their requirements and application processes can be found on UCLA's Graduate Division web site at <www.gdnet.ucla.edu/>.