



## Course syllabus

Faculty of Arts and Humanities

Department of Film and Literature

4FV701 Film, arkiv och digital kultur, 7,5 högskolepoäng

4FV701 Film, archive and digital culture, 7.5 credits

### **Main field of study**

Film Studies

### **Subject Group**

Film Studies

### **Level of classification**

Second Level

### **Progression**

A1N

### **Date of Ratification**

Approved 2014-12-01

Revised 2021-07-02 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2021

### **Prerequisites**

Bachelor's degree in Film Studies or the equivalent.

## Objectives

After completing the course, the student should be able to

- account for the main features of the film and media theoretical debates about digitalisation covered in the course
- critically discuss the concept of archives on the basis of relevant perspectives within film and cultural studies
- conduct an individual analysis of one or several digital archives for film or film-related material, using appropriate language.

## Content

The course explores the importance for film studies of physical and digital film archives, and discusses questions concerning the materiality of moving images. Is a film the same regardless of the format and the context in which we have seen it? How does digitalisation affect different aspects of the history of film and TV? Are platforms used for the distribution of moving images, such as YouTube, to be considered as digital archives, even though preservation of films is not at all what they are concerned

with? The concept of archives is problematised and the students develop research questions on the basis of the course literature, in independent projects focusing on one or several digital film archives.

### Type of Instruction

The course is offered as a distance course via an online learning platform. Teaching is delivered in the form of lectures, seminars and group exercises focusing on websites such as Filmarkivet.se, European Film Gateway, Britishpathe.com, Euscreen.eu and Öppetarkiv.se.

### Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

In order to receive the grade of Pass, the student must achieve the objectives. Grading criteria for the grade of Pass with Distinction are specified in a study guide.

The course is examined through seminar assignments, group exercises and a written assignment.

Repeat examination is offered in accordance with Local regulations for courses and examination at the first and second-cycle level at Linnaeus University. If the university has decided that a student is entitled to special pedagogical support due to a disability, the examiner has the right to give a customised exam or to have the student conduct the exam in an alternative way.

### Course Evaluation

During or shortly after the course, a course evaluation is conducted. Results and analysis of the course evaluations are promptly communicated to the students who have taken the course. Students who are taking the course when it is offered the next time are informed of the results at the start of the course. The evaluation is anonymous.

### Credit Overlap

The course cannot be included in a degree along with the following course/courses of which the content fully, or partly, corresponds to the content of this course: Module 2 in 4FV01E (Master in film studies).

### Required Reading and Additional Study Material

Acland, Charles R. and Eric Hoyt, eds., *The Arclight Guidebook to Media History and the Digital Humanities* (Falmer: REFRAME/Project Arclight, 2016). 414 pages. Open access PDF and EPUB downloadable at <http://projectarclight.org/book>.

Andersson, Lars Gustaf and Sundholm, John (2017), 'The cultural practice of minor cinema archiving: The case of immigrant filmmakers in Sweden', *Journal of Scandinavian Cinema*, 7:2, pp. 79–92.

Brunow, Dagmar. *Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention*. 2015. Berlin/Boston: deGruyter. 252 pp. The latest edition. (In selection).

\*Brunow, Dagmar. 2018. "Naming, shaming, framing? Ambivalence of queer visibility in audiovisual archives." In: *The Power of Vulnerability: Mobilizing Affect in Feminist, Queer and Anti-racist Media Cultures*. eds. Anu Koivunen, Katariina Kyrölä & Ingrid Ryberg. Manchester University Press, pp. 174-195.

\*Brunow, Dagmar. 2017. "Curating Access to Audiovisual Heritage: Cultural Memory and Diversity in European Film Archives." *Image and Narrative* (18) 1, pp. 97-110. Freely available.

\*Cifor, Marika, Hanna Girma, Shanya Norman, and Miriam Posner: 2018 'Early African-American Film Database, 1909–1930.' *Journal of Open Humanities Data*, 4: 1.

Ernst, Wolfgang. 2013. "Discontinuities: Does the Archive Become Metaphorical in Multimedia Space?" (2006). In Wolfgang Ernst, *Digital Memory and the Archive*, ed. Jussi Parikka, 113–40. Minneapolis: University of Minnesota Press.

Derrida, Jacques, *Archive Fever: A Freudian Impression* (translated by Eric Prenowitz) 1996. Chicago: University of Chicago Press, 113 pp. (any edition)

Fossati, Giovanna, *From Grain to Pixel: The Archival Life of Film in Transition*. 2018. Amsterdam: Amsterdam UP. 423 pp. Latest edition.  
<https://library.oapen.org/handle/20.500.12657/24964>

Heftberger, Adelheid: 2018. „Exploring the Moving Image: The Role of Audiovisual Archives as Partners for Digital Humanities and Cultural Heritage Institutions“. In: Robin Kear, Kate Joranson (eds.): *Digital Humanities, Libraries, and Partnerships. A Critical Examination of Labor, Networks, and Community*. Oxford: Chandos Publishing, 45-57. <https://hcommons.org/deposits/item/hc:18567>

Ingravalle, Grazia: 'Remixing Early Cinema: Historical Explorations at the EYE Film Institute Netherlands', *The Moving Image*, Volume 15, Number 2, Fall 2015, pp. 82-97.

Lameris, Bregt G., *The Film Museum Practice and Film Historiography: The Case of the Nederlands Filmmuseum (1946-2000)*. 2017. Amsterdam: Amsterdam University Press. 270 pp. Latest edition. (Selection) Open access:  
<https://library.oapen.org/handle/20.500.12657/28447>

Noordegraaf, Julia, Saba, Cosetta G., Le Maître, Barbara & Hediger, Vinzenz (eds.) *Preserving and exhibiting media art: challenges and perspectives*. 2013. Amsterdam: Amsterdam University Press, 428 pp. Latest edition. (Selection, 80 pp.) Open access:  
<https://library.oapen.org/handle/20.500.12657/33232>

Prelinger, Rick, Tomislav Medak, Marcel Mars & Andrew Lison (2019). *Archives*. 2019. Minneapolis: University of Minnesota Press / meson press, pp. 1-46. Latest edition. (eBook, open access: <https://meson.press/wp-content/uploads/2019/08/978-3-95796-150-1-Archives.pdf>)

Thylstrup, Nanna Bonde, Agostinho, Daniela, D'Ignazio, Catherine, Veel, Kristin & Ring, Annie (eds.) (2021). *Uncertain archives: critical keywords for big data*. Cambridge, Massachusetts: The MIT Press, 624 pp. (Selection, 100 pp.) Latest edition.

*The Moving Image. Special Issue: Digital Humanities and/in Film Archives*. Eds. Dimitrios Latsis, Grazia Ingravalle. Volume 17, Number 2, Fall 2017.

*VIEW Journal of European Television History and Culture, Audiovisual & Digital Humanities*, eds A. Fickers., Snickars, P. and Williams, M.J., Volume 7 - Issue 14 – 2018 (Selection) <https://www.viewjournal.eu/18/volume/7/issue/14/>

Compendium of journal articles provided by the department, ca 80 p.