“NO ONE SAID ANYTHING ABOUT DRIVING IN FILM PRESERVATION 101!”: THE LIVED EXPERIENCE OF DISABILITY, CHRONIC ILLNESS, AND NEURODIVERSITY IN MOVING IMAGE ARCHIVAL EDUCATION

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Abstract

Disability, neurodiversity, and chronic illness are underrepresented in moving image archives. Lack of representation is felt within collections, users of archives, and most importantly for the purposes of this project, staffing. Archivists often need advanced level education to work in the field. Archival education is the first potential employment barrier. This project highlights accessibility gaps in North American moving image archival education programs by sharing the lived experience of disabled students, neurodivergent students, and students with a chronic illness studying and working within moving image archives.

Through semi-structured interviews with students, alumni, and faculty of George Eastman Museum's L. Jeffrey Selznick School of Film Preservation; NYU's Moving Image Archiving Preservation program; UCLA's former Moving Image Archive Studies program at UCLA and current MLIS Media Archival Studies specialization; and the Film and Photography Preservation and Collections Management program at Toronto Metropolitan University (formerly Ryerson University), students and alumni share their experiences from the application process until graduation. My own perspective is also included as a person with epilepsy who graduated from the program at TMU.

Key theories in archival studies, archival representation, film preservation, disability studies, cinema studies, and archival accessibility practises inform contextualization and analysis of these testimonies to lived experience, with a constant awareness of the interdisciplinarity existing within these fields. Concepts emphasized throughout include the political/relational model of disability, care, affect, universal design, academic ableism, trauma-informed archival practise, archival silences/bias, "the archive" vs archives, the person-centered archive, and community archives.

Students’ experiences are organized around three themes: institutions hosting the programs, the programs, and the archival space.

I argue that to create more inclusive archival education programs and overall field, it is vital to engage with the lived experiences of disabled students, neurodivergent students, and students with chronic illnesses. Knowledge mobilization is at the center of this project. This dissertation not only highlights accessibility gaps in moving image archival education but also gives suggestions for how to correct them. Collaboration is necessary for archival inclusion; the student perspective is critical for inclusionary growth.

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Introduction

I look at the required qualifications for another archivist job. “Must be able to lift forty pounds,” “must have a valid driver’s licence,” “must have great interpersonal skills” are included right above an employment inclusivity statement that includes disability. No further details are given as to why these requirements are necessary. I sigh and move on to the next posting.

As a trained film archivist with epilepsy this is an all-too-common occurrence. I think back to my MA in the the Film and Photography Preservation and Collections Management program at Toronto Metropolitan University (named Ryerson University at the time) and wonder out loud if I would have still attended had I known this would be my experience post-graduation. I say yes but do wonder how much more prepared I would have felt had we learned about some of these potential barriers to employment.

Unfortunately, my experience is not isolated, even if the literature, or lack thereof, may make it appear that way. I have shared some of my own experiences and accessibility advocacy more widely within the field in publications such as *Archival Outlook* and the *Journal of Film Preservation*.[1] One statistic I bring attention to is from the 2021 Salary & Demographics Survey of the Field from the Association of Moving Image Archivists (AMIA). There were 516 total respondents with 16.5 percent identifying as disabled or neurodivergent. Those reporting a physical disability or neurological disorder were particularly few, at one percent each.[2]

One specific group I did not previously focus on were students and alumni of related programs, particularly experiences during their education. As the majority of AMIA’s

[1] Michael Marlatt, "Disability Advocacy in the Archival Profession: A Moving Image Archivist with Epilepsy Shares His Experience," *Archival Outlook* (Jan/Feb 2022): 10, 21.; Michael Marlatt, “Accessibility Can’t Wait: The Need for Disabled Voices in the Film Archive,” *Journal of Film Preservation* no. 107 (2022): 21–28.

[2] Marlatt, “Accessibility Can’t Wait,” 23. It is important to note that these percentages are likely higher with individuals potentially feeling uncomfortable disclosing such information, even in an anonymous survey.

membership is based in North America, where there is often a requirement of graduate-level education to work in moving image archives, the individuals in the AMIA survey who identified as disabled, neurodivergent, or having a chronic illness likely attended one of the few moving image archival education programs in North America. These are: The L. Jeffrey Selznick School of Film Preservation certificate program at the George Eastman Museum; the Moving Image Archiving Preservation (MIAP) program at NYU; the former Moving Image Archive Studies (MIAS) MA program at UCLA, which is now the MLIS Media Archival Studies specialization in the UCLA Graduate School of Education and Information Studies; and lastly the aforementioned Film and Photography Preservation and Collections Management (F+PPCM) MA program at TMU.

We currently live in a culture where disability, chronic illness and neurodiversity are still seen as negative, misunderstood, or ignored altogether.[3] Such beliefs, even if unintentional, extend to spaces like the classroom, leading to the workplace. Not addressing these outdated beliefs and continuing the current lack of education, advocacy, and conversation means less participation for members of these communities, and thus, less representation in various facets of society. Moving image archival education is not immune.

While I had a positive experience with my MA, I reflect back now and realize there were accessibility gaps during my education. This was not the fault of any particular faculty member, but the missing conversations on accessibility in the archival workplace left me at a disadvantage as a person with a neurological disorder. The program is not necessarily capable of or responsible for fixing the archival workplace, but I still needed preparation for what I would

[3] Note that mental illness is included when referring to disability, chronic illness, and neurodiversity. Mental health disorders are included in accessibility by-laws such as the Americans with Disabilities Act (ADA) and the Accessibility for Ontarians with Disabilities Act (AODA).

experience. I figured my situation was not singular and the same was likely true for others in all of North American moving image education programs. Investigation proved me right. In this dissertation, built on those results, I argue that to create more inclusive programs and a more inclusive field, it is vital to engage with the lived experiences of disabled students, neurodivergent students, and students with chronic illnesses. To foster inclusivity, we in the field all need to take a person-centered, collaborative approach of care in moving image archival education.

Key Concepts

A key underlying concept is the political/relational model of disability. Different models exist that outline cultural experiences and responses to disability. The two most well-known are the medical model of disability and the social model of disability. The medical model sites disability within the individual, prioritizing the physicality of impairment. Implicit are notions that the disabled body must be cured, it is defective, and the barriers of an inaccessible society are the responsibility of the disabled individual to accommodate themselves to. The social model, however, addresses inaccessibility in society as not the result of a person's impairments, but a failure of society itself. Disability manifests in barriers of design, cultural attitudes, and misconceptions of ability.

I argue that the political/relational model of disability is most suitable to this project. First coined by feminist disability scholar Alison Kafer, this model regards disability—and I would also argue chronic illness and neurodiversity—as political in nature. The power of bureaucracy limits certain individuals from full participation in the world, including within academia. The political nature of exclusion is interconnected to other forms of societal oppression such as colonialism, racism, homophobia, and transphobia. It is relational because of the interconnectedness of these experiences. [4]

Using the political/relational model for this analysis is important for several reasons. One, it brings an activist approach to identifiable gaps in accessibility. Work needs to be done on the side that has the power: academia and employers. The political/relational model already has a relationship with the archives, one that is nuanced and also literal. As will be discussed in length in the literature survey, archives have a long history with interdisciplinary fields of study. Since the early to mid-2010s this discussion has included literature that emphasizes inclusion in feminist, 2SLGBTQ+, racial, and colonial causes and frameworks to question what the archive is and who it currently serves. This is an intersectional approach. Disability, chronic illness, and neurodiversity have admittedly had little part in these conversations, but have not been excluded entirely. The political/relational model of disability has notably been brought to archival discourse by Gracen Brilmyer, who blends disability studies and archival theory. Brilmyer combines the two to place emphasis on how archival practise has deep-seated roots in "controlling the disabled body."[5]

A few additional concepts need defining, most of which bring awareness to archival power imbalances through activism and human compassion, an extension of the political/relational model of disability. These include care, affect, universal design, academic ableism, trauma-informed archival practise, archival silences/bias, the archive vs archives, the person-centered archive, and community archives. I will return to these concepts multiple times throughout the following chapters.

[4] Alison Kafer, *Feminist, Queer, Crip* (Bloomington, Indiana: Indiana University Press, 2013), 6.
[5] Gracen Brilmyer, "Archival Assemblages: Applying Disability Studies' Political/relational Model to Archival Description," *Archival Science* 18, no. 2 (April 2, 2018): 95.

Care refers to the ethical approach to both the individual and the wider society. This notion of care is heavily rooted in feminism and applies to both disability and the archive, whether through the application of disability legislation in the workplace, as argued by Ruth O'Brien,[6] or more specifically in archives themselves, following archival scholars Michelle Caswell and Marika Cifor.[7] Archives have the mission of caring for objects and records and that has recently extended to caring for individuals and social justice causes. Cifor takes this one step further with the inclusion of affect theory as a specific way to address these power imbalances in archives.[8] Affect theory refers to how emotions can be studied in relation to our environments. For archivists that could be the emotions felt from handling traumatic material, feelings associated with unsupportive coworkers, or feelings of inadequacy for requiring workplace accommodations. The emotional element of affect needs to be the focus when addressing lived experiences of students and their feelings towards their education.

The person-centered archive extends care in the archives not just to objects but to people as well. Jennifer Douglas argues that person-centered archives expand upon the limitations of previous archival notions of object-centered archives and user-centered archives. [9] The person-centered archive considers everyone from users and donors to employees and interns. I believe that can be expanded even further to include graduate students in archiving.

One way to create a person-centered archival atmosphere that directly benefits everyone, including those with disability, chronic illness, and neurodiversity, is through universal design.

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[6] Ruth O'Brien, *Bodies in Revolt: Gender, Disability, and a Workplace Ethic of Care* (New York: Routledge, 2005), 135-149.
[7] Michelle Caswell and Marika Cifor, "From Human Rights to Feminist Ethics: Radical Empathy in Archives," *Archivaria* 81 (Spring 2016): 23-43.
[8] Marika Cifor, "Affect," in *Uncertain Archives: Critical Keywords for Big Data*, edited by Nanna Bonde Thylstrup, Daniela Agostinho, Annie Ring, Catherine D'Ignazio, Kristin Veel, 37-46. (Cambridge, Massachusetts: MIT Press 2021), 37-48.
[9] Jennifer Douglas, Mya Ballin, and Jessica Lapp, "Introduction," *Archivaria* 94, no. 1 (December 16, 2022): 5–21.

Universal design helps create environments that are accessible to disabled people but also benefit everyone. While often associated with architecture, which certainly plays a role in archives, universal design can be expanded to include education addressing academic ableism.[10]

Addressing mental health concerns in the archival environment is also critical. This is where trauma-informed archival practise comes into play. Defined by Kristen Wright and Nicola Laurent, trauma-informed archival practise examines how archives can be a place of trauma or even cause someone to be retraumatized.[11] Trauma may relate to an individual's relationship with a single record or object, an entire collection, or even the archival space itself.

As archives are political and historical spaces, trauma can come not only from what is included in the collections but also what is not. The concept of archival silence focuses attention on what is missing from the archives, in the sense of both objects and the context of records and perspectives. These silences, resulting often from power structures, lead to gaps in social history and less participation in archives from members of marginalized communities.[12] Community archives are becoming a prominent way of addressing these archival silences. The term community archives has had different definitions over time but is essentially an archival space for a specific group that they themselves have control over. Community archives can be a way for marginalized communities to preserve their own history and culture outside of traditional and formal archival spaces. Formal institutional archival spaces have a deep-rooted history of

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[10] Aimi Hamraie, *Building Access: Universal Design and the Politics of Disability* (Minneapolis: University of Minnesota Press, 2017).; Jay T. Dolmage, *Academic Ableism: Disability and Higher Education* (Ann Arbor: University of Michigan Press, 2017); Nicole Brown, *Lived Experiences of Ableism in Academia: Strategies for Inclusion in Higher Education* (Bristol: Bristol University Press, 2021). The concept of academic ableism encompasses the challenges faced by the disabled community within higher education.

[11] Kirsten Wright and Nicola Laurent, "Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice," *Archivaria* 91 (June 2021), 38-73.

[12] Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston Massachusetts: Beacon Press, 1995) and Rodney G.S. Carter, "Of things said and unsaid: Power, archival silences, and power in silence," *Archivaria* 61 (2006): 215-233.

silencing voices and keeping records for deeply problematic purposes, such as colonialism. The current structure of archives was developed to maintain records created by the government and the church, both of whom are responsible for silencing voices from marginalized communities, disability included.

This dissertation is not primarily concerned with the concept of "the archive," as expressed by theorists such as Jacques Derrida and Michel Foucault. The increased awareness and popularity of the archive as a metaphorical and deconstructionist concept by humanities and social studies scholars has had a history of limiting or outright ignoring archival spaces and the contribution of archivists.[13] The archive is often used by scholars as a concept of meaning instead of a tangible repository of information. For the sake of clarity, throughout this dissertation the singular "archive" will be in reference to a concept and "archives" will be used to refer to repositories of information. Caswell argues for a collaboration where "the archive tells what perspectives are missing, 'the archive' why these perspectives may be missing, and collaboration allows us to engage with the how we are to rectify that."[14] I agree with Caswell in that collaboration is needed between "the archive" and the archives, in the form of both archivists and academics critically engaging with notions of the archive and applying it to tangible archives. Taking this approach allows for an examination of gaps in the literature, in this case relating to accessible archival education.

Finally, it is important to note is that while neurodiversity and chronic illness are often discussed in conjunction with disability, they are not the same. Chronic illnesses are ongoing chronic health conditions that impact daily life.

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[13] The rise of "the archive" as a concept comes out of the writings of Michel Foucault and Jacques Derrida.
[14] Michelle Caswell, "'The Archive' Is Not an Archives: Acknowledging the Intellectual Contributions of Archival studies," *Reconstruction: Studies in Contemporary Culture*, Vol 16, no. 1 (March 22, 2016).

Gender and women's studies scholar Mel Y Chen, for example, uses chronic illness over disability in their chapter "Chronic Illness, Slowness, and the Time of Writing." Chen pays particular attention to the temporal nature of the term "chronic" while thinking about writing and time. Chen notably uses the term chronic illness alongside disability studies but does so as a comparison and not as a synonym.[15]

Neurodiversity is a term for differences in how the brain works. People who are neurodivergent or have a chronic illness may not identify with the term disabled but still face ableist barriers in education and the workplace. A couple of examples of scholars who discuss Autistic identity in academia are Remi Yergeau and David Shannon. Remi Yergeau is a disability studies scholar who writes on their own experience of being Autistic and autism's relationship to academia. In their book *Authoring Autism: On Rhetoric and Neurological Queerness* they distinctly use the term "autistethnography" when addressing academia's dismissal of lived experience as a valid form of research methodology.[16] Lecturer and composer David Ben Shannon uses the term "critical autism studies" when addressing Autistic identity and diagnosis in early childhood education.[17] While outside the scope of this study, future research can be done to find similarities in audio/visual media and education for Autistic people, building on Shannon's approach with music and early childhood education to examine moving images and post-secondary study.

[15] Mel Y. Chen, "Chronic Illness, Slowness, and the Time of Writing," in *Crip Authorship: Disability as Method*, eds. Mara Mills and Rebecca Sanchez (New York: New York University Press, 2023), 33.
[16] Remi Yergeau, *Authoring Autism: On Rhetoric and Neurological Queerness* (Durham: Duke University Press, 2018), 26.
[17] David Ben Shannon, "Perversity, precarity, and anxiety: tracing a 'more precise typology' of the affect of neuroqueer failure in an in-school research-creation project," *International Journal of Qualitative Studies in Education* 37, no. 3 (2022): 676.

The focus of this dissertation is addressing barriers in moving image archival education through the lived experience of students. That is why it is important to get perspectives from people who are disabled, neurodivergent, and/or have a chronic illness, and not exclusively those who identify as disabled.

Outline

Chapter One, the literature survey, engages with influential and relevant current work, simultaneously analyzing the interdisciplinary history of each field while addressing the lack of existing material bringing these disciplines together, emphasizing the necessity for a project such as this one. The literature survey begins by outlining the history of archival theory from early influential texts. The fascination of the humanities and social sciences with the concept of the archive follows these early texts on archival theory. I analyze how archival theorists and historians have differentiated between the archives and "the archive." The use of archives in community building and social justice take cues from both. Of particular interest is the relationship that marginalized communities have with archives. Canonical film preservation texts follow to get a sense of ways in which the previous topics of the literature survey are and are not addressed. Disability studies is then examined through its early influential texts and memoirs of lived experience. As the project's focus is on academia, an examination of accessible spaces through the lens of academia as well as texts that focus on disability and pedagogy are also necessary. The literature survey concludes with outlining what has been written on archival accessibility both within archival theory as well as in disability studies.

Chapter Two, The Institution, examines students' experiences and addresses accessibility gaps within the wider institutions that host each program. The term institution is used in place of university because the L. Jeffery Selznick School operates within the George Eastman Museum rather than a university like the others, although the school does have a partnership with the University of Rochester for an MA program. As that program touches little on archives, the master's degree component has been omitted from this study. Chapter topics include the background of the interview participants; why they chose to attend their institution; the application process and the students' initial thoughts on the program; the cities housing the institutions; the wider campus; and bureaucratic and administrative policies on tuition and accessibility outside of specific program.

Chapter Three, The Program, addresses students' perspectives on their time spent in the program within and beyond the classroom. Students describe program curriculum, course content, experiences with faculty, and cohorts. This chapter critically examines how disability, chronic illness, and neurodiversity are encountered in students' experience of each program, addressing gaps in accessibility from course content, social relationships, and students' own interpretations of accessibility and accommodations. Chapter Three concludes by examining if there is any sort of official feedback process and what students would include in such feedback.

Chapter Four, The Archives, focuses on students' experiences within the archival space. Moving image archival education programs emphasize hands-on experience in archives, including on-campus labs, site visits, and internships. Students share how their programs address future career preparation and if accessibility was ever an emphasis in that preparation. The chapter concludes with an argument about the necessity of an "accessibility in the archives" course or series of workshops to address archival accessibility gaps both in the classroom and the workplace.

Collaboration is a concept woven throughout the dissertation. In the literature survey, there are limited forms of collaboration. Not one single text, however, addresses all the different elements necessary for an analysis of accessibility in moving image archival education. The following chapters address the current relationship that students have with their institutions. This collaborative process includes, but is not limited to, the student, the institution, faculty members, a student's cohort, and offsite archivists. The student voice on disability, chronic illness, and neurodiversity needs to be taken seriously within all these relationships.

Methodology

Before digging deeper into analysis, it is important to lay out the parameters of my research. This dissertation uses a case study research design that was completed through qualitative, semi-structured interviews. Interviews were held with students and alumni of NYU, UCLA, TMU, and The Selznick School of Film Preservation who self-identified as disabled, neurodivergent, or having a chronic illness. Recruitment for student and alumni interviews was done through listservs, social media alumni groups, professional organizations, and e-mail callouts from the programs themselves. Students needed to identify as disabled, neurodivergent, or having a chronic illness but did not have to be out publicly.[18] I interviewed students and alumni about their experiences in moving image archival education.[19]

E-mails were also sent out to faculty to gauge if there was interest in participating. While my focus is on the student experience, faculty were also interviewed about their thoughts on accessibility within each program. Faculty were asked how they felt accessibility was

[18] I received ethics approval from York University's Office of Research Ethics to conduct interviews on March 3rd, 2022.
[19] Interview guides can be found in Appendix A and Appendix B.

approached within their respective programs. Most of the responses from faculty pointed to room for improvement in making their programs more accessible. One important note is that most of the students interviewed are alumni that had already graduated from the program at the time of the interview. Some had graduated many years before. This can have an impact on their recollection on the program. Suggestions about accessibility in their program may have since been implemented. Criticisms do not mean these are bad programs or that every experience that students had was negative. Accessibility initiatives are however lacking within archival education and collaboration is instrumental if moving images archives are to be inclusive. This focus on collaboration and lived experience is why first-person pronouns such as “I” and “we” are important to the narrative. The reader is as important in this collaborative process as any other.

Thirty-two interviews, averaging sixty to ninety minutes, were held virtually over a four-month period from May until August of 2022. In total there were nineteen students and thirteen faculty members interviewed. The initial target for interview participants during the proposal stage was forty, preferably ten participants from each institution, with five interview participants representing students and five from faculty. As the project progressed it became apparent that students needed to have a higher amount of participation than faculty because of the emphasis on lived experience and the current power imbalances that exist between the student and educator. Students and faculty needed to be associated with NYU, UCLA, TMU, or the L. Jeffrey Selznick School of Film Preservation. Faculty could be full-time or contract to be eligible. Faculty also did not need to be currently teaching at the institution during the time of interviewing.

Students and alumni were not asked direct questions about their health but were welcome to share information if they were comfortable in disclosing and felt it would help in understanding their experience. Interview participants were given the choice to allow the audio recording of interviews for transcription purposes. Most interview participants agreed to be recorded. Direct transcripts were not possible for those who did not want to be recorded so I took notes. There was just under fifty hours of recorded interviews and over 1000 double-spaced pages of transcribed text. Information about specific health status is not shared in this dissertation or elsewhere. One consideration in the research dataset is that if alumni did leave the field and were not part of alumni or professional networks they may not have received the call for interviews. Information was also harder to find on UCLA's now defunct Moving Image Archive Studies program.

I transcribed interviews in the fall and winter of 2023. In July 2023, students and alumni were given the completed transcripts. Students and alumni were given four months to review completed transcripts and respond with any material they wanted removed from the interview as well as the option to opt-out of the project completely. The deadline for their response was November 15th, 2023.

Students and alumni were given similar questionnaires ahead of time to help with any feelings of stress or anxiety (see Appendix B and Appendix C). Faculty were not given any sort of interview guide. Faculty questions followed a similar chronological order of the application process to post-graduation. One difference was that faculty questions were based around general feelings of accessibility and not around their own lived experience. The semi-structured nature of the interviews meant not following the interview guide question-by-question but using themes like admissions, the institution, the program, archives, and post-graduation experience. The interviews were approached in a chronological order from the application process to post-graduation.

Extra consideration was given to protecting confidentiality. The field of moving image archives is quite small. Faculty are speaking about a workplace. Students and alumni are speaking about their own health. Some of these experiences were stressful on the mental and physical health of students and alumni. Interview participants had the choice to waive anonymity. A couple of students did waive anonymity but because there were so few I have decided to keep all the interviews anonymous.

I also take an autoethnographic approach as a person with epilepsy and a graduate of TMU's Film and Photography Preservation and Collections Management program. My own lived experience as a disabled graduate in a moving image archival graduate program brings personal insights to each chapter. I have faced my own barriers regarding employment in the field of moving image archives. More importantly, my own experience has an influence on the interviews as I disclosed information about my health in the call for participants and shared my experiences with interview participants. This made for more comfortable, casual style semi-structured interviews. Students and alumni were talking with someone who is a peer, not only in education but also in educational health considerations. This approach engages with important themes of care, affect, and a person-centered approach to those working, or looking for work, in the field of moving image archives. One important caveat is that decades of seizures have led to a permanent impact on my temporal lobes, which impacts visual and auditory memory loss. I make note where I do not recall a detail about my education. Omission due to memory loss can be a disservice to my experience as a person with a neurological disorder that influences memory.

The global Covid-19 pandemic had an impact on the entire project, including methodology. The dissertation proposal, research, and data collection were completed during and just post-lockdown. This meant all interviews were held online, and I was not able to physically visit each institution. The resulting uncertainty and distress may have had an impact on myself and those being interviewed, so that this project has a heavy focus on grief, affect, and lived experience, especially for those who may be at a higher risk to Covid-19 and its long-term effects.

The political/relational model is used in conjunction with interview material to argue that gaps in representation currently exist in the field of moving image archives. These gaps in moving image archival education pedagogy require various forms of collaboration to rectify. The political/relational model is also important because of its relationship to other forms of underrepresented identities in the field that include race, gender, and sexual orientation.

Programs

Four institutions make up the case studies for the project. Those are the George Eastman Museum, NYU, UCLA, and TMU (formerly Ryerson University). These four institutions are where most moving image archivists working in North America get their specialized training. The ways in which each program defines itself impacts perception including by faculty, prospective students, current students, alumni, and employers. Following is how each program defined itself on their websites for prospective students, as of September 2022. Discussing how each program defines itself helps get a sense of what students read about their respective program before applying.

The L. Jeffrey Selznick School of Film Preservation:

> The academic year for the certificate program runs from September to June and is divided into four quarters. Comprehensive written exams are held at the conclusion of each quarter. Plenary sessions taught by staff and covering a variety of topics,

> including archive management, ethics, history, organization, and preservation. Some sessions are held in conjunction with the University of Rochester. Guest lectures from adjunct faculty in various specialized fields throughout the academic year. Rotations scheduled with individual staff on a sequential basis.
>
> Each student spends a minimum of one week per quarter with a staff member responsible for a specific area or duties within the George Eastman Museum Moving Image Department. Students share all aspects of the staff member's daily activity and assist with routine assignments. The rotation method allows students to work with every member of the Moving Image Department staff, thus acquiring the skills necessary to fulfill the major assignments in a modern film archive.
>
> Departmental areas to which students are assigned include curatorial management and administration, film preservation, digital restoration, film print handling and inspection for theatrical and small gauge formats, cataloging, programming, vault management, film projection, and photo and paper collections processing and archiving. Team projects are assigned throughout the year. Examples include the preparation of grant applications, film print selection, collection inventory, preliminary cataloging, and basic collection and vault management. Field trips to archives, film laboratories, research centers, manufacturing plants, and archival facilities are scheduled during the spring quarters. Individual projects to encourage specialization and provide students the opportunity to complete a professional film archive assignment, involving the inspection, processing, and preservation management of a discrete moving image or other type of collection. The certificate program features a team of specialists in the field of moving image archiving and provides prospective film archivists with comprehensive knowledge of the theories, methods, and practices of motion picture preservation. The curriculum covers all aspects of motion picture archiving, from laboratory techniques to management and access.[20]

NYU is much briefer and defines its program in the following way:

> The Master of Arts degree program in Moving Image Archiving and Preservation (MIAP) is a two-year, interdisciplinary course of study that trains future professionals to manage and preserve collections of film, video, digital, and multimedia works. MIAP is situated within New York University's Department of Cinema Studies, part of the Kanbar Institute of Film & Television in the acclaimed Tisch School of the Arts.[21]

TMU defines itself as:

[20] "Certificate Program," George Eastman Museum, accessed September 1, 2022, https://www.eastman.org/certificate-program.
[21] "Moving Image Archiving and Preservation," NYU, accessed September 1, 2022, https://tisch.nyu.edu/cinema-studies/miap.

> Fueled by the dramatic changes taking place in the world of both photography and film with the advent and growth of digital technology, our Master of Arts (MA) program in Film + Photography Preservation and Collections Management now offers specializations in both film and photo preservation. Our unique curriculum is developed and delivered by a range of specialists, from historians of photography and film to library and archival professionals. The two-year course of study will prepare graduates to meet the challenges faced by institutions and organizations that strive to manage, maintain, and develop object- and digital-based collections.[22]

UCLA has two different program outlines. First is the now defunct MIAS MA program, followed by the current MAS stream of its MLIS program:

> The Moving Image Archive Studies (MIAS) MA at UCLA was established in 2002 as an interdepartmental degree program, jointly offered by the Departments of Information Studies (IS) and Film, Television and Digital Media (FTVDM). The interdepartmental MA degree suspended admissions in Fall 2014, and the MIAS program will close for good after the final cohort of students completes the program in Spring 2016.[23]
>
> The Media Archival Studies (MAS) specialization focuses on the full range of historical, contemporary, and emergent media-making contexts and formats and the unique challenges they pose, from 19th-century optical devices through classical Hollywood cinema and the emerging sound, image, and video formats of today. Students in this specialization explore how theories and concepts of archival practice are most effectively applied to the needs and characteristics of all kinds of recorded media. This broad-based approach to media making, description, preservation and management encourages students to develop a highly adaptable professional skill set that allows them to keep pace in an environment of constant technological change. Classes and seminars are complemented with opportunities for practicum and internship experiences at world-class archives, major motion picture studios, and technical service providers in Los Angeles and beyond.[24]

Each program approaches the field of moving image archival education slightly differently. The biggest difference is how each program addresses theory versus practise. The L. Jeffrey Selznick School of Film Preservation comes off as the most hands-on of the four programs as job

[22] "Film + Photography Preservation and Collections Management," TMU, accessed September 1, 2022, https://www.torontomu.ca/film-photography-preservation-collections-management.
[23] "Getting to Know You: UCLA's MLIS – Media Archival Studies program," AMIA Education Committee, accessed September 1, 2022, https://amiaeducomm.wordpress.com/2015/07/31/gettingtoknowyou-ucla/.
[24] "Master of Library & Information Science (MLIS)," UCLA, accessed September 1, 2022, https://seis.ucla.edu/departments-and-degrees/department-of-information-studies/master-of-library-and-information-science.

shadowing and collection management is emphasized over theoretical texts. This is not surprising considering the program is a professional certificate through a museum and not an academic program in a university. As self-described, NYU appears to be the most theoretical and academically focused of the programs. A key factor is its association with the university's broader Cinema Studies program and the heavy amount of textual analysis of films that comes with it. NYU does, however, have the most internships of any of the programs. TMU acts as a blend of the two. UCLA is interesting because it transitioned away from Cinema Studies into Information Studies.

Chapter One: Literature Survey

Moving image archival education programs need to be more collaborative if they want to address accessibility concerns. Thankfully, archival literature has a history of engagement with texts from other disciplines. While influential, many of these interdisciplinary texts written on the archive have little to do with archives themselves. This imbalance leads to a fracturing of the term archive into two, often-diverging meanings: an archives, institution for the preservation of records, versus the archive, a series of intangible concepts.

Before discussing the specifics of a collaborative approach to inclusive archives, we must get a wider sense of the interdisciplinary nature of archival engagement in influential literature. Included within this are fields of study and texts that have an opportunity to be tied to archival study in the future. Influential texts are outlined chronologically and separated by discipline. There are archival/archivist accessibility gaps outlined throughout.

Archival Theory

While archives themselves date back centuries, the beginning of modern archival theory can be traced back to three texts that range from the end of the 19th century into the middle of the 20th century: the *Manual for the Arrangement and Description of Archives*, *A Manual of Archive Administration*, and *Modern Archives: Principles and Techniques*. Each adds upon, and is critical of, the material before it, and each includes elements of archiving still in use today. These three texts are important to include in this literature review because of the interdisciplinary nature of the project. Starting with early archival theory introduces to the reader from outside of the discipline to the influential texts, and more importantly archival concepts, that continue to shape archival education.

The earliest of the three, *Manual for the Arrangement and Description of Archives* by Samuel Muller, Johan Feith, and Robert Fruin, was published in 1898. Written about Dutch archives by Dutch authors, it is commonly referred to as *The Dutch Manual*. Important concepts defined by Muller, Feith, and Fruin include arrangement, provenance, and description.[25] Arrangement refers to how material is organized in the archives, which the authors stated should be systematic and critical, advising the arrangement of material by date or in an alphabetical order. This leads to the heavily emphasized concept of provenance which refers to where the objects in the specific collection came from and their initial purpose. Material must be kept together based on its creator, identifiable from other creators. Collections are not to be mixed with one another. Provenance is the overall structure of how archival records are maintained. Original order refers to the importance of keeping archival materials together in the way they were originally organized. Description, according to Muller, Feith, and Fruin, refers to the describing of the entire archival fonds, and not a particular object within the larger collection. The text talks little about how archival material is acquired and appraised, as later noted by Terry Cook.[26]

Following *The Dutch Manual,* Sir Hilary Jenkinson published *A Manual of Archive Administration* in 1937.[27] Jenkinson's text is influential because of its emphasis on the impartial archivist. The impartial archivist is thought of as being unbiased. Jenkinson argues that the role of the archivist is to care for the material but not make decisions about the collection other than creating collection standards.[28] This approach was shaped by Jenkinson's long association with

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[25] Samuel Muller, Johan Feith, and Robert Fruin, *Manual for the Arrangement and Description of Archives* (Chicago: Society of American Archivists, 2003), 48, 160-162, 100.
[26] Terry Cook, "What Is Past Is Prologue: A History of Archival Ideas Since 1898, and the Future Paradigm Shift," *Archivaria* 43, no. 43 (1997): 21.
[27] Hilary Jenkinson, *A Manual of Archive Administration* (London: Percy Lund, Humphries, and Co., 1937), 15.
[28] Cook argues that this comes from archives at the time being associated with the Catholic church or the

government archives in Britain. While now seen as outdated, elements of the concept of the impartial archivist can still be felt in archives today. This deferent and non-questioning attitude towards record ownership is one reason for voices missing from archival records, including those with a chronic illness, who are disabled, or are neurodivergent, especially when the decision-makers were mostly religious and governmental bodies.

A third foundational text in the development of archival theory is Theodore R. Schellenberg's *Modern Archives: Principles and Techniques*, published in 1956.[29] Schellenberg brought an American perspective into archival theory. Schellenberg raises the point that archival material has value to more than one entity. As Canadian archival theorist Terry Cook argues, the primary value may be in the documentation and preservation of the activities of the creator, but a secondary value is the importance of archival records for future researchers. Schellenberg's work is significant for its emphasis on the importance of archives to the future, rather than simply as cataloguing of the past, as had been the main assumption previously.[30] This future-thinking approach allowed for the growth of historical archival research. The argument that archives can provide different values to different audiences also laid the groundwork for the ways we all reflect on the archives, including professionals, archivists, students, and communities. Such reflection allows us to examine what and who is missing.[31]

government. "What is Past is Prologue,"

[29] Theodore R. Schellenberg, *Modern Archives: Principles and Techniques* (Chicago: University of Chicago Press, 1996).

[30] Cook, "What Is Past Is Prologue," 17–63.

[31] Laura Millar, "Discharging Our Debt: The Evolution of the Total Archives Concept in English Canada," *Archivaria* 46, no. 46 (1998): 103–104. Part of this would take the form of the "total archive" which refers to "publicly funded archival institutions – such as national archives, provincial archives, and city archives – would acquire, preserve, and make available for public use both government and private sector records in all media, including paper documents and visual and cartographic images, sound recordings, and in more recent years, magnetic and digital media."

Study of the archives has not only been limited to archival theory. Since the mid-to-late 20th century, cultural theorists such as Michel Foucault and Jacques Derrida have incorporated ideas around archives in their own writings. Their work would benefit from a surge of popularity from cultural theorists into the 21st century.

One of the earliest texts to address archives as more than a repository of records is Michel Foucault's book *The Archeology of Knowledge*.[32] For Foucault, "the archive" does not represent a repository or a space for absolute cultural information. Rather, it is a space for remembrance, not of the event itself, but of those who dominate the narrative of the event, not only at the time it occurred, but in the present and future. Thus, those who own the power of the archive hold the power of cultural remembrance. I would argue that this is the same as it relates to archives. The idea of the "impartial" archivist is one that maintains the needs and desires of the institutional archives. Inclusion is not possible if the archivist does not challenge and reflect on their role in maintaining current inequalities in the ability to engage with one's cultural identity, especially if that identity sits on the fringes of pre-determined normalcy. Modern texts continue to address this concept through analysis of the archive as a space that represents colonialism, racist, homophobic, transphobic, and ableist patriarchal values.

Arguably the most influential figure for "the archival turn"—the archive as a popular topic of discussion across humanities disciplines—is Jacques Derrida, and his 1995 book *Archive Fever*.[33] Derrida challenges the definition of the archive by deconstructing the literal space as a concept, a connection between the archive as repository and the human mind. The ability to separate the two raises questions of neutrality. How can one objectively archive a history if the

[32] Michel Foucault, *The Archaeology of Knowledge* (London: Tavistock Publications, 1969), 143-145.
[33] Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1995), 12.

notion of archiving and organizing information in the human brain is different from how archives operate? The human desire to organize information even when it misremembers or forgets can be compared to the archive. An objective archival space is not possible if our brains are not able to do the same. Archive fever to Derrida is the paradoxical nature of archives as places of remembering and forgetting.[34] The theoretical nature of Derrida's definitions of the archive ultimately departs from archives as a repository of knowledge. Academics in the humanities and social sciences have then used Derrida's idea of what an archive is in their own work.

Foucault and Derrida may be the most prevalent cultural theorists to work on the archive but there is little in their writing that directly addresses archives as archivists know them. The works that have built upon them address what archives are, what is missing, and more importantly, who is missing. Archival theory texts that engage with power imbalances and knowledge can do so in a more digestible way. This allows for wider communication of, and participation in, the problems, and more importantly, what to do about them. Deconstructionist and postmodern theory can often seemingly come from a place of academic privilege and eliminate the perspectives of those that may have a hard time understanding it. Figures such as Derrida and Foucault do however allow for further reflection of why we have created archives in the first place and whose needs they best serve. Their work is best used as a tool for criticism while being mindful of the potential that heavily abstract concepts have on the ability for public participation. In other words, do not allow concepts meant to address inequalities of power to bring similar inequalities to access.

Audio/visual archives have also not been influenced as much from the writings of Derrida and Foucault. This may be because neither author specifically addresses audio/visual

[34] Derrida, *Archive Fever*, 27.

archives directly in their texts. Perhaps an exception is Derrida's apprehension towards the rise of e-mail and how dehumanizing it would become.[35] One potential fallacy with this type of thinking is its basis in a normalized view of "the human." Digital technologies have allowed for greater participation of voices who would not have been able to take part in an educational system without them.

However, Derrida and Foucault are not the only important theorists. Other 20th century cultural theorists have resonated with scholars in moving image archival theory, notably Walter Benjamin and Marshall McLuhan.

A text often read in moving image archival education programs is Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction."[36] Benjamin differs from Derrida and Foucault in not referring to the archive. He places much more of an emphasis on the object, particularly the originality of art, critiquing the impact mechanical of reproduction (photography, film etc.) will have on the uniqueness of a piece of art. The art will lose its aura as it is mechanically reproduced.[37] Concepts of reproduction and the aura of original objects are of particular interest to moving image archives, which are constantly reproducing moving images onto different formats for preservation and access purposes, whether that be film stock, video, or digital. Film archiving particularly emphasizes original film stock. This gives early films their own form of aura, meant to be preserved at all costs. As will be expanded upon later in this dissertation, film archivists have questioned and been critical of the loss of uniqueness (*aura*) of moving image objects during their transfer from film to digital.

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[35] Derrida, *Archive Fever*, 16-17.
[36] Walter Benjamin, (1969 [1936]), "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*. Ed. H. Arendt (New York: Schocken): 217–251.
[37] Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 221-223.

Medium was not important only to Benjamin. Marshall McLuhan's famous quote "the medium is the message" certainly applies in the work of moving image archives.[38] In the field of moving image archives, the important message of prioritizing objects comes from the medium of moving images. A potential issue with this thinking, however, is that even the slightest neglect of the "work" of preservation or the content being preserved can lead to different meanings and emphasis depending on who is doing that work. I would argue that the medium is also the message when it comes to Foucault and Derrida's definition of the archive, with their medium being the theoretical interrogation of the archive. The blending of cultural criticism and archival theory offers room for reflection on the archive, but it needs to be balanced. Going too far in either direction creates distance between archivist and cultural theorist when collaboration is more beneficial.

In the later 20th century, notable Canadian archivists and archival theorists such as Hugh Taylor and Terry Cook engaged with the development of "the archive" within the humanities and social sciences. Hugh Taylor was one of the earliest figures to connect communications and media theory to archives.[39] Taylor argues for the influence that McLuhan's writing could have on the growing media archives in the 1970s.[40] Addressing the accession of different media to physical archives including art, film, and audio recordings, Taylor refers to the need for "interdisciplinary involvement" when we are handling "new" history.[41] "New" history refers to newer means of information dissemination in the late 1970s, like the computer. Taylor expresses

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[38] Marshall McLuhan, *Understanding Media; the Extensions of Man* (New York: McGraw-Hill, 1964): 9.
[39] See: Hugh A. Taylor, "The Media of Record: Archives in the Wake of McLuhan," *Georgia Archive* 6 no. 1 (1978): 1-10; Hugh A. Taylor, "Documentary Art and the Role of the Archivist," *The American Archivist* 42, no. 4 (1979): 417–28.
[40] As well as the influence of notable Canadian communications figure Dr. Harold Innis.
[41] Taylor, "The Media of Record," 7.

the need for collaboration between the archivist, computer programmer, and cultural theorist, a message that has resonance to this very day.

Terry Cook, a protégé of Taylor, is perhaps the most influential archival figure to examine the growth of archival theory alongside academia's use of the archive.[42] Cook's work directly addresses the sometimes-contentious relationship archives have with cultural theorists but argues for collaboration. Some important starting points that Cook addresses within this relationship of theory and practise are the history of archival theory, post-modern inclusion and contextualizing the "archive" and archives in the early 2010s.

Terry Cook specifically addresses the different meanings of the "archive" and archives in his 2011 article: "The Archive(s) Is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape." Cook examines the disconnect between archivists and historians, arguing that "the archive" for historians often includes concepts of power, memory, and identity, whereas the archivist is concerned with the history, provenance, and preservation of documents.[43] Certainly, there are questions around neutrality and silences in both. Later archival theorists prefer a hybrid approach of these two.

Cook's work blends ideas of archives as a repository and "the archive" as a social construct. His welcome promotion of collaboration between the humanities and archival sciences helps create a place of interdisciplinary cooperation, introducing and welcoming academic theory into the archives versus creating a humanities concept of "the archive" that excludes the archival

[42] See Terry Cook, "Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of Archives," *Archivaria* 51, no. 51 (2001): 14–35.; Terry Cook, "Archival Science and Postmodernism: New Formulations for Old Concepts," *Archives & Museum Informatics* 1, no. 1 (2001): 3–24.
[43] Terry Cook, "The Archive(s) Is a Foreign Country: Historians, Archivists, and the Changing Archival Landscape," *The American Archivist* 74, no. 2 (2011): 600–632.

repository and its thinkers. This blending of fields would eventually become the basis for a cultural analysis of what archives are.[44]

While texts about the archive by historians and those in the social sciences may be met with some hesitation from archivists, Cook has valid arguments about where theory outside of archival studies has been influential as it lays the foundation for all of the authors that follow the rest of this section in the literature review on archival theory. In the intervening years, archival theory has in fact grown to include some of it, particularly when it comes to representation in records, archival spaces, and employment.

Cook addresses the hostility felt by archivists towards post-modern thinking in his article "Fashionable Nonsense or Professional Rebirth: Postmodernism and the Practice of Archives." While still critical of the influence of academic jargon, Cook argues for the strength postmodernism brings to the archives and how its elements can be applied to benefit everyone. He addresses how we can question who is missing in archives and why through an examination of appraisal, processing, and career reflection.

Archival inclusion is something Terry Cook would continue to write about, addressing community archives in his article "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," published two years later. In this piece, Cook defines the four different phases tied to archival practise within a history of one hundred and fifty years, focusing on juridical legacy, cultural memory, societal engagement, and community archiving. Not only are these phases relevant to the history of archives, but they also address the roles that archivists have played, including that of passive curator, active appraiser, societal mediator, and community facilitator today. Cook argues that the current phase of archives allows a sense of

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[44] Including disability, which will be upon later in the literature review.

community building as well as helping to heal previous trauma and gaps within the field.[45] This has certainly been the case in the growth of archivist activists who write on not only inclusion within archival collections but also the profession itself.

Historians and archival theorists alike have continued to examine the tension between the archives and "the archive". Names like Derrida and Foucault are included in almost every text that addresses "the archive" as a concept. A couple of notable names that have since addressed the conundrum of theory and practise are Carolyn Steedman and Marlene Manoff.[46] Steedman does so in a way deeply rooted in theory versus Manoff whose explanation simplifies the relationship between the heavy theory of the archive and the practise of archives.

Carolyn Steedman's *Dust: The Archive and Cultural History* is a dense and theoretical text that, while continuing to be preoccupied with the concept of an archive, does act as a type of bridge between the archive and archival spaces. Steedman goes in-depth about *archival fever*, invoking Derrida, but also refers to the archives as a space of documents and information. Steedman was notably critical of Derrida's take on the metaphorical archive, feeling it did not go far enough in including the actual repository of information.[47] The archivist is however mostly absent from her text. Steedman is instead interested in the historian's relationship with and critiques of the archive.[48] The missing archivist perspective creates a gap in defining what the archive is and further creating division between academics and archivists. A silent archivist in a dusty archives hides away like the objects it houses.

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[45] Terry Cook, "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," *Archival Science* 13, no. 2-3 (2013): 95–120.
[46] See the edited volume Carolyn Hamilton, ed. *Refiguring the Archive* (Dordrecht: Kluwer Academic, 2002).
[47] Carolyn Steedman, *Dust: The Archive and Cultural History* (Manchester: Manchester University Press, 2001), 1-11.
[48] Steedman, *Dust*, 38-39, 71-76.

Only a couple years after *Dust: The Archive and Cultural History* a text was written that explains the intersection of the archive and archives for an archivist audience. Marlene Manoff's "Theories of the Archive from Across the Disciplines" acts as a Rosetta Stone for archivists regarding the growth of popularity of the archive for social theorists.[49] Manoff contextualizes the work of Foucault, Derrida, and Steedman and the ways it has been perceived by those who are interested in further incorporating theory into the physical archival space itself.[50] Manoff follows Cook in highlighting trends in archival theory and speaking about the theoretical archive vs the archival space. She also concludes by looking to the future of archival theory where questions will be raised about what is catalogued, what voices are missing and the need for further collaboration between social theorists. Such discussions have become more common in the 20 years since Manoff's article.

The above texts act as early examples of a bridge between the humanities and archives, with some favoring the former over the latter. The next question to ask for the purposes of this project is what direction did this blending of the humanities and archival theory take? I look for influential archival theorists such as Terry Cook when engaging with texts that address the "archive."[51] Including the perspective of archival theorists gives me a sense that even if not professionally trained, the author of the text has done some form of due diligence in understanding the archival theory perspective. A question to ask is, what are the benefits of combining literature that examines archival theory and the humanities? I think the most important outcome of this collaboration is applying the models of activism that come from the

[49] Marlene Manoff, "Theories of the Archive from Across the Disciplines," *Libraries and the Academy* Vol 4, no. 1 (2004): 17.
[50] Marlene Manoff, "Theories of the Archive," 9-25.
[51] I was inspired to do this after reading Michelle Caswell's article "'The Archive' Is Not an Archives: Acknowledging the Intellectual Contributions of Archival studies," referred to above.

humanities and applying them to archival studies. Not only will this bring attention to a power imbalance in the field, but it can also be used as a teaching aid on archival activism.

Addressing systemic barriers in the archives is not new. Archival activism is grounded in advocacy and highlights the lack of inclusive action. With a focus of this project being community inclusion in archives, it is important to examine the literature that speaks to advocacy, social justice, and archives. This work begins in cultural theory during the 1990s and is picked up by archival theorists in the late 2000s and into the 2010s. Prevalent names include Michel-Rolph Trouillot, Anne J. Gilliland, Marika Cifor, Michelle Caswell, Alda Allina Migoni, Noah Geraci, Jennifer Douglas, Kirsten Wright, and Nicola Laurent.[52]

Michel-Rolph Trouillot's *Silencing the Past: Power and the Production of History* predates Steedman and Manoff by about a decade but similarly addresses the influence of power dynamics on the writing on history in ways that speaks not only to biases in historiography but also in the archives.[53] The title itself speaks to the maintenance of keeping a certain status quo in history, emphasizing the *silencing* of certain voices. Power politics and hegemonic interests maintain a certain historical narrative leading to archival gaps. Within archives this can manifest in what material is kept and how it is catalogued and made accessible.[54] Recognition of intentional acts of silencing certain voices is what necessitated the rise of Cook's fourth paradigm, community archiving. Trouillot is an example of a cultural anthropologist who addresses the archives as a repository of information and not mostly a theoretical concept.

[52] See also Jeannette A. Bastian, and Andrew Flinn, eds., *Community Archives, Community Spaces: Heritage, Memory, and Identity* (London: Facet Publishing, 2020).
[53] Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston Massachusetts: Beacon Press, 1995), xii.
[54] Trouillot, *Silencing the Past*, 53.

Multiple archivists would begin to collaborate on articles on archival activism in the late 2010s. Marika Cifor, Michelle Caswell, Alda Allina Migoni, and Noah Geraci, for example, wrote on the importance of community archives and social activism in "What We Do Crosses over to Activism: The Politics and Practice of Community Archives."[55] They argue that archivists who worked in community archives were more likely to label themselves as an activist than archivists working in traditional archives and as such were much more aware of social causes relating to their archives and beyond. This knowledge of social causes provides an opportunity for social community archivists to examine the entire structure of the archive, including institutional neutrality. The authors also argue that there are pre-existing networks of collaboration with other activists when working within community archives. Accessibility is certainly a social cause that can be championed by creating more opportunities to work with community archives.

Community archives can also be a space to preserve the lived experiences of health from marginalized communities. Marika Cifor's *Viral Cultures* "charts the efforts activists, archivists, and curators have made to document the work of AIDS activism in the United States."[56] Cifor continues the trend of interdisciplinary practise incorporating the humanities and the archives. In *Viral Cultures*, Cifor documents archives' role in the preservation of AIDS activism in the United States. The archives are an active, activist space, and not merely a concept. This is also a political, activist text in that it deals with an underrepresented community that may not have accurate representation in formal, institutional, archives, an omission that effectively puts a blanket over the AIDS crisis in the 1980s and 1990s. *Viral Cultures* is a text that can be used as a

[55] Marika Cifor, Michelle Caswell, Alda Allina Migoni, and Noah Geraci, "What We Do Crosses over to Activism: The Politics and Practice of Community Archives," *The Public Historian* 40, no. 2 (2018): 69–95.
[56] Marika Cifor, *Viral Cultures: Activist Archiving in the Age of AIDS* (Minneapolis, MN: University of Minnesota Press, 2022), 6.

foundation to further other social and political causes that are related to health. The importance of this text cannot be overstated for its emphasis on collaboration. Cifor argues that the experience of those with AIDS in the 2SLGBTQ+ community has not been properly represented in formal, institutional archives.[57] There is a rethinking of how to share these stories through storytelling, art, curation and digital tools by archivists, activists, and artists.[58] Some of this is done through the inclusion of community archives records being put on display alongside exhibitions on AIDS awareness.[59]

Cifor brings the archivist to attention. Academics, activists, and archivists are all referenced in the text. Cifor also places a repeated focus on care and the caretakers of these records. This notion of care applies not only to collections but also the archivist who cares of these objects.

The work of the academic archival theorist Jennifer Douglas expands the notion of care for everyone involved in archives, subjects, donors, users, and archivists, using her concept of the "person-centered archive."[60] Douglas also stresses the importance of personal archives, which are collections created by a person specifically for their own use.[61] Douglas's emphasis on the importance of personal archives extends to archival education by teaching students how personal archives are used to find omissions and archival silences in the field.[62] Alongside the

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[57] Especially from those who are also in the BIPOC community.
[58] Cifor, *Viral Cultures*, 209.
[59] Cifor, *Viral Cultures*, 173.
[60] Jennifer Douglas, Alexandra Alisauskas, Elizabeth Bassett, Noah Duranseaud, Ted Lee, and Christina Mantey, "'These Are Not Just Pieces of Paper': Acknowledging Grief and Other Emotions in Pursuit of Person-Centered Archives," *Archives & Manuscripts* 50, no. 1 (2022). Jennifer Douglas, Mya Ballin and Jessica Lapp, "Introduction," *Archivaria* 94: Special Issue – Toward Person-Centered Archival Theory and Practice. Eds. Jennifer Douglas, Mya Ballin, Jessica Lapp, and Sadaf Ahmadbeigi, (Fall 2022): 5-21.
[61] Jennifer Douglas, and Allison Mills, "From the Sidelines to the Centre: Reconsidering the Potential of the Personal in Archives," *Archival Science* 18, no. 3 (2018): 257-277.
[62] Jennifer Douglas, "Getting Personal: Personal Archives in Archival Programs and Curricula." *Education for Information* 33, no. 2 (July 2017): 89-105. Jennifer Douglas, "A Call to Rethink Archival Creation: Exploring Types of Creation in Personal Archives," *Archival Science* 18, no. 1 (2018): 29-49.

influence of personal archives, and person-centered archives, some important themes in Douglas's writing include grief, trauma, love, and compassion.[63] These emotions are all associated with the person-centered archive. The role of care and caretaker is applied to everyone. Care and compassion is important because of the potential of trauma that comes from working with historical material.

Archival trauma will be referred to throughout this dissertation. Kirsten Wright and Nicola Laurent are the two most significant figures examining archival trauma, not just for the archival user but also archivists working within collections. One form of trauma experienced in the field is the language used in historical records. Kristen Wright, in "Archival Interventions and the Language We Use," addresses the complicated layers of offensive language used in archival records, arguing that there is a balancing act when it comes to language and maintaining archival provenance versus historically unequal power dynamics. While there is not a one-size-fits-all approach, she argues that those in the field need to be critical of archival "accuracy," discrimination, and the implications both have on the mental health of those who engage with those records, users and archivists.[64]

I would argue that the most significant aspect of Wright and Laurent's work is that they not only write on trauma in the archives, but also offer solutions to address problematic material in archives through both action and education. Trauma-informed practise is critical of the exposure to trauma that is pervasive in the archival field, much of which occurs when engaging

[63] Jennifer Douglas, "Research from the Heart: Friendship and Compassion as Research Values," *Australian Feminist Studies* 36 (2021): 109-125.; Katie Sloan, Jennifer Vanderfluit, and Jennifer Douglas, "Not 'Just My Problem to Handle': Emerging Themes on Archivists and Secondary Trauma," *Journal of Contemporary Archival Studies* 6 (2019): 1-24.; Jennifer Douglas, and Alexandra Alisauskas, "'It Feels Like a Life's Work': Recordkeeping as an Act of Love," *Archivaria* 91 (Spring/Summer 2021): 6-37.; Jennifer Douglas, Alexandra Alisauskas and Devon Mordell, "'Treat Them with the Reverence of Archivists:' Records Work, Grief Work and Relationship Work in the Archives," *Archivaria* 88 (Fall 2019): 84-120.
[64] Kirsten Wright, "Archival Interventions and the Language We Use." *Archival Science* 19, no. 4 (2019): 331–348.

with records of human injustices. The language and content of these records can have an impact on the mental health of the archivist, both through initial and repeated exposure. Wright and Laurent's work offers solutions on how to deal with archival trauma through archival collaboration.[65] This includes individuals and institutions. Wright and Laurent have gone on to write *Report: Understanding the International Landscape of Trauma and Archives*, which expands the definition of trauma-informed practise and addresses the many conversations that are missing, leaving archivists unprepared for potential trauma in the archives.[66] As will be seen, this sentiment was shared by students interviewed for this project.

Douglas, Wright, and Laurent share the concern that archivists are not being prepared to work with difficult material and the secondary trauma that comes from that. This, however, applies primarily to those who are already in the field and focuses on their experiences post-graduation. There are opportunities to take the work of Douglas, Wright, and Laurent and apply it to those currently in, or who have recently left, the archival classroom. Disability, chronic illness, and neurodiversity are also not included in these texts, nor is audio/visual material, all of which deserve a focus all their own.

The above works act as a framework for community inclusion in archives, considering both the user, and more importantly for the purposes of this project, the early career archivist. Models defined throughout this section, including community archives, care, and trauma-informed archival practise, are returned to throughout the project. To fully appreciate the strength of these concepts, they must be applied.

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[65] Kirsten Wright and Nicola Laurent, "Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice," *Archivaria* 91 (June 2021): 38-73.
[66] Kirsten Wright and Nicola Laurent, *Report: Understanding the international landscape of trauma and archives*, International Council on Archives, 2023.

Archival Representation

As this project concentrates on a specific community underrepresented in the field, it is important to examine discussion of archival representation regarding other underrepresented communities, being aware that identities can intersect. Concepts of archival silences and archival social advocacy have led to archivists, scholars, and activists examining who is currently excluded from archives, many of whom belong to marginalized communities. While most writing on archival representation and archival absences began in the late 2000s, there has been immense growth in conversations on archival representation in the 2010s and early 2020s.[67] Important figures that have examined archival representation include Rodney Carter, Anne Gilliland, Ricardo Punzalan, and Michelle Caswell. Before addressing specific communities that have long been heavily absent from archives, both in the collection and in working with collections, it is important to get a sense of the principles that guide the process of inclusion.

Rodney Carter's 2006 article "Of things said and unsaid: Power, archival silences, and power in silence" directly addresses the concept of archival silences. Carter argues that these silences have been intentionally imposed to restrict access to archival records by marginalized communities. Because of the restriction of access, these communities are unable to engage with their own history. Carter argues for archivists to be aware of these silenced voices and find ways to rectify this.[68] It is important to note that Carter's article was written in 2006 and, as will be explored later, there has since been a rise in archivist social advocacy and community archival projects that not only are being used to elevate these voices but also get them working within archives themselves.

[67] See Mary A. Caldera, Kathryn M. Neal (eds), *Through the Archival Looking Glass: A Reader on Diversity and Inclusion* (Chicago: Society of American Archivists, 2014).
[68] Rodney G.S. Carter, "Of things said and unsaid: Power, archival silences, and power in silence," *Archivaria* 61 (2006): 215-233.

One important way to correct archival silence is to combat the long-held tradition of assuming archival neutrality. Archives are not neutral spaces. Archivists are not neutral. One archivist who has addressed the contentious and out-of-date notion of archival neutrality is Anne Gilliland.[69] Gilliland's 2011 article is of particular significance because it examines archival neutrality through archival education. Archival pedagogy is a space often used to critique archival concepts seen as outdated, such as archival neutrality, and to emphasize social justice and inclusion initiatives. Gilliland emphasizes social advocacy through coursework and on-site projects but does not examine representation within UCLA's faculty or students. Programs must be examined for inclusivity purposes for more than the courses offered, considering the full educational experience. Hence the need for a dissertation such as this one.

Addressing social justice in the archival field more directly is Ricardo Punzalan and Michelle Caswell's article "Critical Directions for Archival Approaches to Social Justice." [70] Punzalan and Caswell outline and define themes of social justice within archival theory. These themes place value on the inclusion of underrepresented and marginalized communities through redefining archival concepts, making changes in archival training, placing a heavy emphasis on community archives, and ethically documenting the violation of human rights.[71] Punzalan and Caswell use the term "the memory turn" to refer to the silence of community experiences within dominant narratives of history.[72] These silences are why communities are taking history and associated records into their own hands. Archival education plays a role in this restructuring of archives and strategies and that can be implemented in the classroom by increasing the presence

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[69] Anne J. Gilliland, "Neutrality, Social Justice, and the Obligations of Archival Education and Educators in the Twenty-first Century," *Archival Science* 11 (2011): 193-209.
[70] Ricardo Punzalan, and Michelle Caswell, "Critical Directions for Archival Approaches to Social Justice," *Library Quarterly* 86 (1) (2016): 25-42.
[71] Punzalan, and Caswell, "Critical Directions," 27.
[72] Punzalan, and Caswell, "Critical Directions," 29.

of marginalized communities, ensuring culturally sensitive classroom spaces, and analyzing pre-defined power dynamics within the formal academic institution and archives.[73] Punzalan and Caswell's outline for archival education aligns with my own, though my focus is much more informed by accessibility. They also argue that archives need to be using digital tools and open access to allow for access to records that allow for the study of human right atrocities.[74] Archives cannot effectively bring awareness to social causes if they are not accessible.

Concepts such as archival silences, social justice and archival activism, and community archives are only important after identifying the communities that are most impacted by archival exclusion. Punzalan and Caswell argue this can be done through care and the inclusion of theoretical approaches that include feminism and decolonization.

Since the 2010s, there has been a rise in the literature of archival theory that addresses inclusion through the lens of feminism, gender, race, and decolonial practises. Kate Eichhorn's 2013 monograph *The Archival Turn in Feminism* is an activist book that addresses feminist initiatives in the 1990s, centering archives by discussing both collections of important feminist activist documents and the feminist activists who preserved this material.[75] The preservation of material by their own community served as a community archives before the term gained prominence within archival theory.

Marika Cifor and Stacy Wood's article "Critical Feminism in the Archives" continues in a similar vein, emphasizing the lack of feminist theory in archival theory.[76] The authors argue that an examination of inequality and power imbalances in archives can act as a catalyst for

[73] Punzalan, and Caswell, "Critical Directions," 30-31.
[74] Punzalan, and Caswell, "Critical Directions," 34.
[75] Kate Eichhorn, *The Archival Turn in Feminism Outrage in Order* (Philadelphia: Temple University Press, 2013), 3-4.
[76] Marika Cifor, and Stacy Wood, "Critical Feminism in the Archives," *Journal of Critical Library and Information Studies* (2017), 1-27.

archival change by exposing “the transformational potential of feminism for archives and of archives for dismantling the heteronormative, capitalist and racist patriarchy.”[77] Unfortunately, the article makes no reference to ableism when arguing for transforming the current power structure in archives. At a minimum ableism should be included in the above quote. The authors also include a brief overview of texts that address representation in the archive and provide a few examples of activist collections. Even if there is limited discourse on disability and archives there is the ability to highlight collections that emphasize disabled lived experience.

An important note is the emphasis placed on feminist practise in the archives and how that can lead to positive change. An intersectional approach helps individuals who may belong to multiple communities underrepresented in the archives. Much of this work considers archivist identity as a way to take control of a dialogue on missing histories and identities.

Alongside feminist texts, archivist scholars have examined 2SLGBTQ+ communities in the archive. The intersection of 2SLGBTQ+ identity and archival theory is explored in many of the same ways as other communities included in this project. These similarities include examining the otherness of their identity in archives through underrepresentation in the profession, community archival ephemera, and the historical silences that are currently present within archives. Examples of tangible inclusion initiatives include the cataloguing of oral histories, creating and supporting community archives, and sharing lived experience.

The early 2000s was when books began to be written on 2SLGBTQ+ identity and archives. Ann Cvetkovich’s *An Archive of Feelings* brings together oral histories from lesbian activists and addresses trauma’s relationship to archives. Trauma acts as an entry point to various emotions related to archives for Cvetkovich. Trauma is an emotion felt from caring for

[77] Cifor and Wood, “Critical Feminism in the Archives,” 1.

ephemera, especially from marginalized communities that have had to struggle to preserve their history.[78] While Cvetkovich makes brief reference to lesbian activist archives, *An Archive of Feelings* is more situated on archival inclusivity than directly concerned with outlining changes within archival culture itself. *An Archive of Feelings* is an early text that intermingles trauma and the archives, a relationship that would not be explored in heavy detail until the following decade.[79] I would argue that the analysis of emotions in archives is very important especially when it comes to those who work there. That emotional connection to archiving emphasizes that archivists are not neutral.

An influential text that addresses 2SLGBTQ+ perspectives and the importance those perspectives play on archival theory is Alana Kumbier's *Ephemeral Material: Queering the Archive*. Kumbier places a heavy emphasis on the intersection of queer studies and archival studies, including the tangible work of archivists, activists, and users preserving and accessing 2SLGBTQ+ lived experience and how this work challenges pre-conceived notions of traditional archival theory and addresses archival silences. Community archives guide this work. For example, Kumbier argues that an institutional archival "top-down" approach failed to adequately archive the experience of Drag King culture in New Orleans and compares the subsequent "ground-up" community-archives based response.[80] More resources does not necessarily equate to improved authenticity in the preservation of marginalized voices and ephemera.

Kumbier says that they approach the book from varying disciplines including "visual cultural studies, critical ethnography, disability studies, and gender and sexuality studies."[81] This

[78] Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Durham: Duke University Press, 2003), 15-48.
[79] Cvetkovich, *An Archive of Feelings*, 239.
[80] Alana Kumbier, *Ephemeral Material: Queering the Archive* (Sacramento: Litwin Books, 2014), 34.
[81] Kumbier, *Ephemeral Material*, 33.

is an early reference to disability studies and archives, Kumbier recognizing the similarities that exist between disability studies and queer studies, particularly pertaining to marginalization.[82] The disabled archivist is, however, absent from the text.

Kumbier takes an important approach to how they engage with theory. "When I bring concepts from these fields into conversation with the projects I analyze, I communicate their relevance and meaning with the non-specialist reader in mind."[83] This is important for Kumbier to include for a couple different reasons. The text is interdisciplinary which means readers from varying backgrounds. Using simple language wherever possible makes the content digestible for everyone which is important for collaboration. Such language also allows participation from those who may not come from formal academia, giving the opportunity to further participation.

Jamie A. Lee's *Producing the Archival Body* continues the work of Cvetkovich and Kumbier in a way that is important to this project. Lee's focus is not on collections, but on the lived experience of archivists. They place emphasis on the body and its relationship to archival collections, practise, and archivists. This is an important shift direction from other texts because, when analyzing archives, the archivist is often secondary to the collection, user, and archival theory. Lee also blends theory and knowledge mobilization. Chapters look at theoretical concepts such as time, bodies-as-archives, and post-humanism and apply them to the archive.[84] However, they also include a chapter on conducting hands-on oral history workshops with the trans community.[85] This provides a form of preserved lived experience often missing from formal archival institutions. Disability is missing from Lee's analysis but there is certainly room to include the disabled body within their analysis, returning to Kumbier's comparison of queer

[82] Kumbier, *Ephemeral Material*, 79.
[83] Kumbier, *Ephemeral Material*, 33.
[84] Jamie A. Lee, *Producing the Archival Body* (Abingdon, Oxfordshire: Routledge, 2020), 19.
[85] Lee, *Producing the Archival Body*, 144.

studies and disability studies. Lee also never strays away from referring to themselves and their lived experience throughout the book which is important because they themselves are an 2SLGBTQ+ archivist.[86]

These three texts represent a shift in the roles 2SLGBTQ+ communities and concepts play in considerations of the archives, and more importantly for this dissertation, the archivist. From Cvetkovich's examination of collections and activist communities in the 2000s, to Kumbier outlining the influence that Queer Theory has on archival theory, through archival spaces and archivist collaboration, and finally to Lee's connection of the archive to the body, these scholars foreground the role that the lived experience of archivists plays in the creation of inclusive archives.

As with the section on 2SLGBTQ+ representation in archival theory and the repository, scholarship on race in the archives also includes a noticeable gap in student voices as well as work directly referencing audio/visual collections. These texts differ from many of the previously discussed works on social justice and inclusivity in the archives in that they address the lack of racially marginalized communities in the archival space heavily through the lens of underrepresentation in archival employment.

Mario Ramirez's 2015 article "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative" agrees with many of the figures critiquing the antiquated nature of traditional archival practise.[87] Important to note, however, is that Ramirez is particularly critical of how whiteness is normalized within the archival space.[88] He responds to archival texts that argue against the over-politization of the archives, taking the stance that increasing

[86] I do the same throughout regarding my own disabled experience.
[87] Mario Ramirez, "Being Assumed Not to Be: A Critique of Whiteness as an Archival Imperative," *The American Archivist* 78 (2015): 339.
[88] Not unlike disability studies.

representation within collections is not enough. Increased focus on the influence of politics is important if the archival field is to be inclusive. Increased representation in the archival profession allows for marginalized communities to control their own history by directly working with archival collections.

The 2010s would see other archivists bringing awareness to the overrepresentation of white voices in archival literature. Tonya Sutherland's "Archival Amnesty: In Search of Black American Transitional and Restorative Justice" continues the critique of assumed archival whiteness and the influence that has on the silencing of history of marginalized communities. Sutherland is particularly critical of the role that archives play in the silencing of the death of Black Americans because of US-centered racism.[89] She also argues for action against white supremacy through greater archivist involvement in the documentation of white supremacy in the United States. Sutherland's focus on representation within collections concurs with Ramirez's call to action for marginalized communities in the archival field to not only address these historical atrocities but combat the continuation of racism in the United States by giving members of such communities increased say in the ways that history is preserved.

While focusing more on collections than the archival profession, Ria van der Merwe's article "From a silent past to a spoken future. Black women's voices in the archival process" continues the conversation on archival silences, from the intersectional perspective of Black women. Van der Merwe argues how the donation, preservation, and accessibility of embroidered cloth from Black women in South Africa acts as a way for them to include their own history within the archival collection through the medium of storied embroidery itself.[90] Using different

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[89] Tonia Sutherland, "Archival Amnesty: In Search of Black American Transitional and Restorative Justice," *Journal of Critical Library and Information Studies* (2017): 1-23.
[90] Ria van der Merwe, "From a silent past to a spoken future. Black women's voices in the archival process," *Archives and Records* 40:3 (2019): 239-258.

mediums such as embroidery for archival representation certainly resonates with my project. The inclusion of these stories, presented on fabric, disrupts the formalized narrative of what materials would be in archives. Equally as important is representation of this very same community working within archives to continue to care for their history.

Themes of archival silences, underrepresentation, and different media of storytelling in the archival record are also topics when discussing Indigeneity in archives. Archives have contributed to colonialism, and Indigenous exclusion within the cultural history of Canada and the United States. Material that examines the role archival colonialization has had on record keeping and the Indigenous community has risen in popularity since the mid 2010s.

J.J Ghaddar's 2016 article "The Spectre in the Archive: Truth, Reconciliation and Indigenous Archival Memory" argues for further inclusion of Indigenous stories and records in institutional archives as a way to combat the intended erasure of Indigenous communities by colonial authorities.[91] What is critical is that these histories and documents come from the perspective of Indigenous lived experience, paving the way to question the role the archives have previously played in Indigenous erasure, perpetuating the falsehood of white normalcy. Ghaddar underlines the necessity of collaboration and interdisciplinary study by framing Indigenous Studies within the archives.

Krista McCracken and Skylee-Storm Hogan's "Laughter Filled the Space: Challenging Euro-Centric Archival Spaces" goes one step further in addressing decolonializing archives by addressing Eurocentric archives vs "Indigenous community archival spaces."[92] The hostile

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[91] J.J Ghaddar, "The Spectre in the Archive: Truth, Reconciliation and Indigenous Archival Memory," *Archivaria* 82 (Fall 2016): 3-26.
[92] Krista McCracken and Skylee-Storm Hogan, "Laughter Filled the Space: Challenging Euro-Centric Archival Spaces," *The International Journal of Information, Diversity, & Inclusion,* 5(1) (2021): 97-110.

nature of the Eurocentric archival space acts as a deterrent for research by Indigenous communities.

Decolonial archival practise is emphasized in McCracken and Hogan's follow-up book *Decolonial Archival Futures*. They go into more depth in defining "decolonial archival practise" and arguing for the necessity of decolonialization within archives.[93] These are tangible ways in which archives rethink their structures for the inclusion of Indigenous voices. The current archival structure leads to an erasure of Indigenous voices both within the archival record and the archival space itself. This erasure stems from the history of archives being so tightly associated with governments and the Catholic Church. Current archival practise cannot become fully inclusive without a close examination of those roots. McCracken, and Hogan focus specifically on archives in Canada, the United States, New Zealand, and Australia because of these four countries' deep roots in colonialism and attempted erasure of Indigenous populations and identities. McCracken and Hogan highlight current Indigenous community archives, provide alternatives to current archival concepts such as provenance to better support Indigeneity in archives, and emphasize participatory, community-led archival description.[94] A rethinking of archival practises is important in challenging the currently dominant notion of what constitutes an archives and by association, the profession, not only for the Indigenous community, but all marginalized communities.

An important reminder is that there are many who fit in all the different communities above and collaboration is critical. The inaccessible and often hostile nature of the institutional archival space is also an experience felt by those within the disabled community. Further writing

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[93] Krista McCracken and Skylee-Storm Hogan, *Decolonial Archival Futures* (Chicago: ALA Neal-Schuman, 2023), xv.
[94] McCracken and Hogan, *Decolonial Archival Futures*, xvi-xvii.

can be done that examines alternate forms of chronicling the history of the disabled community. Challenging traditional archival practise when it concerns disability can take inspiration from decolonial practise. There is a comparison to be made between erasure of Indigenous people and the disabled community. One such example is the eugenics movement and any potential correlation to archival practise. There are other groups of people whose experiences are not widely included in archival academic discourse.

Archives can take some inspiration from libraries when it comes to writing on disability. Library studies is currently well ahead of archival studies when it comes to accessibility and inclusion. Material has even been written on the experience of disabled librarians. A couple notable examples are Joanna Oud and J.J. Pionke.[95]

Oud's "Systemic Workplace Barriers for Academic Librarians with Disabilities" is important to this project because of how it uses interviews with disabled librarians in Canada. The emphasis is placed on their lived experience.[96] Those interviewed felt there were workplace barriers relating to their disability. These barriers included misunderstandings on disability, competitive work environments, and difficult work structure.[97] These experiences made it harder

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[95] Joanne Oud, "Systemic Workplace Barriers for Academic Librarians with Disabilities," *College & Research Libraries* 80, no. 2 (2019): 169–194; J.J Pionke, "The Impact of Disbelief: On Being a Library Employee with a Disability," *Library trends* 67, no. 3 (2019): 423–435; J.J Pionke, "Disability- and Accessibility-Related Library Graduate-School Education from the Student Perspective," *Journal of education for library and information science* 61, no. 2 (2020): 253–269; Others include: April Hathcock, "White Librarianship in Blackface: Diversity Initiatives in LIS," October 2015, http://www.inthelibrarywiththeleadpipe.org/2015/lis-diversity/; Sarah T. Roberts, and Safiya Umoja Noble, "Empowered to Name, Inspired to Act: Social Responsibility and Diversity as Calls to Action in the LIS Context," *Library Trends* 64:3 (2016): 512-532;; Robin Brown, and Scott Sheidlower, "Claiming Our Space: A Quantitative and Qualitative Picture of Disabled Librarians," *Library trends* 67, no. 3 (2019): 471–486; Christine M. Moeller, "Disability, Identity, and Professionalism: Precarity in Librarianship," *Library trends* 67, no. 3 (2019): 455–470; Jessica J. Schomberg, and Wendy Highby, *Beyond Accommodation: Creating an Inclusive Workplace for Disabled Library Workers* (Sacramento, CA: Library Juice Press, 2020); Susan Rathbun-Grubb, "Voices of Strength: A Survey of Librarians Working with Chronic Illnesses or Conditions," *Journal of library administration* 61, no. 1 (2021): 42–57.

[96] Oud, "Systemic Workplace Barriers for Academic Librarians with Disabilities," 169–194.

[97] Oud, "Systemic Workplace Barriers for Academic Librarians with Disabilities," 177-181.

for librarians to disclose their disability and get appropriate workplace accommodations.[98][99] There is certainly overlap with the experiences shared by the students interviewed in this dissertation. What is important to note is that the interview participants did also feel like they positively contributed to their library.[100] Disability was not seen as a hinderance to them. These positives should be emphasized in future research and also used as a teaching aid for future library students.

J.J. Pionke writes from the perspective of a librarian with a hidden disability.[101] In "The Impact of Disbelief: On Being a Library Employee with a Disability," Pionke shares the difficulty of working in a library as a disabled person. The article focuses heavily on the difficulties of getting workplace accommodations. Pionke emphasises the time it takes to get diagnosed, ableist attitudes of upper-management, and the emotional toll that has on the librarian. The students interviewed in this dissertation have shared similar experiences. Importantly, however, Pionke uses knowledge mobilization strategies to address ableism in the library. These include developing a culture of inclusion and educating all staff on accessibility best practise.[102]

Pionke also writes on the lived experience of disability in the library both in employment, and like this project, education. Pionke's "Disability and Accessibility-Related Library Graduate-School Education from the Student Perspective" is the closest project I was able to find that resembled this dissertation. Both qualitative and quantitative research methods were used to

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[98] Oud, "Systemic Workplace Barriers for Academic Librarians with Disabilities," 181-184.
[99] Oud found similar results in a similar article Joanne Oud, "Academic Librarians with Disabilities: Job Perceptions and Factors Influencing Positive Workplace Experiences," *Partnership: The Canadian Journal of Library and Information Practice and Research* 13, no. 1 (2018): 1-30.
[100] Oud, "Systemic Workplace Barriers for Academic Librarians with Disabilities," 187.
[101] Pionke, "The Impact of Disbelief," 423–435. Their phrasing.
[102] Pionke, "The Impact of Disbelief," 433.

determine how comfortable students felt when it came to themes of disability and accessibility in their education. Note that this project differs in that it does not appear that students needed to be disabled, neurodivergent, or have a chronic illness to participate. There were, however, some overlapping results. Students interviewed felt education on accessibility was lacking, stated that they would prefer more content on accessibility, and realized that there are currently gaps in subject matter in their education as a whole.[103] This dissertation looks to expand upon the conclusions in Pionke's article from the perspective of moving image archival students.

Another notable absence in the works surveyed that there is little mention of students within archival studies programs. Students' experiences have not been included outside of one article on libraries. None of the works consulted referred to the lived experience of students. There is also little reference to audio/visual archival collections specifically.

Film Preservation Texts

It is important to get a sense of the influential film preservation texts, as they not only guide the field but also feature on syllabi read by students in each of the moving image archival education programs discussed. While these texts incorporate elements of archival theory and cinema studies, there are notable absences. They tend to focus on the history of the medium, archival best practises, and archival institutions. Politics of preservation are heavily focused on the transition of the physical film medium to digital. Little has been written on archivist identity or even underrepresented communities in the field. Prominent names who have written canonical

[103] J.J Pionke, "Disability- and Accessibility-Related Library Graduate-School Education from the Student Perspective," *Journal of education for library and information science* 61, no. 2 (2020): 253.

texts on film preservation include Paolo Cherchi Usai, Penelope Houston, Karen F. Gracy, Caroline Frick, and Giovanna Fossati.

Penelope Houston's *Keepers of the Frame: The Film Archive*s, a history of mostly UK-based film archives, published in 1994, is an early example of a book written on the history of film preservation. Houston examines the balance between access and preservation in the audiovisual archives while arguing for increased access.[104] Access to audiovisual material in 1994 was different than it is today. Houston, after all, argues for video as the "only means to access."[105] The sentiment that moving images need to be accessible to the public is still felt today through different means.[106] The book is a history of the field but does not emphasize the archivist experience nor does it deal with inclusion.[107] Access is about making material available to the public and not about access to employment in film archives.

With the Association of American Archivists as publisher, Karen. F. Gracy's *Film Preservation: Competing Definitions of Value, Use, and Practice* more closely examines the work of film archivists. Gracy outlines the institutions where they work and the tasks they are responsible for. She also tackles a conundrum of power faced by film archivists on the decision of what gets preserved and how.[108] *Film Preservation: Competing Definitions of Value, Use, and Practice* acts as a how-to guide of caring for film material and also outlines the social and cultural value of film archiving. Gracy brings a human element to film archiving that was seldom written about at the time, bringing attention to the archival film community. [109] She also argues

[104] Penelope Houston, *Keepers of the Frame: The Film Archives* (British Film Institute, 1994), 88.
[105] Houston, *Keepers of the Frame*, 103.
[106] Digital streaming being one example.
[107] Houston, *Keepers of the Frame*, 5.
[108] Karen. F. Gracy, *Film Preservation: Competing Definitions of Value, Use, and Practice* (Chicago: Society of American Archivists, 2007), 169-203.
[109] Gracy, *Film Preservation*, 217-218.

for the use of qualitative analysis in the culture of film archives and is aware that those in information studies may be averse to that. She, finally, brings attention to a form of cultural identity that is tied to being a film archivist which was not commonly discussed in film preservation literature at the time. The film archivist's identity, however, in Gracy's book is directly tied to the work of film archiving.[110] Other facets of one's identity are not factored into Gracy's social and cultural analysis.[111]

Other texts in archival film literature would also lightly touch upon the identity of the film archivist. Caroline Frick's *Saving Cinema: The Politics of Preservation* goes beyond the basic history of moving image archives and the best practise of handling film materials.[112] She outlines the history of film archivists and film archives. Though the archivist is mentioned throughout, her emphasis is on theories of preservation, global archives, and a select few influential film archivists of the past, mostly based in Europe and the US. Frick's influence can certainly be felt throughout *Saving Cinema: The Politics of Preservation*. Firstly, she argues that the act of film preservation is a social structured discourse and discusses the field's adverse feelings regarding heavy theory.[113] While this is mostly limited to technology's relationship to film preservation, there is certainly room to include a human element to any moving image archival social analysis. Frick also argues for the importance of studying film archives alongside media studies. So, not only making use of moving image archives for research but also as a site of analysis itself. She believes that there is room for archivists and academics to collaborate together on a shared film history.[114]

[110] Gracy, *Film Preservation*, 212-216.
[111] Such as the role disability, chronic illness, or neurodiversity play that is the root of this project.
[112] Caroline Frick, *Saving Cinema: The Politics of Preservation* (New York: Oxford University Press. 2010).
[113] Frick, *Saving Cinema*, 6.
[114] Frick, *Saving Cinema*, 7.

Paolo Cherchi Usai's *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* is an example of a text with a more theoretical nature, asking what cinema is, discussing the death of the medium and offering a nihilistic view of preservation. Usai's book is organized much like a treatise with several headings that are then addressed with a paragraph or two of reflection. There are a few themes Usai addresses throughout that resonate with this project. The most prevalent are film preservation and destruction through direct human interaction and deterioration. The physical film is damaged each time it is screened. So how do we balance access and preservation?[115] Preservation and access are often on the mind of the archivist. Usai also addresses the transition of physical film to digital which was really beginning to grow in the early 2000s.[116] There is again, a balance between experiencing a film in the way it was initially intended by the creator while also giving access to those who may have not been able to view it previously. Usai's focus, however, is primarily on the medium and not on the person working with the material.[117] There is no opportunity to examine the cultural output of experts and lived experience without first acknowledging the individual.

Giovanna Fossati's *From Grain to Pixel,* written eight years later, takes a more practical approach to addressing the transition from analog to digital. She emphasizes various facets of digital preservation of audiovisual material and the archives from filmmaking, screenings, and, the online presence of film archives.[118] Unlike many other texts, Fossati addresses the disconnect between the archivist and the academic and emphasizes that further collaboration is necessary.[119]

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[115] Paolo Cherchi Usai, *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age* (London: BFI Pub, 2001), 6-7, 18-19, 20-21.
[116] Usai, *The Death of Cinema,* 104-105.
[117] Usai, *The Death of Cinema,* 90-91. One exception being the role of film historian as a storyteller.
[118] Giovanna Fossati, *From Grain to Pixel: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2009), 13.
[119] Fossati, *From Grain to Pixel*, 18.

I would argue these points are as valuable today as when the book was first written in 2009. Even her reference to the archivist's relationship with theory, collaborative screening events, and the heavy workload from the transition of analog to digital gives a voice to the archivist that is still often missing in archival literature. Humanization of the film archivist can be taken further by addressing the perspectives, lived experience, and challenges faced by archivists from underrepresented communities in the field.

Archivist identity is important as it humanizes them. The ways bias seeps into the work of film preservation are important because of how that bias directly impacts collections. The ways one's identity may factor into decisions of importance still needs further exploration, as there is now broad consensus that archives are not neutral spaces. The missing perspective of other archivist voices impacts what gets preserved. Film archives have a more difficult time surviving as community archives because of how specialized the handling of audiovisual material is and the costs involved versus traditional paper documents.

All of these influential film preservation texts include little to no discussion of accessibility and disability. This oversight impacts education. Film preservation texts have been slower than the rest of archival studies in addressing the person-centered, archival model of care. I would argue this is because of its history of access vs preservation, overt attachment to analog technologies and hesitancy of the transition from analog to digital. The person-centered archive has yet to be explored within the field of audiovisual archives and because of this there have been few discussions of disability and moving image archival practise. Keeping in mind the idea of interdisciplinary study, moving image archives can look to the intersection of disability studies and cinema/media studies for a more productive way forward.

Disability Studies

In texts so far the disabled perspective has either been referred to only in passing or, more often, not mentioned at all. Disability, chronic illness, and neurodiversity have fallen into archival gaps and silences in collections. Disability studies can be used to address these gaps as it is a field that examines disability not from the medical perspective but a political and cultural one. Disability studies is also interdisciplinary in nature, meaning there is room to engage with archival theory. Influential texts that help define disability studies include works by Paul K. Longmore, Rosemarie Garland-Thomson, Simi Linton, and Tobin Siebers. [120]

Outlining the history of disability culture is important within disability studies. This history is used to critique cultural attitudes towards disability and also emphasize the importance of disabled lived experience in writing that history. Paul K. Longmore's collection of essays from the 1980s and 1990s titled *Why I Burned My Book and Other Essays on Disability* chronicles the disability rights movement, disability representation in film, ethical considerations, advocacy work and protest.[121] Longmore blends theory, advocacy, and his own disabled lived experience in a way that acts as a model for disability advocates within the archives to follow.

Rosemarie Garland-Thomson's *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*, another canonical disability studies text, discusses cultural understandings of the disabled body and applies them to several pieces of literature.[122] Garland-Thomson de-medicalizes the disabled body and contextualizes disability as a form of marginality

[120] For an edited compilation on disability history see Susan Burch, and Michael Rembis, eds, *Disability Histories* (Urbana, Illinois: University of Illinois Press, 2014).
[121] Paul K. Longmore, *Why I Burned My Book and Other Essays on Disability* (Philadelphia: Temple University Press, 2003), 102-118, 119-148, 149-205, 215-260.
[122] Rosemarie Garland-Thomson, *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* (New York: Columbia University Press, 1997) 5-11.

worthy of cultural critique. She also examines the normalization of able-bodiedness, which subsequent writers would continue to criticize.[123] The core of her argument is that the experience of disability and how disability is represented in literature are not the same. This perspective on disability is an early example of the interdisciplinary discourse that would become more common in disability studies in the more than twenty years since *Extraordinary Bodies* was written, continuing into film analysis, and eventually to my own project on the teaching of those who preserve those films.

Around the same time as Garland-Thomson, another notable figure in early disability studies, Simi Linton, was also tackling the preconceived notions and divisiveness of disability from a different angle. While not originating the social model of disability, Linton's book *Claiming Disability: Knowledge and Identity* examines how disability studies as a field deals with the social implications of being disabled.[124] Linton does this by displacing the previously emphasized medical model of disability. She analyzes terminology and changes in language, asking questions such as: What is the definition of disability? What impact does the introduction of terms like ableism have? Linton further examines policies, procedures, and the social histories that have impacted disabled communities and made them invisible.[125] Invisibility has a direct impact on what is emphasized within history, thus creating archival gaps and silences. Like Garland-Thomson, Linton engages with interdisciplinarity, looking at how different disciplines define disability and paving the way for future scholars to engage with the topic within different fields.[126] One example is this project and archival theory. Finally, she examines the omission of

[123] Rosemarie Garland-Thomson, *Extraordinary Bodies*, 19-40.
[124] Simi Linton, *Claiming Disability: Knowledge and Identity* (New York: New York University Press, 1998), 8-33.
[125] Linton, *Claiming Disability*, 34-70.
[126] Linton, *Claiming Disability*, 132-156.

disability within academic institutional literature and the influence that has on students' entry into the workforce.[127]

Tobin Siebers' *Disability Theory* creates a dialogue between disability studies theorists and theorists in other fields, such as culture, literature, and marginalized communities. Siebers does this by applying concepts of disability and lived experience to theories of the body, identity politics, the hiding of disability, law/belonging, and sexuality.[128] The role disability studies plays within the study of intersectional identity is also outlined.[129] Why this is important for the purposes of this project is because of the ability to use disability studies within interdisciplinary practise. Disability studies can be used as a tool for collaborative criticism for the treatment of marginalized communities.

Returning to intersectionality it is important to note how white-centered disability studies has been. There have, however, been BIPOC disability studies theorists who have not only brought attention to the whiteness of disability studies but have also advocated for BIPOC inclusion initiatives.

In 2006, disability studies scholar Chris Bell introduced the concept of White Disability Studies. Bell argues that the the field of disability studies is not inclusive to the BIPOC community. To Bell, disability studies whitewashes the history and theories of disabled BIPOC voices.[130] Bell then provides a series of "do nots" that would keep White Disability Studies as the status quo. These action items are framed as a way for self-reflection on how they contribute to the whitewashing of Disability Studies.[131] Bell would posthumously have an anthology

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[127] Linton, *Claiming Disability*, 71-116.
[128] Tobin Siebers, *Disability Theory* (Michigan: University of Michigan Press, 2008), 1-5.
[129] Siebers, *Disability Theory*, 27-31.
[130] Christopher M Bell, "Introducing White Disability Studies: A Modest Proposal," in *The Disability Studies Reader*, ed. Lennard. J. Davis (New York: Routledge, 2006), 275.
[131] Bell, "Introducing White Disability Studies," 278-281.

published that continued an examination of Blackness and disability studies that comes from a variety of case studies and subject matter.[132]

The critique of White Disability Studies is still prevalent in the early 2020s. In 2023, Kristen Bowen, Rachel Kuo, and Mara Mills built upon the hashtag #DisabilityTooWhite to examine how representative BIPOC scholars were included in critical disability studies literature. 17.9 percent of sources consulted had content on race and 14.3 percent of content came from nonwhite authors.[133] The lack of BIPOC perspectives in disability studies also applies to feminist disability studies. Sami Schalk and Jina Kim for example have coined the term "feminist-of-color disability studies" in their article "Integrating Race, Transforming Feminist Disability Studies." Schalk and Kim argue that feminist disability studies can be broadened with further inclusion of texts that include activist writing and theory from feminist-of-color perspective.[134] Importantly Schalk and Kim also advocate for self-care from the perspective of queer women of color who work in disability studies.[135]

Beyond the foundational texts that helped define disability studies, several other focuses within the field are relevant to this project, notably ethics of care, crip theory, and the political/relational model of disability. This last model comes from a place of disability only being problematic because of outside external political factors such as ideological othering. Disability studies has deep seated roots in social activism which can be taken and applied to

[132] Christopher M Bell, *Blackness and Disability: Critical Examinations and Cultural Interventions* (Detroit: Michigan State University Press, 2011).
[133] Kristen Bowen, Rachel Kuo, and Mara Mills, "#DisabilityStudiesTooWhite," in *Crip Authorship: Disability as Method*, eds. Mara Mills and Rebecca Sanchez (New York: New York University Press, 2023), 249.
[134] Sami Schalk, and Jina B. Kim, "Integrating Race, Transforming Feminist Disability Studies," *Signs: Journal of Women in Culture and Society* 46, no. 1 (2020): 32.
[135] Jina B. Kim, and Sami Schalk, "Reclaiming the Radical Politics of Self-Care: A Crip-of-Color Critique," *The South Atlantic Quarterly* 120, no. 2 (2021): 326. Unfortunately, I was unable to find any texts in my research that examine the lived experience of BIPOC disabled archivists or related themes.

archives in a similar way that other forms of social advocacy and community have been. The most famous example is perhaps the Section 504 sit-in organized by disabled activist and educator Judith Heumann. The sit-in involved disabled people occupying US government buildings to protest the lack of signing legislature relating to the rights of disabled people.[136] Disabled social justice initiatives continue to this day and have also involved representation from intersectional marginalized communities.[137]

Ruth O'Brien's book *Bodies in Revolt: Gender, Disability, and a Workplace Ethic of Care* addresses disability, employment, and the opportunity for positive change in the workplace that comes along with ADA laws.[138] She argues for the value that the disabled body can bring into the workplace, how to establish an ethics of care there, the role unions play in helping disabled employees battle the power of employers over employees, and lastly how influential ADA is in creating opportunities in the workplace for disabled employees.[139] The culture of care and changing dynamics in the workforce that O'Brien promotes can also be applied to education, especially programs that are career-oriented such as archiving.

A text published around the same time as *Bodies in Revolt: Gender, Disability, and a Workplace Ethic of Care* also examines the disabled body within society but does so in a slightly more abstract fashion. Robert McRuer's *Crip Theory: Cultural Signs of Queerness and Disability* frames disability differently, taking a cultural studies approach to the status quo by

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[136] Judith E Heumann and Kristen Joiner, *Being Heumann: An Unrepentant Memoir of a Disability Rights Activist*, (Boston, Massachusetts: Beacon Press, 2020). Judith Heumann writes about her lived experience of the protests throughout the memoir.

[137] For other works that include disability Studies in BIPOC social justice initiatives see: Jasbir K Puar, *The Right to Maim: Debility, Capacity, Disability*, (Durham: Duke University Press, 2017).; Xuan Thuy Nguyen, "Decolonial Disability Studies," In *Crip Authorship: Disability as Method*, Eds. Mara Mills and Rebecca Sanchez (New York: New York University Press, 2023), 108-120.

[138] Ruth O'Brien, *Bodies in Revolt: Gender, Disability, and a Workplace Ethic of Care* (New York: Routledge, 2005), 1-5. The Americans with Disabilities Act was signed in 1990 and seeks to protect people with disabilities from discrimination.

[139] O'Brien, *Bodies in Revolt*, 57-72, 73-91.

interrelating Queer identity and Disability.[140] McRuer questions the sense of normalcy that comes from being able-bodied alongside heteronormality. *Crip Theory* itself represents a movement of coming out and creating a culture of disabled lived experience, like the rise of Queer identity. McRuer spends much of the book applying this theory to different societal institutions, one of which is education. His critique of the normalization of certain identities in education would prove useful for future texts that write directly on academic ableism.

Alison Kafer continued to discuss the politicization of disability in her book *Feminist, Queer, Crip*, where she addresses notions of time and its relation to disabled bodies, especially regarding problematic futures of disability being eliminated.[141] Importantly, Kafer defines the political/relational model of disability, which builds upon prior models and identities of marginalized communities. Disability is not a problem of the self, but an issue situated within wider society.[142] Much of this influence comes from previous feminist texts, again demonstrating how social activist works can act as a form of collaboration.

A genre within disability studies of particular importance to an experience-focused project such as this one is the memoir. Judith Heumann, Simi Linton, Alice Wong, Peter Capatano, and Rosemarie Garland-Thomson are academics and activists who have shared their first-hand lived experience to critique literal and figurative barriers to entry. Their texts address ableism and power imbalances, documenting disabled history from the perspective of those who lived it. Documenting such lived experiences create opportunities for disabled archivists to take care of these records. These records represent fragments of our own history.

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[140] Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability* (New York: New York University Press, 2006), 1-5.
[141] Alison Kafer, *Feminist, Queer, Crip* (Bloomington, Indiana: Indiana University Press, 2013), 2-4.
[142] Kafer, *Feminist, Queer, Crip*, 6-8.

These memoirs have since given rise to anthologies that bring together the lived experiences of people who are disabled, neurodivergent, or have a chronic illness giving more people the opportunity to voice their thoughts on the current state of accessibility and their identity. Two recent examples are *Disability Visibility: First-Person Stories from the Twenty-First Century,* edited by Alice Wong,[143] and Peter Capatano and Rosemarie Garland-Thomson's book *About Us: Essays from the Disability Series*.[144] Each book includes essays and stories of lived experience from dozens of disabled people, including individuals with chronic illnesses.

As argued in the introduction, the concept of universal design is a core part of the discussion regarding accessible spaces. Much of the work on universal design and academia begins in the early 2010s and moves into the 2020s. Prominent names in disability and academic design include Aimi Hamraie and Tanya Titchkosky.[145] Titchkosky's *The Question of Access: Disability, Space, Meaning* addresses the meaning of access on a university campus. She critiques preconceived notions of access, arguing that adjusting a university campus through architecture alone means emphasizing the disabled person as a problem needing a solution.[146] Titchkosky asks who, what, where, and when, querying different scenarios regarding access on the university campus. Though the university is a bureaucratic entity that prides itself on access and inclusion, Titchkosky argues that it is in fact the notion of inclusive access that can be exclusionary, by not questioning why certain forms of access are concerns in the first place.

[143] Alice Wong, ed, *Disability Visibility: First-Person Stories from the Twenty-First Century*, (New York: Vintage Books, 2020).
[144] Peter Catapano, Rosemarie Garland-Thomson, and Andrew Solomon, eds., *About Us: Essays from the Disability Series of the New York Times* (New York, N.Y: Liveright Publishing Corporation, 2019).
[145] For other texts that outline universal design see Jos Boys, *Disability, Space, Architecture: A Reader* (New York: Routledge, 2017); Aimi Hamraie, *Building Access: Universal Design and the Politics of Disability* (Minneapolis: University of Minnesota Press, 2017); Bess Williamson, *Accessible America: A History of Disability and Design* (New York: New York University Press, 2019); Bess Williamson, and Elizabeth Guffey, *Making Disability Modern: Design Histories* (New York: Bloomsbury Publishing, 2020).
[146] Tanya Titchkosky, *The Question of Access: Disability, Space, Meaning* (Toronto: University of Toronto Press, 2011), 6.

Aimi Hamraie expands beyond access and space in "Beyond Accommodation: Disability, Feminist Philosophy, and the Design of Everyday Academic Life" where they write about the recent intersection of feminist theory and critical disability studies.[147] They believe this intersection benefits feminist theory because of the emphasis on lived experience within critical disability studies. Hamraie does, however, worry about the integration of disabled lived experience into academia in theory only and not practise. Merely treating disability as a theoretical concept can be limiting in how disabled participation can be shared. They further argue that feminist theorists need to be aware of limitations that may be present in academic spaces, including classrooms and conferences. Access should be considered prior to the need for accommodations arising. Addressing gaps, but more importantly, designing spaces that are accessible in the first place, is a form of universal design that benefits everyone. Hamraie offers suggestions for collaboration between feminist theorists and critical disability theorists to develop strategies on accessible design in conference spaces:

> 1. Access is a beginning, not an end point.
> 2. Meaningful access requires us to ask not only, "Who belongs?" but also, "How do we know?"
> 3. When we begin to think about accessibility, the task can appear daunting. The unpredictability of access should not, however, be used to discredit the need for it.
> 4. Several generations of disability scholars, activists, and makers have asked these exact questions and experimented with new forms of access.
> 5. While accommodationist approaches try to contain the disruption that disability represents to a normative order, laws such as the ADA also offer feminist philosophers an important reminder about ethics and accountability.
> 6. Meaningful access requires collective labor.
> 7. The iterative work of meaningful accessibility does not have to be stifling or daunting if we *begin* our new iterations of feminist philosophy with questions of who belongs, how we can know, and how to include the expertise of those most affected by the lack of access.
> 8. The goal of meaningful access should be to create channels for accountability and re-iteration, rather than to decide for others what counts as access.[148]

[147] Aimi Hamraie, "Beyond Accommodation: Disability, Feminist Philosophy, and the Design of Everyday Academic Life," *philoSOPHIA*, 6(2) (2016): 260-272.
[148] Hamraie, "Beyond Accommodation," 267-268. While the above action items were shortened for length, it is

In their article, Hamraie writes on conference spaces and not classrooms. The terminology used, questions asked, and action points can however also be applied in the classroom space. Both Titchkosky and Hamraie examine the disabled experience in academia, one accessing space and the other through the collaboration of feminist theorists and critical disability activists.

Disability and Pedagogy

The next question to ask is: what texts directly address academic ableism and pedagogy through the lens of disability studies? The 2010s and 2020s saw increased attention in this area, with the discourse surrounding disability in post-secondary education touching on themes of disability both literally and as a concept.

Margaret Price's *Mad at School,* from 2011, examines mental health within academia. Price critiques the overemphasis on academic performance and excellence as expected by the political, bureaucratic nature of the university.[149] A lot of the ideas presented by Price and examples provided align with this project. Similar experiences of needing to perform excellence and feeling heavily pressured into being the model student in academic life are shared by my interview participants. Examples include physical and emotional discomfort in learning spaces, as well as pondering career opportunities post-graduation. Price also gives examples of how to create a more welcoming space in education, something I look to emulate.[150]

Other guides on creating a more accessible university environment include Tara Brabazon's *Enabling University: Impairment, (Dis)ability and Social Justice in Higher*

important to quote for the purposes of collaboration and knowledge mobilization.

[149] Margaret Price, *Mad at School: Rhetorics of Mental Disability and Academic Life* (Ann Arbor: University of Michigan Press, 2011), 26.

[150] Price, *Mad at School*, 106.

Education. It proposes the creation of a culture of accessibility for students and staff through sections of politics, difference, and design. The section on politics provides an analysis of power, theory, and labels specifically as they relate to academic exclusion. The politics section includes addressing inaccessible buildings, the lack of disabled representation in the university for both students and faculty, and lastly how pre-existing assumptions of academia create an environment that is resistant to change.[151] The section on difference examines advocacy channels to make for a more accessible university. Brabazon argues that change can only come through universal design practises, retrofitting both physical spaces on campus but also rethinking the entire design of the university.[152] The section on design addresses what can specifically be done to create a more accessible environment, such as educating teachers on how to best support student learning. Brabazon does however argue that these policies should not be othering or seen as a sort of "educational deficit." Accessibility policies need to be written for and by disabled people and not merely about them.[153]

Jay T. Dolmage's *Academic Ableism: Disability and Higher Education* is a disability studies text that does touch upon themes of disability as a sign of weakness in the academic institution. Dolmage criticizes the idea of institutions pushing for standardized "academic excellence". I put "academic excellence" in quotations because the university has always been designed without disability in mind. So, this idea of academic success is being measured by institutions that were not built to be accommodating and not from the perspective of disabled individuals. Success within academia is based around disability exclusion. Multiple facets of academic ableism within the university are touched upon in the work including accessible

[151] Tara Brabazon, *Enabling University: Impairment, (Dis)ability and Social Justice in Higher Education* (Cham: Springer International Publishing, 2015), 1-48.
[152] Brabazon, *Enabling University*, 49-73.
[153] Brabazon, *Enabling University*, 75-116.

spaces, wellness, and accommodations.[154] One example Dolmage uses is the acknowledgement of older buildings in the university as being inaccessible while continuing to use these buildings for their classrooms and offices.[155] Dolmage also argues how student health and wellness in the university is often heavily reliant on the student. The institution is not self-reflecting on what it is doing to address issues that may be causing distress for students. I would argue this is like disabled students always needing to ask for accommodations. If standards and practises were put into place ahead of time to avoid needing to ask for such accommodations that would make for a more inclusive environment. Disabled people are not the problem for merely trying to exist in spaces that were never created for them in the first place. Dolmage also provides strategies for an accessible university experience for everyone through the lens of universal design. What is most important to take from Dolmage is that we cannot stop at "of course academia is ableist."[156] Highlighting issues of exclusion without offering solid action items that create a solution to those problems is not helpful. I would argue that addressing societal issues only within heavy theoretical concepts has the potential to be limiting. Hiding social advocacy behind large words and complicated theory can create a barrier to access for people who may want to contribute but cannot. Independent researcher and language translator Kelsie Acton argues that plain language is a way for participation in disability culture and activism. Acton argues that critical disability studies has studied the nuances in language from the disabled community and the room for misunderstanding. Acton also outlines early on their own use of plain language in academic writing.[157] I argue that there is certainly a benefit to abstract concepts. There is, however, room

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[154] Jay T. Dolmage, *Academic Ableism: Disability and Higher Education* (Ann Arbor, Michigan: University of Michigan Press, 2017), 8-10, 56-58, 22.
[155] Dolmage, *Academic Ableism*, 36.
[156] Dolmage, *Academic Ableism*, 53-54.
[157] Kelsie Acton, "Plain Language for Disability Culture," in *Crip Authorship: Disability as Method*, eds. Mara Mills and Rebecca Sanchez (New York: New York University Press, 2023), 58.

for self-reflection on who we may be excluding when over-relying on traditional academic jargon. Language that is perceived as vague and overly complicated is a reason why archivists have been, until very recently, quite apprehensive about engaging with texts about archives written by those in the humanities. Terry Cook perfectly sums up the value of abstract concepts to cultural participation, including archives, when he says:

> Postmodernists seek, in short, to de-naturalize what society unquestionably assumes is natural, what it has for generations, perhaps centuries, accepted as normal, natural, rational, proven – simply the way things are. The postmodernist takes such "natural" phenomena – whether patriarchy, capitalism, the Western canon of great literature, or the working of archives – and declares them to be socially or culturally "constructed," and thus in need of deconstruction and reformulation to reflect better the diversity of the present time.[158]

Future study can be done to combine critical disability studies and archival theory to examine similarities in the criticism and potential uses of complicated language.

Edited works with multiple collaborators sharing their experiences have also been published in the late 2010s and early 2020s, particularly those edited by Nicole Brown.[159] Much of this writing focuses on students' experiences regarding ableism in academia, but theirs are not the only important story to tell. So are those of faculty. Nicole Brown and Jennifer Lee's "Ableism in academia: where are the disabled and ill academics?" speaks to the stresses of teaching and the impact that has on the mental health of faculty.[160] Alongside that is the lack of voice that disabled, neurodivergent, and faculty with a chronic illness have within the academic institution, resulting from the undervaluing of disabled voices and the performance-based culture

[158] Cook, "Fashionable Nonsense," 24.

[159] See edited compilations Nicole Brown, ed., *Lived Experiences of Ableism in Academia: Strategies for Inclusion in Higher Education* (Bristol: Bristol University Press, 2021); Nicole Brown and Jennifer Leighs, eds., *Ableism in Academia: Theorising Experiences of Disabilities and Chronic Illnesses in Higher Education* (London: UCL Press, 2020).

[160] Nicole Brown and Jennifer Leigh, "Ableism in academia: where are the disabled and ill academics?," *Disability & Society*, 33:6 (2018): 985-989.

of academia. Representation in faculty impacts students' experiences as there is a much easier agreement on accommodation, care, and community with those who have had a similar lived experience. This will be discussed in the section on faculty engagement in Chapter Four.

One noticeable trend in the texts is how underemphasized graduate students' experiences are. That is not to say that they are completely absent, but much more focus is placed on the undergraduate student. Interestingly, many of the students interviewed for this thesis felt that their university and its accessibility policies were much more in tune with the needs of undergraduate students.

Disability and Media Studies

At the program level, where might moving image archival education programs take inspiration from? Part of this inspiration can certainly come from the interdisciplinary nature of social justice in the archives. With the moving image missing from archival social justice texts however, another element needs to be examined if we are to get a full overview of accessibility in moving image archival education. One way to do so is to examine the growing field of disability media studies.

There has been a growing interest in the inclusion of elements of disability studies in schools of thought related to film archives. In the middle of the 2010s, the field of disability media studies began to take shape as a blending of media studies and disability studies. Disability media studies is still a new and blossoming field with the majority of the writing comes from Elizabeth Ellcessor and Bill Kirkpatrick. [161]

[161] Elizabeth Ellcessor and Bill Kirkpatrick (eds), *Disability Media Studies* (New York: New York University Press, 2017).; Elizabeth Ellcessor and Bill Kirkpatrick, "Studying Disability for a Better Cinema and Media Studies," *JCMS: Journal of Cinema and Media Studies* 58, no. 4 (2019): 139–144.

Elizabeth Ellcessor and Bill Kirkpatrick's "Studying Disability for a Better Cinema and Media Studies" in the *Journal of Cinema and Media Studies* acts as a manifesto for why and how disability needs to be included in media studies. Their main points are:

> "Disability" Is an Operation of Power
> Disability Is Everywhere,
> We Can Have Scholarship without Ableism,
> Everyone Needs Access,
> Disability Transforms Media History,
> Disability Offers New Objects of Study,
> The Media Industries Need a Disability Perspective, Too,
> We Must Expand the "Us"[162]

The first two lines of the manifesto reiterate what has already been referenced in this literature survey. Preconceived notions of what a disability looks like and its need for a cure is a reiterating of the medical model of disability. Disability is seen as a negative because the body does not behave in a "normative" fashion but there is room to criticize these outdated modes of thinking through media analysis, for example being critical of depictions of disability in media. This means asking questions like how might a disabled character be portrayed? Are they played by a disabled actor? How might this portrayal of disability impact society's notions of what a disability is? It is important to think about how this media is being preserved in moving image archives.

Ellcessor and Kirkpatrick then argue about the potential for academic study without ableism. Unfortunately, this examination of academic ableism is quite short, referring to problematic language in critical media theory.[163] Everyone needing access is about the need for a greater emphasis for accessibility in media consumption, particularly within everyday objects such as television remotes.[164] The remaining points in the treatise are about the need for further

[162] Ellcessor and Kirkpatrick, "Studying Disability," 139–144.
[163] Ellcessor and Kirkpatrick, "Studying Disability," 141-142.
[164] Ellcessor and Kirkpatrick, "Studying Disability," 142.

disabled representation in media including in the field and the classroom. Further inclusion of disabled voices in media allows for a reimagining of media history.[165] All these points are also applicable to the field of moving image archives and have potential to be included in future publications, conferences, and education. One notable difference, however, is that disability media studies leans more into a content analysis of disability representation on screen and applies principles from disability studies.[166] These texts do not focus as heavily on representation in the film industry outside of casting and acting.

Accessibility and the Archives

I often look through canonical archival texts and edited collections that focus on inclusivity and social justice for any mention of disability, chronic illness, and neurodiversity. Results are few and far between. “Ability” may be listed once among other forms of identity but rarely more than that and even more rarely is it the subject of a full chapter. There are, however, a few exceptions.

Disability, and to a much lesser extent chronic illness and neurodiversity, have been included in archival texts that advocate for making spaces accessible to users; best practises for the employment of disabled and neurodivergent archivists, and archivists with a chronic illness; and a few influential figures have written on the inclusion of disability studies as part of interdisciplinary collaborations in the field. I have not found anything that directly addresses disability, chronic illness, and neurodiversity specifically within moving image archives or within archival education.

[165] Ellcessor and Kirkpatrick, “Studying Disability,” 143-144.
[166] See the collection of essays in Elizabeth Ellcessor and Bill Kirkpatrick’s *Disability Media Studies*.

One of the earliest known pieces that addresses disability in the archives is Brenda Beasley Kepley's 1983 article "Archives: Accessibility for the Disabled." Kepley argues that archives are not accessible spaces for disabled users which is especially notable given that a key function of most archives is enabling access to information. Kepley addresses the level of inaccessibility of archives at the time and offers solutions.[167] The focus of the article is on the practical implications of accessibility within the archives. Themes of archival neutrality were relatively new at the time and archival social justice would not be heavily discussed for another couple of decades. Heavy emphasis is also placed on the user and not the archivist themselves.

Ten years later Ronald L. Gilardi wrote on the newly passed ADA law and its influence on the archives.[168] Girardi's writing provides a brief summary of the Americans with Disabilities Act and ties together disability and archives for readers of *The American Archivist*. It mostly advocates for accommodations for both user and archivists, but few practical suggestions are provided.[169] Girardi's text is influential to this project because it may just be the earliest piece written about the ADA and archives.

In the middle to late 2000s, archivists begin to write articles emphasizing accessible employment within the archives. In 2004, Nicola Waddington's article "The Employment of People with Disabilities as Archivists, Records Managers, Conservators and Assistants," looked at archival employment and disability law. Unlike Gilardi, Waddington writes from a UK perspective, particularly informed by the Disability Discrimination Act of 1995, though she too aims to spread awareness of the law among archivists. However, her article focuses much more

[167] Brenda Beasley Kepley, "Archives: Accessibility for the Disabled," *The American Archivist* 46, no. 1 (Fall 1983): 42-51.
[168] Ronald L. Gilardi, "The Archival Setting and People with Disabilities: A Legal Analysis," *The American Archivist* 56, no. 4 (October 1, 1993): 704–713.
[169] Canada has its own accessibility laws such as the Accessibility of Ontarians with Disabilities Act (AODA) from 2005. There does not appear to be any material written on archival employment in Ontario referencing AODA laws.

on employment than just general archival accessibility. Waddington argues for the benefits of hiring disabled archivists and gives general suggestions on how to create a more accessible working environment.[170] These suggestions, however, are quite general and not archives-specific.[171]

The Society of American Archivists' magazine *Archival Outlook* began publishing a series of articles on accessibility in archives, many focused on employment best practises, in the mid-to-late 2010s and into the 2020s. Many of these articles were written by Lydia Tang and various co-authors.[172] The articles address the practical application of accessible employment and go into much more detail on archival work itself, not just the general workforce. These articles include archival equitable hiring practises such as conducting interviews and how to support disabled archivists working in archives. Giving detailed how-to guides to archival institutions allows for future growth in representation if the recommendations are followed. It is important to note that while these articles are written from the perspective of archivists with lived experience, the target audience are archival management. Practical in nature, the articles do not address the integration of disability studies into archival theory.

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[170] Nicola Waddington, "The Employment of People with Disabilities as Archivists, Records Managers, Conservators and Assistants," *Journal of the Society of Archivists* Vol. 25, no. 2 (October 1, 2004): 173–188.
[171] See also Michelle Ganz, "Survey Conducted on 'Accessibility in Archives," *Archival Outlook* (Nov/Dec 2008): 8, 24. and Frank H. Serene, *Making Archives Accessible for People with Disabilities* (Washington, District of Columbia: [National Archives and Records Administration], 2008). These two documents address accessibility concerns in the archives, including employment.
[172] Lydia Tang, "Engaging Users with Disabilities for Accessible Spaces," *Archival Outlook* (July/August 2019): 12-13l; Lydia Tang, Blake Relle, Erin Wolfe, and Fernanda Perrone, "Making Archives and Special Collections Accessible," *Archival Outlook* (November/December 2016): 4-5, 28; Lydia Tang, Bridget Malley, Chris Tanguay, and Zachary Tumlin, "Toward Inclusion: Hiring Best Practises for People with Disabilities," *Archival Outlook* (July/August 2020): 5, 17l; Lydia Tang, Bridget Malley, Chris Tanguay, Zachary Tumlin and Lauren White, "Supporting the Retention and Advancement of Archivists with Disabilities," *Archival Outlook* (July/August 2021): 7, 20-21.

Archival Disability Studies

While the subfield is still very small, there are a pair of archivists and theorists who have indeed argued for the intersectional collaboration of disability studies and archival theory: Sara White and Gracen Brilmyer.

One of the earliest proponents of including disability studies in archives is Sara White, primarily in her 2012 article "Crippling the Archives: Negotiating Notions of Disability in Appraisal and Arrangement and Description". White "examines how disability studies provide archivists with a framework with which to understand and document disability."[173] She does this through the theory of complex embodiment, which analyses disability within all forms of societal interaction, not simply identity and power. This approach is significant because it allows all archivists to play a role in the integration of complete disabled experiences into the archives, continuing the trend of collaboration in the archives and the awareness of the non-neutrality of the archive as both a concept and how its practise within the archival space.

White further argues how disability studies can be used within the sphere of archives. She gives a brief overview of disability history, defines disability studies, and then argues how disability studies can be implemented in archives through appraisal, arrangement, and description. An important note about this text is that the author is herself an archivist. White avoids the pitfall often seen above where it is the academic defining the influence that a certain theory can have on archives. This keeps the conversation on the archives as a repository and not a concept.

[173] Sara White, "Crippling the Archives: Negotiating Notions of Disability in Appraisal and Arrangement and Description," *The American Archivist* 75, no. 1 (2012): 109-124.

The name that has become most synonymous with the intersection of disability studies and archival theory within the last decade is Gracen Brilmyer. Brilmyer's writing often addresses the history of the disabled body and the growth of archives. In their first article on the topic, "Archival Assemblages: Applying Disability Studies' Political/relational Model to Archival Description," Brilmyer argues for a blending of archival theory, feminist practise, and disability studies through the implementation of the political/relational model of disability in archives.[174] Their argument for the use of this model influences my own perspective. The political/relational model, Brilmyer argues, facilitates analysis of the intersectional relationship that the disabled body has had with other marginalized communities. While not directly referencing disability, theorists in the section of this literature review on archival social justice and inclusion have made arguments about imbalances within archives due to political and bureaucratic centres of power. The academic institution is certainly one of them. There is a status quo to be followed which is based in traditional archives. Disability was not included in the foundation of archives still being practised today which makes it harder for disabled voices to be magnified. The inclusion of the political/relational model of disability leads to "archival assemblages," which Brilmyer defines as "the multiple perspectives, power structures, and cultural influences—all of which are temporally, spatially, and materially contingent—that inform the creation and archival handling of records."[175] The above quote outlines who has power, how it is used, and where it can be felt, all within archives.

Brilmyer is also conscious of the presentation of disabled voices within the archives. In "'They Weren't Necessarily Designed with Lived Experiences of Disability in Mind': The Affect

[174] Gracen Brilmyer, "Archival Assemblages: Applying Disability Studies' Political/relational Model to Archival Description," *Archival science* 18, no. 2 (April 2, 2018): 95–118.
[175] Brilmyer ,"Archival Assemblages," 95.

of Archival In/Accessibility and ‘Emotionally Expensive’ Spatial Un/Belonging,” Brilmyer conducts semi-structured interviews with disabled archival users on their experiences within the archival space both literally and emotionally.[176] Inaccessibility, again literally and emotionally, is argued to be a form of disability erasure within the archives.[177] Collaboration, care and affect are necessary on the part of everyone for an accessible archives.[178] Brilmyer has also examined the notion of time within the disabled experience, including past violence to the disabled population and the processing of trauma within the archival record in the past, present, and future.[179] Again, Brilmyer bases this discussion on semi-structured interviews, allowing for the perspective of lived experience from the disabled community. The value of varied voices is why I have adopted the methodology of using semi-structured interviews for this project. Both White and Brilmyer have been instrumental in starting a dialogue between disability studies and archives. They do so in a way that never separates archives from the archive which not only makes the material more digestible but allows for collaboration within academia and the archival profession.

Though as of summer 2023, no single piece of writing incorporates all the above disciplines in one piece, each of the defined fields of study already has interdisciplinary components. Archival theory, moving image preservation, social justice, archival care, archival inclusivity, disability studies, and disability pedagogy all combine to form the basis of this dissertation. The concepts are there, the overarching fields of study are there, so what is missing?

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[176] Gracen Brilmyer, “‘They Weren’t Necessarily Designed with Lived Experiences of Disability in Mind’: The Affect of Archival In/Accessibility and ‘Emotionally Expensive’ Spatial Un/Belonging,” *Archivaria* 94 (December 2022): 120–53.
[177] Gracen Brilmyer, “Towards Sickness: Developing a Critical Disability Archival Methodology," *Journal of Feminist Scholarship* 17, (2020): 26-45.
[178] As is argued in both Gracen Brilmyer, “Towards Sickness: Developing a Critical Disability Archival Methodology," *Journal of Feminist Scholarship* 17, (2020): 26-45. and ““I’m also prepared to not find me. It's great when I do, but it doesn't hurt if I don't”: crip time and anticipatory erasure for disabled archival users,” *Archival Science* (2021): 1-22.
[179] Brilmyer, ““I’m also prepared to not find me,’” 1-22.

A glaring omission in the literature comes from the lack of perspectives from the lived experience of students and alumni of moving image archival education programs. Experience in the field begins in the classroom.

Chapter Two: The Institution

A student's first experience in graduate education is with the educational institution. A student will look at a website, at tuition costs, perhaps even do a physical tour of the campus itself. This information gathering helps determine, along with the program itself, where a prospective student may apply. What role may accessibility play in the perception a student has of a program and where they apply? Moving image archival education programs are not stand-alone entities. Each case study is embedded in a wider bureaucratic institution, whether a museum, in the case of the L. Jeffrey Selznick School of Film Preservation, or a university, for UCLA, NYU, and TMU. Each of these institutions has its own policies and procedures that guide the students through their education and mediate between the student and the program. Additionally, each of these programs, except for the L. Jeffrey Selznick School of Film Preservation, belong to different departments within their respective universities. The culture, staff, and discipline of that department impact the shape and content of the program as well as the students' perceptions and experiences.

Chapter Two addresses students' backgrounds prior to applying, including any potential similarities or shared experiences. The background of the interview participants is critical before offering analysis of experiences in the program because it gives a sense of why students applied to their program and the education students hoped to get. Background for the purposes of this project includes why students wanted to attend, any previous work history, and education. Of note are students' thoughts on disability, chronic illness, or neurodiversity and the role it may have played in their decision-making and application materials. This is important to address early in the process because concerns about health and ability may be the first barriers to entry in the field that a student will face. Discussing the background of students also helps us to humanize them. While maintaining student anonymity is paramount to this study, direct quotes have been included from transcribed audio recordings.[180]

One important caveat is that all interviewees are students who got into their respective programs, even if sometimes waitlisted or applying multiple times to different programs. We must think critically about those who either did not get into their respective program or did not even apply.

Each program's application and program requirements, as presented on the institution's website at the time of writing, is considered. Websites are often the first source of information on programs that interview participants consulted. The stated requirements and program outline help guide the student to make an informed decision on which institution to attend. Students' perceptions of a program before applying will be discussed here. This will allow us to later examine if these expectations were met.

Accessibility of physical spaces, both on campus and, to a lesser extent, in the city that houses each institution, will be examined from the students' perspectives. How accessible was the city? Was there a long commute time or were affordable accommodations close by? Was it a transit friendly city? We then shift to the campus layout itself. Was it designed with accessibility in mind? Were buildings close together? Were there spaces on campus other than classrooms and labs that were frequented? Were there any accessibility issues faced in those spaces?

Following physical spaces, this chapter addresses the cost of education, a potential barrier to those from underrepresented communities looking to enter the field. Tuition plays a large role in a student's decision to attend a particular institution. Current student funding, both internally

[180] I have attempted to keep quotes as close to the original as possible to keep the interview participant's voice. Additional words may be added, and filler words removed for clarity, but student's speech patterns have been edited as little as possible. This means there may be repeated or misphrased words.

and externally, will be examined with suggestions for future funding opportunities taken from other identity-based archival scholarships. This section argues for the necessity of scholarships that help offset costs for prospective students from disabled, neurodivergent, and chronic illness communities.

Lastly, this chapter reviews each institution's student accessibility services, how they define themselves, and whether students made use of them. If not, why? If so, did the student accessibility services staff understand how to help them and what was their experience applying for assistance? Student accessibility services can act as a bridge between the institution and program.

Background

All nineteen students shared their background and the reason they applied to their respective programs. Many students were not far removed from receiving their BA or were early into their careers. There were a few outliers who were mature students, previously working in a separate or related industry and returning to school to acquire a different skillset. The young age of applicants is important because of age-related societal stereotypes of disability and chronic illness. If not immediately visually apparent, students who are younger, in their thirties and especially twenties, are often assumed to not have any sort of disability or chronic illness, as these are often associated with aging bodies.

Age also is a factor when it comes to neurodiversity. Many of the students interviewed who were neurodivergent were not diagnosed until after admission in their program. A student may feel uncomfortable disclosing that they are recently diagnosed as being neurodivergent. This delay in diagnosis means having less experience with the resources available such as counselling, assignment extensions, and alternative formats for lesson material.

Most students interviewed have a passion for film and that was what made them want to be a moving image archivist. Interestingly, there were a couple of exceptions where interview participants did not have any sort of love for film, but used the medium to get them into archives.

Many of those interviewed were cinema studies graduates. A few came from the arts, humanities, and social sciences. Initial interests in their education came from film history, film programming, or wanting to be a filmmaker. Preserving non-western films was cited as an interest by a couple people interviewed. The preservation of films from other underrepresented communities such as 2SLGBTQ+ and disability was not asked nor was it mentioned.

Previous experience in archives before application varied. Most students had not worked in an archives prior to applying. A couple of applicants had experience working in a library or archives but not exclusively working with audiovisual materials. My own background prior to entering the field of moving image archives was working in the non-profit arts sector. I was not a graduate of a cinema studies program. I had experience working with heritage non-profits and film festivals.

Reasons for Applying

A professional career getting to work with film was the most cited reason for why interview participants applied to their respective programs. Interest in film curation was another common reason for application. There were exceptions. A couple of students were interested in working with moving images but not specifically with film as a format, rather digitized media and born-digital materials. One interview participant entered their program with an interest in archives more generally and not necessarily in working with moving image materials.

Students, particularly those with a background in cinema studies, felt that they needed a master's degree with hands-on, practical, hard skills before deciding on moving image preservation as a career. They were not interested in theory alone. One interviewee stated: "I think it started from my undergrad when I took film studies and I knew I wanted to get a master's degree, but I also wanted to develop some, like, more hard skills. It was going to be more of, like, a practical career focused degree but was still connected to film."[181] A second student interviewed said "I decided I wanted to do a master's in library and information science, and I really like the flexibility of the degree because graduates, as you know, from the program can work for a university or they could work for a company."[182]

Many students interviewed were unaware that film archives were a career path during their undergraduate programs. A few students felt that they would not be able to secure employment with a BA alone. Some students felt other fields within film studies were too limiting and they were unlikely to be able to find work. The field of archives, for many interviewed, was seen as a safe, stable, and dependable source of employment.

The ideal of easy employment post-graduation from an archival program will be challenged throughout the dissertation. While faculty and program administrators should not actively dissuade students from entering the field, conversations on moving image archival work culture do need to be had early in all programs.

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[181] Anonymous alumnus, Zoom interview with author.
[182] Anonymous alumnus, Zoom interview with author.

Students chose their program for varying reasons. The most prevalent factor was location, with many students choosing schools based on the city where the school was located. Some were already living in that city; others wanted a change and to move to that city. The city may have hosted a particular institution that a student wanted to have an internship at or work at post-graduation.

This emphasis on location raises the important point that many students and early career professionals underestimate how nomadic the field can be. Like academia, there are more graduates of moving image archival education programs than there are positions to fill, especially when looking at permanent employment. The ability to move for jobs is an important asset that was not addressed by any of the interview participants or mentioned within any program documentation. Sudden relocation can be difficult. These facts need to be discussed not only graduate education but professionally as well.

Outside of location, tuition costs played the second biggest role in applying. As will be examined later in the dissertation, each school has a different tuition rate, and these can fluctuate immensely. The type of accreditation was also considered. Some specifically did not apply to the L. Jeffrey Selznick School of Film Preservation because it was a certificate program and not an MA or MLIS program. Those students did not reference the George Eastman Museum's partnership with the University of Rochester for its MA stream. One student interviewed said they applied to UCLA because its program was ALA accredited, the only one of the four case institutions examined that does provide ALA accreditation. [183] This was a regret from a few participants who did not attend UCLA. One student said "I guess I didn't really understand what

[183] "Accreditation Frequently Asked Questions," American Library Association, accessed September 12, 2022, https://www.ala.org/educationcareers/accreditedprograms/faq. "ALA accreditation indicates that the program has undergone a self-evaluation process, been reviewed by peers, and meets the Standards established by the American Library Association and Committee on Accreditation."

it is I still really wanted to do and after the first semester. I started to realize that maybe this isn't the right thing for me because I want something that's ALA accredited."[184] Another interviewee stated "[the program] should have told us ok, this isn't ALA accredited. This is a class that, this is a program that is in this specific field. We still focus with libraries, museums, and archives, but it's very specialized."[185] A third student interview spoke about ALA accreditation. "I think that question [about ALA accreditation] was asked in one of the informational meetings I went to, and their response was basically that you don't need it and that this is an equivalent and I'm finding that that is not necessarily the case."[186] The provision of hands-on skills appealed to some. For example, one student applied to their program not because of course content but because of how it defines its internships. Once in the program, however, they felt there was not enough hands-on experience: "Part of the fact that I applied is because there would be internships. There would be hands on education. I don't want to completely blame [the program] for this, I think partially I should have maybe done more research."[187]

The medium prioritized by the program played a role for some. Interest in working extensively with the film medium was a reason given as to why students applied to the L. Jeffrey Selznick School of Film Preservation and the Film Preservation and Collections Management program. A couple other students thought working with film alone was too limiting, which led them to apply to NYU or UCLA.

Students apply to moving image archival education programs for reasons of employment. Diligence can help students address the pitfalls of potential accessibility barriers to employment. Ableism is not uncommon in the archival workforce.

[184] Anonymous alumnus, Zoom interview with author.
[185] Anonymous alumnus, Zoom interview with author.
[186] Anonymous alumnus, Zoom interview with author.
[187] Anonymous alumnus, Zoom interview with author.

Some interviewed felt that working in film archives would not be physically demanding, which may not always be the case. This is where open conversation about the current physical nature of archives needs to be emphasized.

I applied to the Film and Photography Preservation and Collections Management MA program at Toronto Metropolitan University (then known as Ryerson University) in 2015. I felt working with film archives would be a good mix of my film festival and heritage non-profit experience. I did not consider other schools because of location and my interests. I was already living in Toronto. I was specifically interested in preserving Canadian film history. I would not have left Canada because of the differences in Canadian and US healthcare, particularly coverage. Weariness of the US healthcare system was a sentiment shared by one Canadian interview participant who decided to stay in Canada.[188]

Accessibility in the Application Process

Interview participants were asked if they felt disability, chronic illness, or neurodiversity played a role in their choice of program or during the application process. For most it did not but there were a couple of exceptions.

One interview participant did not apply to the L. Jeffrey Selznick School of Film Preservation because they felt Rochester would be too inaccessible for them to navigate without driving. “I didn't apply to Rochester, only because driving is an issue for me, and I wanted to be in a major city. I felt like that would be like the easiest for me to be in.”[189] The North American car culture presents a wider accessibility issue.

[188] Anonymous alumnus, Zoom interview with author.
[189] Anonymous alumnus, Zoom interview with author.

As mentioned in the above section, one student decided to stay in Canada specifically because of healthcare costs. Many of those interviewed who attend TMU were either from Canada or had lived in Canada prior to applying. This was the same for students who attended programs in the US, the majority of whom were US residents.

While not related to picking a specific program, one applicant spoke about how they were slightly concerned if their physical symptoms would play a role in working with analog film material during the application process:

> I did find it quite difficult physically, which I think has been part of my issues just getting the physical skills when you do things [like] wind film, which the doctor said might be part of [health condition] that I have, but I was able to catch up. It just took me a bit longer period of time. I think sometimes the thing with accessibility [is] just getting extra time to do something and that's what stood out to me, that this program is about physically winding film.[190]

I had a similar experience when applying to graduate school. I did not disclose my epilepsy until after graduation. However, I do not experience photo-sensitive seizures. I did wonder if my mild lifelong fine motor difficulties would represent a barrier in the field but found no difficulty when I started working with equipment such as projectors, film splicers, and winding benches.

Program and Advertising of Program

To get a sense of the students' thoughts and expectations during and after attending their program, it is important to address the initial impressions that students had about their program. While various MLIS programs throughout North America may have workshops and even courses on audio/visual archiving, the four programs being examined are the only ones that mainly focus

[190] Anonymous alumnus, Zoom interview with author.

on the preservation of moving images. All four address the subject matter slightly differently from one another but are still competitors for applicants. Many of the interview participants applied, or at least contemplated applying, to multiple programs. There are various reasons why a student would pick a particular institution over another, but part of that decision making comes down to how the program presents itself. The layout and content of a program's website influence a student's decision to apply.

Getting students' initial thoughts reviewing their program's website for form and content provides a sense of the student's expectations going into a program and their perception about whether a program is right for them. Fifteen of nineteen students spoke about how the program presented itself and the web content of their program before or during the application process. This includes any potential gaps in accessibility.

How Does the Program Present Itself?

So, how do these programs present themselves to interested students? Interview participants were interested in different things when it came to theory and practise. Some students were interested in heavy theory. Some students wanted complete hands-on work that involved little theory. Some students felt what was promised was not delivered, which will be examined in the post-graduation section.

Each program falls under the umbrella of film archives and teaches film preservation but offers a different focus and blend of theory and practise because of the wider department that the program is a part of. F&PPCM is part of TMU's School of Image Arts. UCLA once had a program within Cinema Studies, now a media specialization attached to Information Studies. The L. Jeffrey Selznick School of Film Preservation is hosted by the George Eastman Museum.

MIAP is located within NYU's Department of Cinema Studies. The influence of the host department on their program did not appear to be something students thought of when applying but did have an impact during their studies.

How User-friendly Was the Website?

A program's website is one of the first places a prospective student will turn to when looking for information on an educational institution. That is no different in moving image archival education programs. Students were asked about their experience navigating the educational institution's website.

A couple of important points need to be made. According to faculty interviewed, individual programs often have little say on the design of a webpage as it needs to align with the rest of the institution's website, although they do have a say on the content within their page. Also, as websites are updated frequently, each program's website will likely appear differently at the time of writing versus when students applied.

Some students found their program websites easy to navigate, while others were more difficult. Those who found the website easy to navigate were often those who had recently graduated from a university with a BA. Those who had been out of university for quite some time found program webpages more confusing to navigate. No one said they had difficulty navigating the website for any specific health-related reasons. One interview participant noted the general inaccessibility of academic websites but found their institutions' website to be easier to navigate "for an educational website."[191]

[191] Anonymous alumnus, Zoom interview with author.

This comment speaks to this student's idea that an academic website can be confusing to navigate or in some way inaccessible. A confusing website with hard-to-find information may also be off-putting to prospective applicants. Accessibility tools and options were missing on the webpages of the universities. The website of the George Eastman Museum, which runs the Selznick school, was the only one that had any sort of accessibility menus on its front page that help with vision and hearing among others.

Web Content Accessibility Guidelines (WCAG) exist to create a more inclusive environment on the internet. Current WCAG 2.0 basic guidelines for accessibility are named under headings with strategies for each. These guidelines include text alternatives, easier website layouts, full keyboard functionality, webpages with slow transitions, avoiding potential seizure inducing media, integrating assistive technologies, and limiting opportunity for user error.[192]

Each program's university website may at the bare minimum meet these guidelines in terms of web accessibility but there needs to be continued discourse on how to make a program's webpage as accessible as possible. Some strategies for designing a more accessible webpage include implementing fonts that are the easiest to understand, avoiding small text size when possible, offering image descriptions on any webpage images, and clearly communicating where users can submit feedback. Each university webpage can also take a cue from the George Eastman Museum and include tools directly on the webpage that allow the user the ability to edit the website layout to fit their needs. Website design may be up to the wider institution, but an accessible website certainly has an impact on disabled students seeking to apply. Future collaboration is needed in designing websites and content that align with the goals of the

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[192] "Web Content Accessibility Guidelines (WCAG) 2.0," WCAG, 2008, https://www.w3.org/TR/2008/REC-WCAG20-20081211/. A fully fleshed out WCAG 2.0 guidelines are included in the appendix.

currently-in-progress WCAG 3, which looks at the wider political issue of the accessibility of websites and includes goals such as being easier to understand, addressing user needs with an emphasis on cognitive accessibility access, and implementing tools that make webpages more flexible to the needs of the user.[193]

While outside the scope of this study, the inaccessibility of academic websites would be greatly reduced by understanding the perspective of disabled users and increasing the rate of disabled programmers. Disability studies scholars can collaborate on such projects with moving image archives educators.

Outside of design, a couple of students spoke about the content included on the program's website. One student felt TMU's webpage left them with a lot of questions that they were unsure how to address. They mentioned specifically the type of information that would be shared during a program's open house session:

> I thought it was quite straightforward. One thing I would say that was a bit difficult is finding out more information [about] open houses. I know now they do it online. If you wanted to go and speak and they promote the program, I found it a little bit hard to get in touch with them, the people from the program, if I want to ask more direct questions. I think that would have been a bit easier just to get more one-on-one information about what the program was. [194]

Long-time alumni of each program had little recollection about the website but were sure that a lot of pertinent information was missing. One interview participant accessed the MIAP page, clicking on diversity and inclusion, and led to a general NYU statement, they felt disappointed. They were hoping that there would be a message of diversity and inclusion specifically from their program. "I was just looking at the website and right above the website, it just says diversity and inclusion. In my head I'm ok and it doesn't even lead you to diversity,

[193] Shawn Lawton Henry, Rachael Bradley Montgomery, and Jeanne Spellman, "WCAG 3 Introduction," WCAG, 2023, https://www.w3.org/WAI/standards-guidelines/wcag/wcag3-intro/.
[194] Anonymous alumnus, Zoom interview with author.

inclusion, and [the program]. It just leads you to the [general university] diversity, and inclusion statement."[195]

The front page of MIAP's website does have a quote from program director Juana Suárez that speaks to inclusivity within the direction of the program:

> Transformation in our field is multifarious, including but not limited to the constant emerging of technical transformations and development of new work tools, current debates on how to archive material in the light of contemporary social and political discussions, reparative and inclusive practices, and balancing global and national inequality of access to resources.[196]

Such a comment on the front page of the program's website speaks to an interest in collaboration to create a more inclusive program, and by extension, field of moving image archiving. This suggests to the prospective student that the program places an emphasis on community archives and social justice. Messages of inclusion should be further emphasized. One way would be to speak to many of the underrepresented forms of identity in the statement by name, i.e., race, ethnicity, 2SLGBTQ+, as well as disability, chronic illness, and neurodiversity. The above statement that addresses inclusivity in the field has room to include archival concepts such as care, affect, trauma, and the person-centered archive. This language of collaboration has been included by Suárez previously in "Education Through International Collaboration: The Audiovisual Preservation Exchange (APEX) Program," specifically through the lens of collaboration between students and local communities preserving films in the global south. [197]

Many of those interviewed from NYU found MIAP's inclusion of syllabi from multiple courses online helpful before deciding on the program or during the application process. One

[195] Anonymous alumnus, Zoom interview with author.
[196] "Moving Image Archiving and Preservation M.A," MIAP, accessed September 1, 2022, https://tisch.nyu.edu/cinema-studies/miap.
[197] Pamela Vizner and Juana Suárez, "Education Through International Collaboration: The Audiovisual Preservation Exchange (APEX) Program," *Synoptique* 6, no. 1 (2017): 102-112.

student shared “I found the syllabus for every class and what books they were reading, but it was all this jargon I didn't understand. I didn't know [what] it meant or what they'd be doing with it, and that was my own research. This was not information that they gave out or it wasn't a prospective student thing.”[198] A second student said “I ended up choosing in NYU. I literally looked through semester by semester read the syllabus for every class.”[199]

A third student shared:

> My heart was set on the George Eastman Museum because at least from what limited descriptions of their program on the website, it sounded [like] it was at least a little more hands-on than New York University. New York University, I will say this, they have excruciatingly detailed account of everything that you'll do in that program down to sample syllabi from previous years and all the reading requirements. It looked it was going to be a lot more theoretical and abstract discussions of archival work and I don't do well with talking theory. It's very hard for me to wrap my head around it.[200]

Other programs can follow the model set by NYU to help prospective students get an in-depth understanding of their program prior to application. I personally have no recollection of the website when I applied to my program. I would have been aware of material that may trigger a seizure, not because I would experience one but with my knowledge of living with epilepsy.

Application Process

After reviewing the program, or multiple programs’, website(s), the next step in a prospective student’s moving image education is the process of application. As previously mentioned, all the students interviewed were successful in their application, or multiple applications for some.

[198] Anonymous student, Zoom interview with author.
[199] Anonymous student, Zoom interview with author.
[200] Anonymous alumnus, Zoom interview with author.

The application process section defines each program's application requirements and addresses the commonalities and differences that may have had an impact on the student's application, particularly relating to disability, chronic illness, or neurodiversity. This includes how the program addresses accommodations or health considerations in the application process. What sort of role may the mental health of applicants and opportunities for disclosure play during the application process?

Twelve of the nineteen students interviewed discussed their experience during the application process, divided below by program, in no particular order. As the program no longer exists and the application process could not be found, UCLA's moving image archival program is not included. The application process for each program is paraphrased in Appendix C to give a sense of what the student sees when looking to apply to their prospective program. For the full application process for each case study, see Appendix C.

Most students and alumni found the admissions process straightforward. No one mentioned any issues of accessibility that related specifically to moving image archival education, but some did bring up general accessibility issues, such as worrying about discussing a delay in completing an undergraduate degree due to health reasons. Some students spoke about stress in the application process, particularly asking for references and feelings of impostor syndrome. One alumnus shared that it was "a bit hard for me was just the whole thing asking for references."[201] Another interviewee stated, "I also feel I had a lot of impostor syndrome when I was in grad school."[202]

A third student said:

[201] Anonymous alumnus, Zoom interview with author.
[202] Anonymous alumnus, Zoom interview with author.

> I’ve struggled a lot with impostor syndrome throughout my entire formal education from basically undergrad on, and even in the workplace and I feel that's sort of followed me wherever I’ve gone and even in applications for things, whether it's for a job, or it's whether it's for formal education. I end up doubting myself. I end up questioning whether I belong, whether I'm good enough.[203]

NYU is the only program of the four case studies to require any sort of lengthy writing sample, speaking to the formal academic nature of the program versus the other case studies. This is not surprising considering MIAP is under the umbrella of Cinema Studies.

UCLA is the only program of the four case studies that requires a Graduate Record Examination which may be off-putting to applicants due to time and cost. [204] A couple of interview participants were happy that MIAP did not require taking the GRE.

UCLA is also the only program that directly asks students to share through a text box the impact of their lived experience on their education and application. This allows a direct space for students to address or disclose if they are disabled, have a chronic illness, or may be neurodivergent, if they so choose. The other programs should take this model of application and insert it as an option in their application process. Creating a specific space to disclose lived experiences and their impact on their application and education minimizes vagueness about where such information could be included.

The L. Jeffrey Selznick School of Film Preservation’s online program outline is important because it mentions general health considerations when working with film materials. The other case studies would benefit from including similar warnings as it allows for transparency and teaches prospective students about the potential risks that come with preserving older analog media. This is helpful as it informs the applicant about the risks before they apply

[203] Anonymous alumnus, Zoom interview with author.
[204] A standardized test which is required for admission to many graduate level programs.

and not during the program. The language of the statement could be edited to sound less like they are looking to avoid a potential lawsuit and more so from a place of caring for the archivist. Specificity is necessary. The average weight of film cans could be included, a specific temperature range, and what specific chemical agents are used. The more transparent programs are with information, the greater prospective students' ability to realistically consider their limits and capacities.

My experience at Ryerson University (now named Toronto Metropolitan University) was like others interviewed, in that I did not have any issues in the application process. I was accepted and not put on a waiting list. I do not have any recollection of anywhere on the application that I could disclose my epilepsy.

Physical Spaces in City and Campus

Questions of institutional accessibility continue after the student has applied and has been accepted into their program. How might the physical space present accessibility barriers for disabled students, neurodivergent students, and students with a chronic illness?

All nineteen students spoke on the physical accessibility of spaces within their institution's campus and wider city. None of the participants interviewed said that physical accessibility concerns played a role in where they applied. As noted above, the location of the institution was the most cited reason students gave for attending a particular program. Excepting a couple of years of Covid, students spend large amounts of time on their campus. This section examines considerations students made when it came to the city that hosts their program and addresses any gaps in accessibility as shared by the students.[205]

[205] Note that while classrooms are listed in this section, archival labs are not. Both may be within a classroom space,

Each of the four programs are in a different city within Canada and the US. TMU is in Toronto, Ontario. The L. Jeffrey Selznick School is in Rochester, New York. NYU is in New York City, New York, and finally, UCLA is in Los Angeles, California. So, what might the experience of each city be like for students? Students did have to live in, or close to, each city for one to two years.

Los Angeles, Toronto, and New York are large and expensive, so many students said they did not live close to campus. Some students had long commute times. Rochester is a much smaller city than the other three and more affordable. Most students interviewed in Rochester said that they lived within walking distance from the George Eastman Museum.

When most students spoke of accessibility within the city, they mostly referred to public transit and mobility. One shared "I still needed a car. There's a terrible public transit system...[The] location kind of sucked. The area is beautiful, affluent, but, yeah, [there] wasn't food places. Not a prime location."[206] Another interviewee stated "There were several people who just didn't have cars and even [city redacted], which we think of being as very poor public transit they can still get by. I think of it as being poor public transit compared to other places."[207]

Equally as important as getting to campus is moving around campus. Students were asked about how accessible they felt their entire campus was, referring not only to classrooms but also other public areas. However, students made little reference to buildings on campus that were outside of those where they took classes. Program offices and courses often appear to have been grouped in the same couple of buildings for each program. The campus buildings students spent the bulk of the interview discussing hosted classrooms, with a couple exceptions. These

but the lab space is more akin to the archive, which will be addressed further in the dissertation.

[206] Anonymous alumnus, Zoom interview with author.

[207] Anonymous alumnus, Zoom interview with author.

exceptions included the campus bookstore and the library. One student spoke about how inaccessible they felt the campus bookstore was. “I don't even remember what the bookstore layout was, but I could have sworn we had to go down to the basement, even that required either stairs or maybe there was an escalator. I can't remember, but the point is, it was a lot of hurdles to speak to physically, navigate things.”[208]

The library was mentioned for a few different reasons. One, students referred to it as a place they did research. A second reason for some of the students was that they either worked or held an internship with the university library. Students did not mention any sort of accessibility related issues with their library, regarding either employment or research. This is not surprising considering the existing priorities of a library versus an archive. Library services are a public, patron-facing entity. That is not to say that private libraries and public archives do not exist, but access is a higher priority in the library than the archives where I would argue there is a balance between preservation and access. Placing such an emphasis on public access creates a user-centered, and perhaps even person-centered, space over an object-centered space. While the library is certainly not perfectly accessibile, especially for librarians, it already has an advantage over archives with scholarship on disability and lived experience.[209] A library is designed with patron use in mind, unlike many archives.

The campus is one of the biggest differences between the George Eastman Museum and TMU, NYU, and UCLA. The George Eastman Museum is a re-purposed house that was built in

[208] Anonymous alumnus, Zoom interview with author.
[209] Joanne Oud, “Accessibility of Vendor-Created Database Tutorials for People with Disabilities,” *Information Technology and Libraries* 35, no. 4 (2016): 7–18; Joanne Oud, “Academic Librarians with Disabilities: Job Perceptions and Factors Influencing Positive Workplace Experiences,” *Partnership: The Canadian Journal of Library and Information Practice and Research* 13, no. 1 (2018): https://scholars.wlu.ca/cgi/viewcontent.cgi?article=1041&context=lib_pub; Joanne Oud, “Systemic Workplace Barriers for Academic Librarians with Disabilities,” *College & Research Libraries* 80, no. 2 (2019): 169–194.

1905 and became a museum in 1949.[210] That was well before the establishing of ADA guidelines in 1990.[211] One common misconception about older buildings is that they are "grandfathered" in to avoid making any sort of adjustments for accessibility. Older, historical buildings do in fact still have to follow ADA guidelines, though they may have certain exemptions if considered a historical building, which the George Eastman Museum is.[212]

Students did not mention having any difficulties navigating the George Eastman Museum. They felt it was likely ADA-compliant but were not completely certain. One student did note how small the classroom space was, but they were unsure if it would have been inaccessible to a wheelchair user. Conversations about accessibility would often turn to elevators. Students mentioned the only elevator they were aware of was a freight elevator, which if true, may make the building not ADA compliant.[213] The museum has undergone renovations in the early 2020s, after many of those interviewed had already graduated. As of 2023, the George Eastman Museum does have multiple accessible washrooms, an accessible entrance, and accessible seating for two in its attached Dryden Theatre.[214] Students also referred to an off-site film vault that was a twenty-minute drive from George Eastman Museum. One student spoke about the potential inaccessibility of the vault. "It's a tiny little building. There's no stairs or anything that I can think of. It's literally just a front office, a prep room, a bathroom, and the

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[210] "History of George Eastman Museum," George Eastman Museum, 2022, https://www.eastman.org/history-george-eastman-museum.
[211] *Americans With Disabilities Act, 1990, As Amended.* District of Columbia: United States. Department of Justice, 2009.
[212] "National Register Database and Research," National Park Service, 2023, https://www.nps.gov/subjects/nationalregister/database-research.htm.
[213] *Americans With Disabilities Act, 1990, As Amended.* District of Columbia: United States. Department of Justice, 2009.
[214] "Health & Safety At The Dryden Theatre," Eastman Museum, 2022, https://www.eastman.org/health-safety-dryden-theatre#access.

vault. That's the whole thing. I think the only thing that might be difficult to get to would be the vault, the nitrate vaults. You have to drive there. There's no stairs."[215]

Referring to the George Eastman Museum, one student talked about the winter in Rochester and the slippery parking lots that would be hard to navigate. They said they spoke about it to staff, but nothing was done until an influential figure at the museum slipped and fell. The interview participant's concerns were not taken seriously:

> It would freeze in the wintertime, and I slipped one day, and I was fine thankfully, and I told [them], I slipped; somebody should put salt out there. Then the next day the director broke his leg slipping on the ice, the director, the main curator actually spent the last quarter or semester in in a boot and a crutch. I remember that it was kind of difficult and awkward for him, but that's just from an outside perspective. I could see that he was frustrated with moving around that. I think they have totally redone the parking lot now, and there's also a new entrance. Maybe that will help them make it less likely that someone will injure themselves, hopefully because that was pretty dangerous.[216]

Opinions about the accessibility of TMU were mixed. Some students felt that the campus could be confusing to navigate whereas others said it was easy because it was compact. One interview participant said, "I think Ryerson is pretty decent for that compared to a couple of the larger campuses I've been on because it's compact and downtown and it's also close to a lot of different services."[217] Another student said, "To find that building [classroom] was very confusing and overwhelming on the first day."[218]

There was one issue with accessibility within F+PPCM that every student interviewed referred to. This is the lack of elevator to the archival film lab in the Kerr Hall South building. The only way a student could reach the film vault, lab, and a couple of faculty offices was by

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215 Anonymous alumnus, Zoom interview with author.
216 Anonymous alumnus, Zoom interview with author. Note that this was before the renovation projects at the George Eastman Museum that have taken place throughout the 2020s.
217 Anonymous alumnus, Zoom interview with author.
218 Anonymous alumnus, Zoom interview with author.

taking stairs with a door that required a key card to open, making it difficult for students to transport film reels. Students with chronic pain talked about how difficult those stairs could sometimes be to navigate. There is, however, an associated photography preservation lab space in the newer Image Arts Building that is fully accessible with automatic doors, multiple elevators, and automatic entrances. While an accommodation to use the photography lab space is likely possible, that might mean a student would have to disclose their health status, something they may not feel comfortable doing.

> There's only one way to get into that area of [Kerr Hall South]. On top of that, it's just stairs. I'm not sure if anywhere in Kerr Hall has elevators, but even if you were to try and go a different way through Kerr Hall, there's no way to get in. I guess they don't want people coming through where the offices are. It was also hard if you would be carrying film to carry it up. I do feel that in the coming years they should consider moving it. Just the age of the building itself and when it would get cold. Definitely not an accessible building.[219]

Someone else said "Yes, a lot of people have trouble getting to [Kerr Hall South]. It's not very good in terms of safety. I was always a little worried. I had [a] bad fall down the stairs in first year. Yeah, I did not [like] the Kerr Hall stairs after that."[220]

Students shared that the main MIAP building had two to four elevators but that they were quite slow and often overcrowded. They felt this would likely make it hard for someone with mobility issues to use the building. "I'm pretty able-bodied. Accessibility for me was just ok. Walk into 721 [and] get on the elevator. I mean it takes a while 'cause it's two elevators to get, how many hundreds of people in that building up nine or ten stories."[221] A second student stated "I guess the only other thing is that there are only four elevators that service all twelve floors.

[219] Anonymous alumnus, Zoom interview with author.
[220] Anonymous alumnus, Zoom interview with author.
[221] Anonymous alumnus, Zoom interview with author.

Sometimes you get stuck waiting for an elevator for a long time and two of them are pretty small, two of them are biggish, but it can get congested very easily."[222]

Students interviewed at UCLA felt their campus was accessible. There was no mention of any inaccessible buildings. The only difficulty that was mentioned was that since the campus is on a hill, it can be difficult getting from the bottom of the campus to the top.

The inaccessibility of buildings such as Kerr Hall South speaks to the level of inaccessible architectural design within academia, something Hamraie and Titchkosky have been critical of.[223] The layout of these buildings excludes certain disabled students and students with a chronic illness. These barriers cause both a physical and metaphorical exclusion. Kerr Hall South is a reminder of an inaccessible time in design that excluded certain members of society. Not retrofitting the space is a reminder of the invisible history of disability in public spaces.

I could generally navigate the campus well. The only exception would be the following couple of days after having a tonic-clonic seizure, which were rare at the time of my MA. Soreness, however, would make it difficult to walk around campus and use stairs.

Students from NYU and the George Eastman Museum referred to movie theatre-style seating being used during their lessons, with conflicting opinions. Students interviewed from NYU spoke about the physical discomfort caused by long periods of uncomfortable theatre-style seating. Students stated that, while there were breaks, sitting in theatre-style seats for four-hour courses left them quite sore:

> Yeah, those are almost always terrible. The teachers will usually have a break at the midpoint, maybe after an hour or an hour and a half but physically sitting in the space is [uncomfortable]. It's just not a good way to kind of structure any kind of

[222] Anonymous student, Zoom interview with author.
[223] Aimi Hamraie, *Building Access: Universal Design and the Politics of Disability* (Minneapolis: University of Minnesota Press, 2017); Tanya Titchkosky, *The Question of Access: Disability, Space, Meaning* (Toronto: University of Toronto Press, 2011).

> class. I don't think any class should ever be that long just from an attention standpoint. It just gets difficult to stay engaged for that long, even with breaks.[224]

Another interviewee stated "one was a theatre that definitely hurt, the seats hurt. They hurt everyone to be fair. I was hurting, and, it was a four-hour class, and it was at night, and it was tough to get through. It took a lot, and we had internships at the same time. It was a full day. My body was done by the end and a lot of adrenaline was used."[225]

The George Eastman Museum also uses a theatre for teaching purposes. However, the Dryden Theatre is also used for public screenings and festivals. No one interviewed from the George Eastman Museum made any reference to discomfort sitting in the Dryden Theatre or any sort of accessibility concerns with the theatre. Students also did not share the length of time spent in the Dryden Theatre during their program.

Funding, Scholarships and Tuition

Accessibility of a program expands beyond the physical space. The financial cost of attending graduate-level education in North America needs to be considered. Students take a large financial risk when attending graduate school. Programs that focus on moving image archival education are no different. Tuition rates vary by program and location but are all in the five-figures-per-year range. This is before considering food, shelter, transportation, and other costs of living. All nineteen students interviewed spoke about the cost of tuition as well as any sort of internal and external funding that they received. Questions arise about how education is funded for communities that historically have lower savings, income, and job prospects like those who are disabled, neurodivergent or have a chronic illness. The AMIA Salary and

[224] Anonymous student, Zoom interview with author.
[225] Anonymous alumnus, Zoom interview with author.

Demographic Survey is a good resource when it comes to examining levels of debt and archival representation in North America.[226] The last question to ask regards what sort of models should be put into place to make education more affordable, for all students but especially those who are disabled, neurodivergent, or have a chronic illness.

Statistics surrounding student loans for moving image archival education are troubling. The 2020 Salary and Demographic survey conducted by the Association of Moving Image Archivists found students were taking on noticeably large amounts of debt to fund their education.[227] Just under 30% of respondents took out loans of $25,000-$49,000. Nearly 60% took out loans of over $50,000 with 19% being between $100,000-$149,999. The fact that over 50% of interviewees had student debt over $50,000 is troubling. This is before even considering disabled students, neurodivergent students, and students with a chronic illness. The cost of tuition makes up a large amount of those loans.

Tuition Costs

Note that the tuition listed from each institution is current as of the 2022-2023 school year and is ordered by tuition cost per year. Dollar amounts will be in the currency of the country that hosts each program, so Canadian currency for TMU and US currency for The L. Jeffrey Selznick School of Film Preservation, UCLA, and NYU.

[226] Brian Real and Teague Schneiter, "AMIA Salary and Demographics Survey of the Field: Findings and Future Directions," AMIA, 2021, https://amianet.org/wp-content/uploads/The-2020-AMIA-Annual-Salary-and-Demographics-Survey-of-the-Field-II.pdf.
[227] Real and Schneiter, "AMIA Salary and Demographics Survey." Figures are in USD.

TMU's domestic tuition has a range of $10,814.11 to $12,064.13 (CAD) a year based on program.[228] For international students, tuition is $33,889.99 (CAD) a year.[229] The L. Jeffrey Selznick School of Film Preservation's tuition for the one year of the certificate program is $12,000 (USD), which makes it the cheapest.[230] UCLA also includes a range for its tuition of about $18,136 per year for California residents, and about $33,238 per year for non-California residents.[231] NYU has the most expensive tuition at $76,878 a year.[232] While the tuition rates are quite varied, none of them are under five figures, making it quite difficult for students who are not financially secure to attend or risk accumulating a large amount of debt.

<u>Program Funding</u>

Most students interviewed spoke about how expensive tuition was but said they did receive some sort of funding or scholarship for attending. However, most of these are entry-level scholarships that cover little of their tuition.

Students noticed an absence of disability, chronic illness, and neurodiversity in diversity funding initiatives. There are some institution-specific accessibility-related funding opportunities for students. UCLA offers scholarships for specific disabilities that include those with "limb loss," "spinal cord injuries," and who are "visually impaired" and "hearing impaired." Most of these scholarships are for buying equipment and for tuition. None of the scholarships appear to

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[228] TMU, "Graduate Tuition and Fees," TMU, Accessed September 1, 2022, https://www.torontomu.ca/current-students/tuition-fees/graduate/#!accordion-1655841623934-domestic-ontario-fee-rates.
[229] TMU, "Graduate Tuition and Fees."
[230] "Certificate Program," George Eastman Museum, Accessed September 1, 2022, https://www.eastman.org/certificate-program.
[231] "Tuition & Student Fees," UCLA, Accessed September 1, 2022, https://grad.ucla.edu/funding/tuition/
[232] "Graduate Tuition and Other Charges," NYU, Accessed September 1, 2022, https://tisch.nyu.edu/admissions/graduate-admissions/graduate-tuition-and-fees.

be aimed at graduate students. Most of these scholarships indicate that amounts may vary except for The Philip & Artemis Tamoush Scholarship which offers $2000.[233]

NYU says that "awards are administered in conjunction with the Office of Financial Aid and are based on applicant's financial need, severity of disability, and academic qualifications."[234] No dollar amount is included in the description of NYU annual tuition awards.

Note that none of these sources of funding directly refer to neurodiversity or chronic illness, even if both of those would likely be eligible for some sort of funding. One student referred to seeing several scholarships for other types of underrepresented identities, but that disability was rarely ever included.[235]

Most students did not remember the specific amount of funding they received. The most common amount of funding students reported getting was in the $5000-$10,000 (USD) a year range at NYU. Students stated that there were other sources of funding to work on projects at their university, but this adds extra work to their already large course load. One student received $10,000 a semester in funding but still needed loans and a job to afford going to school:

> Yeah, I received, I think a scholarship for $10,000 a semester, which is great, and it helps a lot with tuition, but I still have to take out a lot in loans because living in [city redacted] is expensive, and I also have an on-campus job which is part of my federal work. Coming from a single-parent middle-class background, I knew I was going to have to take out loans and I knew I was going to have to work at least one job. I'm just lucky that I've got an on-campus job. I made a GoFundMe because we have to do three internships [usually unpaid] during our time in the program.[236]

One student did not investigate any sort of identity-based funding as they felt they would not count as a member of an underrepresented community as a cisgender, white, female. "I think

[233] "Scholarship Opportunities for Students with Disabilities," UCLA, Accessed September 1, 2022, https://cae.ucla.edu/resources/scholarships-opportunities.
[234] "Student Questions," UCLA, Accessed September 1, 2022, https://www.nyu.edu/students/communities-and-groups/student-accessibility/faqs.html.
[235] Anonymous alumnus, Zoom interview with author.
[236] Anonymous student, Zoom interview with author.

many of those scholarships are more focused towards providing money to students from underrepresented backgrounds. In this field, white females are not necessarily underrepresented, I don't think that applied towards me."[237]

Quite a few students did not think about disability, chronic illness, or neurodivergence as underrepresented communities in terms of funding.

External Funding

Students at TMU have access to the Canada Student Grant for Students with Disabilities which provides $2,800 per year, funded through the government.[238] As defined on the grants' website "You could be eligible for this grant if you apply and: have a financial need, are a student in a qualified program at a designated school, are a student with a disability recognized by the Canada Student Financial Assistance Program, and provide with your application, a document(s) that shows that you have a disability."[239]

A wider societal issue with this funding model is the need to "prove" having a disability.[240] Chronic illness and neurodiversity are also not mentioned. Multiple students described feelings of impostor syndrome as a barrier for applying for any scholarships. As for accessibility-related scholarships, they were unsure if they were eligible. Only one interview participant mentioned any sort of disability-related scholarship. This scholarship is offered to a student with their specific disability and is not directly related to the archival field. The interview participant did not mention if they had applied for this scholarship.

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[237] Anonymous alumnus, Zoom interview with author.
[238] "Canada Student Grant for Students with Disabilities," Government of Canada, 2023, https://www.canada.ca/en/employment-social-development/services/education/grants/disabilities.html.
[239] "Canada Student Grant for Students with Disabilities."
[240] Ann Abney, Veronica Denison, Chris Tanguay, and Michelle Ganz, "Understanding the Unseen: Invisible Disabilities in the Workplace," *The American Archivist* 85, no. 1 (2022): 88–103.

I received a couple of automatic scholarships and applied for student loans from the government and the bank to afford tuition and cost of living during my MA. I lived in a small studio apartment in mid-town Toronto.

There are models that can be a benchmark in the creation of disability-related scholarships. One model for an accessibility related scholarship comes from TMU and its Scholarship for BIPOC Students:

> The Film + Photography Preservation and Collections Management (F+PPCM) Scholarship for BIPOC Students aims to counterbalance the social, cultural, and economic difficulties BIPOC students encounter when they undertake graduate studies. Designated for a BIPOC student applying to the F+PPCM program at Toronto Metropolitan University, the scholarship will support academic excellence and demonstrated financial need. The scholarship's value for 2023-2024 is $12,000 and is attached to a special mentorship program. It is open to both domestic and international students.[241]

TMU's model of a scholarship focused on an underrepresented identity is valuable, covering most, if not all, of one year's domestic tuition. Importantly, the scholarship is the result of collaboration between the program and students. One faculty member said the scholarship was created because it was requested by the students. This suggests a role for further student voices to collaborate on similar scholarships for other identities that are extremely underrepresented in the archival field, including disabled people, neurodivergent people, and people with a chronic illness.

The American Library Association offers a scholarship for students with disabilities attending an ALA-accredited university for $2500 a year, called the Century Scholarship:

> Century Scholarship applicants must provide medical documentation of their disability or disabilities, services, or accommodations and/or services the applicant would need for their studies, demonstrate the need for financial assistance and be citizens of the United States or Canada. Documentation should identify the

[241] "F+PPCM Scholarship for BIPOC Students," TMU, accessed September 4, 2023, https://www.torontomu.ca/film-photography-preservation-collections-management/admissions/#!accordion-1614709315870-eligibility.

> applicant's disability and how it affects his or her ability to complete a course of study. Any additional supporting documents are welcome. Documentation is only used to determine eligibility for the scholarship and will remain confidential.[242]

There are some potential difficulties with a scholarship that follows this model. Firstly, it only refers to disability and not chronic illness or neurodiversity. Feelings of impostor syndrome and guilt might deter potential applicants who may not feel "disabled-enough," which was phrasing used by a student when referring to accessing student accessibility services.[243] Formal medical documentation is required, which puts many eligible students at a disadvantage if they currently lack stable healthcare. To be more inclusive, such funding should align more with the model of applicant self-identification used in TMU's BIPOC scholarship. This scholarship is also, unfortunately, only open to US and Canadian citizens.

There are various scholarships administrated by AMIA.[244] These include the Mary Pickford Scholarship, the Sony Pictures Scholarship, the Broadening Perspectives Scholarship, the George Blood, L.P. Women in AV Archiving and Technology scholarship, and the Deg Farrelly Memorial / Alexander Street Press AMIA / FMRT Media Librarian Scholarship. Robert Dirig wrote that "the first scholarship that AMIA offered was the Mary Pickford Scholarship in 1997. This offering was historic because it not only triggered the commencement of the AMIA Scholarship Program but was also the first scholarship ever granted specifically to students studying moving image archiving."[245]

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242 "ALA Century Scholarship," ALA, accessed September 1, 2022, https://www.ala.org/awardsgrants/awards/432/apply.
243 Anonymous alumnus, Zoom interview with author.
244 "Scholarships," AMIA, accessed September 1st, 2022, https://amianet.org/about/scholarships/.
245 Robert Dirig, "How the AMIA Scholarships and Fellowships Program Helped Pave the Way for a New Generation of Moving Image Archivists," *Moving Image* (Minneapolis, Minn.) 11, no. 1 (2011): 132–138. With inflation this scholarship would be worth just under $6,000 in 2023.

The Mary Pickford scholarship was not permanent and is no longer offered. The remaining scholarships are still awarded annually. The current AMIA associated scholarships as of the time of writing include the Sony Pictures Scholarship, Deg Farrelly Memorial / Alexander Street Press AMIA / FMRT Media Librarian Scholarship, Broadening Perspectives Scholarship, and the George Blood, L.P. Women in AV Archiving and Technology. [246] None of the students interviewed spoke about receiving any of these scholarships. A couple of students said that they were aware that AMIA scholarships existed but did not mention any by name. All are eligible to graduate students, with only the Deg Farrelly Memorial / Alexander Street Press AMIA / FMRT Media Librarian Scholarship being exclusively open to those in library science programs.[247] A couple of these scholarships that do focus on inclusivity are the George Blood, L.P. Women in AV Archiving and Technology for women and the Broadening Perspectives Scholarship. The Broadening Perspectives Scholarship outline is fairly broad but does appear to be focused on social advocacy and inclusivity. Unfortunately, there are no scholarships associated with AMIA that focus exclusively on moving image archival representation for the BIPOC community, 2SLGBTQ+ community, or the disabled community.

A blend of the ALA, TMU, and AMIA scholarships that focus specifically on disability, chronic illness, and neurodiversity is needed to create more opportunities for an accessible field. Such a scholarship would not only address current employment gaps in the field but would demonstrate that these programs are taking an active role in being more inclusive, especially when tuition rates are quite high. Beyond funding, what sort of resources are available?

[246] "Scholarships," AMIA, accessed September 1, 2022, https://amianet.org/about/scholarships/. Outlines of each scholarship are in the appendix.

[247] This is likely due to the sponsorship being hosted by the American Library Association and AMIA.

Relationship to Disability Identity

The societal apprehension of discussing disability, chronic illness, and neurodiversity, especially in education, has a negative impact on students. Eight of nineteen participants spoke about disability as it relates to their own identity. Students felt that they did not fit the mold of disability because it was not physically apparent. Students were unsure about the role chronic illness and neurodiversity play in getting accommodations.

> I think, just kind of what I think, there just needs to be more information about the services that are available because there are services available, but nobody talks about it. Nobody even talks about what could even be considered for any kind of accommodation, because I was truly surprised. I was very shocked that I could get an accommodation and kind of have this security blanket a bit, instead of spending tons of money on doctor's notes and trying to say and, that kind of being a gamble too, because of course it didn't necessarily do much for me. [248]

> I don't think I disclosed my disability. I think I was worried it would be more of a liability for me, they would think, oh, she, she can't finish a degree in a reasonable amount of *time*. That's something not specific to [the program], but I definitely think, it's sort of I wish that somebody had told me how to navigate those situations, and I didn't have to just sort of guess whether I thought how it would be received.[249]

I specifically italicized the word “time” in the above quote because of how much pressure it puts on disabled students. As Dolmage argues, academia often pushes preconceived “normative timelines” that conflict with disabled students. What is “reasonable” will differ by student and being aware of “crip time” is a necessary response to this normalization of time.[250] The interview participant is also not trusting of how faculty will react when disclosing their disability. An upfront culture of care and understanding may have helped potentially dispelled this hesitation. Care is important when thinking about language and identity. Further inclusion of language surrounding chronic illness and neurodiversity is necessary when it comes to

[248] Anonymous alumnus, Zoom interview with author.
[249] Anonymous alumnus, Zoom interview with author.
[250] Jay T. Dolmage, *Academic Ableism: Disability and Higher Education* (Ann Arbor, Michigan: University of Michigan Press, 2017), 179.

collaboration. While limited, there are texts that have questioned the role neurodiversity and chronic illness play in the wider field of disability studies.[251]

Upon reflection, many of the students interviewed placed a heavy emphasis on accessibility only being related to physical disabilities such as being a wheelchair user. As has already been mentioned, many students felt a sense of impostor syndrome when it came to their own health and necessary accommodations that would have benefitted them during their education. Students not only experienced impostor syndrome being in graduate school but also regarding their own health and valid accommodations. One shared that "I was like, am I disabled? I mean, because we have this idea of what disability is and I feel, in the schools it was kind of, ok, this is what disability is and it's a very narrow, it was a very narrow definition of that, I never felt I fit in."[252] Someone else said "but I also don't even like to say that I'm disabled because I feel that kind of takes away from people who may be more deserving of that term, which I know isn't necessarily true but it's kind of more of an emotional thing than it is, much irrational feeling because I think it also has a lot to do with just my personal tendency to discredit myself."[253]

I would argue that this comes from preconceived ideas of what constitutes a disability that come from outdated societal stereotypes stemming from the medical model of disability. There is a noticeable trend of negative self-perception of disability in the last three quotes. The one student who did not disclose because they felt that it would be a liability is internalizing academia ableism. They are disillusioned with how disabled people are treated within academia

[251] See Hanna Bertilsdotter Rosqvist, Nick Chown, and Anna Stenning, *Neurodiversity Studies: A New Critical Paradigm*, Milton: Taylor and Francis, 2020; Hanna Rosqvist Bertilsdotter, Hisayo Katsui & Janice McLaughlin, "(Dis)abling practices and theories? exploring chronic illness in disability studies," *Scandinavian Journal of Disability Research*, 19:1, 1-6, (2017).
[252] Anonymous alumnus, Zoom interview with author.
[253] Anonymous alumnus, Zoom interview with author.

so that they would rather not disclose at all. They also feel like if they were to disclose that the program would become critical of the ability to successfully graduate from the program. The student has internalized the idea of the "model student" and "academic excellence" and that being acknowledged as disabled is at odds with both. This structural conflict of successful student and disabled body are barriers that theorists such as Dolmage and Price have been critical of.[254]

Even for those not identifying as disabled, the inclusion of chronic illness and neurodiversity within conversations on accessibility would likely allow for students to request accommodations. An important question, however, is how those requests for accommodations would be met by the faculty within their respective program.

Accessibility Services

Most universities have some sort of student accessibility office that disabled students, neurodivergent students, and students with a chronic illness can use for support during their education. UCLA, NYU, and TMU are no exception. Accessibility accommodations can vary by university and needs will vary based on program. This section discusses each institution's academic accommodation service, followed by the experiences students and alumni had with their programs. Did students make use of the resources available? Why or why not? Did they find the services offered helpful? The implementation of accommodation requests by faculty will be discussed in the following chapter, which examines the relationship between faculty and

[254] Jay T. Dolmage, *Academic Ableism: Disability and Higher Education* (Ann Arbor: University of Michigan Press, 2017).; Margaret Price, *Mad at School: Rhetorics of Mental Disability and Academic Life* (Ann Arbor: University of Michigan Press, 2011).

students. Sixteen interview participants out of nineteen spoke about the accessibility-related services available from their institution.

As the L. Jeffrey Selznick School of Film Preservation is not hosted by an academic institution, there is not any sort of formal student accessibility services center as in the universities examined. Any accessibility-related concerns are handled through human resources. While students taking the option of the two-year MA stream through the University of Rochester may be an exception, this did not apply to any of the interviewees, so the University of Rochester is not covered in this section.

Before examining students' experiences with academic accommodations, it is important to analyze how each institution presents itself.[255] TMU's accessibility services are provided through Academic Accommodation Support. UCLA's accessibility accommodations are through the Center of Accessible Education. NYU's accessibility support comes from The Moses Center for Student Accessibility. Students will look to these websites before deciding if student accessibility services are applicable to them. Missing or restricting language could give the student doubt as to if they are eligible. All three universities emphasize the word "disability" in their accessibility policies. There is much less of a focus on "chronic illness" and "neurodiversity." NYU and UCLA make no reference to "chronic illness" or "neurodiversity" and TMU lists both under disability. NYU's Moses Centre refers only to disability accommodation which can dissuade applicants from seeking accommodation when they do not think of themselves as disabled. UCLA places a much higher emphasis on language of "accessibility" over the term "disability." This may help students who identify as neurodivergent or have a chronic illness apply for accommodations. The above accessibility support offices also

[255] Each programs accessibility services mission statement is included in the appendix.

share certain phrases, that while they may be seen as supportive, can actually be problematic. Phrases to be critical of include “reasonable accommodations,” “training,” and “collaboration.”

In NYU and UCLA’s access statements is the overt use of the term “reasonable accommodations”. Dolmage addresses the vagueness of “reasonable accommodations”. If the student is unaware of what is available to them in terms of accommodations they are often met with stock accommodations based on a diagnosis and not specifically to the needs to that student. On the other side the accessibility office might ask what the student needs from the student themselves. Putting the onus on the student to know their accommodation needs may prove to be an issue if they are not sure.[256] “Reasonable accommodations” is also a problematic term because it tries to present itself as inclusionary when it has the potential to be quite exclusionary. Points from Hamraie’s accessible design strategy is helpful here. “Reasonable” comes from a top-down approach of access. Questions of who belongs and how is decided by the institution without much insight from the student. Meaningful access can only be created through collective collaboration and continued growth and assessment. There is a sense of judgement with the term “reasonable” that may prohibit the creation of a comfortable atmosphere to foster that collaboration.[257]

UCLA even emphasizes that students “register with the office as early as possible so that you can work closely with a Disability Specialist.”[258] A student may not even know what they need from the services that are available and phrasing a timeline in such a way only adds additional pressure for the student. Neither of these scenarios also considers how accommodations will vary by program. Collaboration ahead of time between the program and

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[256] Dolmage, *Academic Ableism,* 24.
[257] Aimi Hamraie, “Beyond Accommodation: Disability, Feminist Philosophy, and the Design of Everyday Academic Life,” *philoSOPHIA,* 6(2) (2016): 267-268.
[258] “Center for Accessible Education,” UCLA, accessed September 1, 2022, https://cae.ucla.edu/.

the accessibility office allows the institution to be proactive in addressing accommodations for students in the future. Designing courses that are accommodating from the beginning means not even having to register for student accessibility services, creating more of an environment akin to universal design. Accommodation from the beginning also means students do not need to "prove" they are disabled with doctor's notes, eliminating the potential for meaningful collaboration if students are not able to procure such documentation. Disabled students have to then argue how they belong both within academia itself and related support networks.[259]

The final two concepts, "training" and "collaboration" are not problematic on their own but can be if there is any lack of action. No one interviewed mentioned any sort of training and collaboration that takes place between their respective accessibility services and their program. Inaction leads to a disconnect between the accessibility services provided that fit the specific needs of the student in the program. "Collaboration" is a critical concept for this dissertation. While it is heavily emphasized in the accessibility policies of each program collaboration between student accessibility services appears to be missing in practise. Missing action items for collaboration leave it as a theoretical concept and not based in practise, something that Aimi Hamraie worries about when it comes to the inclusion of disability and disabled voices within academia.[260] Not only is that problematic for any student but especially when it comes to supporting the needs of students who are in such a specialized program such as moving image archival education.

[259] Tanya Titchkosky, *The Question of Access: Disability, Space, Meaning* (Toronto: University of Toronto Press, 2011): 35-38.
[260] Hamraie, "Beyond Accommodation," 266.

Students' Experiences with Accessibility Services

To protect the anonymity of interview participants, the names of specific accommodation offices in interviewees' quotes will be changed to the more general term "student accessibility services." Students' experiences with each university's version of student accessibility services were quite varied. Once again, it is important to note that the L. Jeffrey Selznick School of Film Preservation does not have a formal student accessibility services program. Students from the L. Jeffrey Selznick School of Film Preservation did not speak on experiences requesting any form of accommodation from outside of the program itself.

Students fell into three categories when it came to student accessibility services. The first were students who did not register with student accessibility services. The second were students who registered and had a negative experience. The third were students who registered and had a positive experience.[261]

There were a wide range of reasons as to why students chose not to register with student accessibility services. Some reasons were simple, while others spoke to academic ableism and even wider issues within the institution.

> I'm not sure. I've never actually gone through the process of filling out any accessibility paperwork to help me in my studies just because I think it was only recently that it was suggested to me that I have issues with executive dysfunction and that I possibly have ADHD. I guess at this point, much of our coursework is project-based and not exams that I would need time extensions for. I haven't gone to the accommodations student accessibility services. I don't know how it works. I wonder if I were to go through that process [that] the administration higher-ups would just know because our program is small. That wasn't listed as an option anywhere.[262]

Someone else interviewed said:

[261] One note to make is that this section is only highlighting the experience with student accessibility services and not how, or in some cases if, faculty implemented accommodations. That will be addressed in the next chapter under faculty.
[262] Anonymous student, Zoom interview with author.

> I don't believe I did, and it was a bad decision. I think part of it again was impostor syndrome and a feeling of oh, my god, in order to legitimize or legitimate my being here I need to somehow be more normal. I felt this pressure not to pursue these things and or again, I guess maybe of feeling [a] sense of stigma. Even though, again, knowledge of how prevalent these struggles are, and how with time they've become a lot more accepted. I don't know what it is, but at the grad school level I just found it even more tough to just access that, even though I had an idea that was available. Overall, I just felt I wasn't sure I wanted an additional label to basically carry around, especially when as a racialized student, I already felt I stood out. It felt almost an additional thing which is too bad because that would have made my life a lot easier.[263]

A third student shared "I only registered at the end of my first year because I didn't even know it was available and I didn't know I was applicable for the mental health stuff."[264] Many students who did not register with student accessibility services felt that it would not help them. "I don't just because the challenges that I have, there isn't anything that anyone can help me with. I tend not to reach out. Well, I don't like talking about it. I don't tend to seek that help."[265]

Another interviewee stated:

> I never interacted with [student accessibility services] during my time at [graduate school], when it came to accessibility and accommodations. The reason I didn't bother applying for any accommodations or anything was because I was always very self-conscious about asking for those accommodations while I was in undergrad because I guess I didn't want to be seen as somebody who wasn't pulling their weight or who was maybe taking advantage of those accommodations. Obviously, that speaks to a lot of larger cultural attitudes towards accessibility and disability services and the way our society doesn't necessarily accommodate the needs of of disabled people or, or even or even, neuroatypical people like me.[266]

Some students had made use of student accessibility services during their undergraduate degree but decided not to for graduate school. They felt accommodations were not needed. "No, I did use accessibility services in undergrad for reasons related to depression and mental health,

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[263] Anonymous alumnus, Zoom interview with author.
[264] Anonymous alumnus, Zoom interview with author.
[265] Anonymous student, Zoom interview with author.
[266] Anonymous alumnus, Zoom interview with author.

but during my time at [graduate school], I didn't feel the need to use those. I knew those probably existed, but I just wasn't in a place to seek it out at the time."[267]

Students who had a more positive relationship with their program felt that the size of the program did not warrant the inclusion of student accessibility services. They would often speak to faculty personally about any sort of accommodations they felt they might need. One student interviewed said that they did not even need to disclose any health-related difficulties and would have no difficulty getting an extension on an assignment or other form of accommodation. "I found people very accommodating with deadlines, which I think is part of graduate school. I often had trouble meeting a particular deadline. They'd be like, don't worry, just as long as you give me a big timeline, it'll be fine."[268]

There are, however, negative reasons that students did not get student accessibility services involved. One sentiment shared by students was the feeling that student accessibility services were designed primarily with undergraduate students in mind. "I personally have tried to ask if they can do anything for me but essentially the response, I got was, that I could have longer time, a lot for testing or for exams or I could have type of notetaking assistance but that's not what I need."[269]

Indeed, materials on academic ableism rarely focus on graduate students, either focusing the university as a whole or undergraduate education specifically. There is an element of crip time that can be related to archival education. Crip time refers to differences in time and space experienced by disabled people, neurodivergent people, and people with a chronic illness.[270] Proper accommodations need to be in place to best support these students. One such example

[267] Anonymous alumnus, Zoom interview with author.
[268] Anonymous alumnus, Zoom interview with author.
[269] Anonymous alumnus, Zoom interview with author.
[270] Kafer, *Feminist, Queer, Crip*, 26-28.

could be an alternate classroom or lab space when demonstrating the handling of moving image preservation if there is the ability to do so. A second option could be setting up alternative timelines if the student needs to demonstrate their handling of moving image materials directly with faculty. Alternative dates for completion would allow the student to demonstrate their handling of film materials without needing to be in the presence of all their peers.

In some cases, the students felt it was the program itself acting as a barrier for registration with student accessibility services. One student shared that they were having difficulty filling out the required documentation for accommodations and that the program was not helping them:

> No, because maybe then I would have had more of an inkling to sign up. I truly had no idea that I could get any accommodations for any of my mental health problems. You can sign up with [student accessibility services] and that wasn't ever properly brought up even in the orientation. They talk about mental health services briefly, which also again are extremely inaccessible because I remember waiting outside a class one day, and we're all talking about how we're mentally ill and how horrendous it is to try to get an appointment with the counselors.[271]

Someone else said:

> I should have engaged with [student accessibility services] earlier. I was like yeah, I should register and get accommodations, but I don't feel I necessarily need them right now and I didn't want to go through the stress of finding my documentation and everything they would need. I think that was a mistake, I think it's the best decision that I made to eventually get accommodations through the disability office, and I did have a very positive experience with them. I felt they advocated for me a lot and I got a lot of accommodations that I don't think I would have gotten if I had just asked the administrators directly.[272]

Many students felt that their health did not warrant additional accommodations, even though every student interviewed identified as disabled, neurodivergent, or having some sort of chronic illness. This feeling of not being "disabled enough" for student accessibility services speaks to society's preconceived notion of what constitutes a disability. Open conversations

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[271] Anonymous student, Zoom interview with author. Note that a mental health counselor may be through a different office than student accessibility services depending on the university.
[272] Anonymous student, Zoom interview with author.

surrounding accessibility, accommodations, and inclusion between decision makers will help students feel comfortable asking for accommodations. The normalization of language on accommodation means the onus of accommodation is not only on the student who needs it. Eliminating taboos around accommodations and accessibility acts as a form of care by those in a place of power such as administrative staff, faculty, and program directors, in the case of moving image archival education programs. Working with student accessibility services would have benefitted interviewees, a sentiment that many shared when reflecting back on their degree. "I would get the impression that there's probably not much conversation there, especially with, how small the program is and it's kind of nestled within a larger [department]. If those conversations are happening, I guess I'm skeptical that faculty and staff would be that involved with those at this point."[273]

The most troubling part of not contacting student accessibility services, however, is that some students did not apply for accommodations because they were worried that being in such a small cohort meant that there would be retaliation by their program for making use of accessibility services.

> The other thing is does the professor follow through with [accommodations]? And when do you get [student accessibility services] involved? What are the risks with that? Because now you're getting your professor in trouble, and you have a whole semester left with them. I'm not kidding. These are things that people think about. You're essentially telling on them and a bit of a conflict of interest when you want to do well. Now this depends on the professor, obviously. Most of them I didn't have to deal with [student accessibility services]. I could talk to them.[274]

A second student stated:

> There's a lot of hostility between [the program] and [student accessibility services]. As soon as I got on campus and started talking to students who had been in the program for longer, one of the first things they said was that certain faculty didn't

[273] Anonymous student, Zoom interview with author.
[274] Anonymous alumnus, Zoom interview with author.

> honor accommodations, or stories about having to fight to have their accommodations. They had registered and legally had to be recognized. It felt they had relationship with them that had been negative in the past, it's why I'm grateful that I ended up registering because I felt it was a protective shield in ways that certain faculty viewed disability.[275]

Implementing care for the archivist-in-training is necessary here. One way is by eliminating the stigma associated with using student accessibility services. The faculty can bring up student accessibility services early in the course and again during more stressful times in the semester. I would argue that faculty speak to the whole class as if they would all be eligible for registering with student accessibility services. This not only normalizes their use but allows for students to not feel targeted, even by a faculty member with the best intentions.

Each program can partner with their respective student accessibility services throughout the year and not only when an accommodation is necessary. This allows for collaboration between the program and student accessibility services. Staff and faculty can get a refresher on academic accommodation. The program then can share with student accessibility services about potential accessibility concerns that come directly from such a niche program as moving image archival education.

There were, however, students interviewed who did register with student accessibility services. Their experiences were mostly positive. One student who had a positive experience with student accessibility services shared that success was heavily dependent on who was assigned to be their access facilitator:

> [Student accessibility services] is a crapshoot based on who you get assigned [to]. I got a good person, my friend did not. The person that they were assigned to was not trained to deal with the complexities of the program. They're used to undergrad students needing time to do an exam and that basic note stuff and sure, they're fine for that, when you have a challenge, especially with a grad program. They're not

[275] Anonymous student, Zoom interview with author.

> equipped. I had this woman who was amazing. Without her, I would have dropped out. It was becoming impossible to to go forward.[276]

A second student said:

> My, my, learning disability [is] how I've interacted with [student accessibility services]. I've gotten accommodations from the [student accessibility services] since I started [the program]. I don't remember how I heard about them. I wanted to make sure I kind of advocated for getting those accommodations. I'd gotten learning accommodations all throughout elementary school since since first grade.[277]

A third student spoke about using student accessibility services to be screened and diagnosed with a neurodiverse condition. This student did not end up using student accessibility services for accommodations as the diagnosis alone helped. "[Student accessibility services] is great. I got in touch with them and did a whole screening for ADHD. I actually never ended up using them to get any extensions or anything like that, because I took less classes. I found it easier to manage the deadlines."[278] Some students said they felt comfortable that student accessibility services could talk to the program on their behalf. One student felt student accessibility services was not useful because of the lack of transparency regarding what a "reasonable" accommodation even entails. "It's pretty useless. It's 'reasonable accommodations.' What does that mean? It's very broad."[279]

Like many of those interviewed, I did not apply to student accessibility services during my MA as I did not feel it would be beneficial. I did not feel like I was "disabled" enough because I experienced seizures, even though they do impact my overall cognitive functioning. This feeling changed after graduating with my MA and entering the job market. During my PhD I registered with York University's Student Accessibility Services. My experience was pleasant

[276] Anonymous alumnus, Zoom interview with author.
[277] Anonymous alumnus, Zoom interview with author.
[278] Anonymous alumnus, Zoom interview with author.
[279] Anonymous alumnus, Zoom interview with author.

enough, but I did not find the experience helpful for my needs. I was offered extended deadlines on course work and a notetaker, which were not necessary as I had already finished my course work and was working on my comprehensive exams. Student Accessibility Services was unsure how to accommodate my status as a PhD candidate. As I am open about my health and particular needs, I did feel comfortable sharing anything I may need from my program or any faculty.

None of the universities' accessibility policies mention accommodations that could be provided for mandatory internships. These sorts of accommodations appear to be left up to the program to negotiate with the internship host site, which could prove problematic if any sort of conflict did arise. It is important to note that the university may not be able to force host sites to accommodate students but language regarding potential internship accommodation should still be included in accessibility policies. Conversation surrounding student accommodations should ideally be made ahead of time. Including accommodation language, however, demonstrates to the student that the program has the students' best interest in mind and can be consulted if the need for accommodation arises.

Students may find student accessibility services helpful when they address accessibility and accommodations for graduate students in mandatory work placements. This is particularly helpful when attending a program that has an equal, or even higher, emphasis on professional development over academia. Presenting student accessibility services as a source of help and support for education on ADA, AODA, or related legislation may help build trust and allow students to feel comfortable making use of student accessibility services.

Universities with moving image archival education programs need student accessibility services to learn about concepts such as trauma-informed practise. This should be a collaborative effort with accessibility services and the program. It would benefit programs that place a heavy emphasis on internships where students might work with potentially triggering material. An awareness of the trauma that can come from working with audiovisual material is not only relevant in archival education but any program that deals with difficult content such as cinema studies and journalism.

Student accessibility services have the potential to be much more accommodating. This is where collaboration plays a role. The needs of niche programs must be communicated with student accessibility services to prove most effective. Moving image archival programs can learn from student accessibility services on accessible best practises in the classroom, logistical support, and how to implement feedback from students regarding accessibility. They can also inform student accessibility services on the type of work that goes into film archiving as well as the internship components of their program.

Conclusion

Learning the background and career interests of students who are disabled, neurodivergent or have a chronic illness is important before assessing the accessibility gaps that exist within moving image archival education. It humanizes them, hence the need for using qualitative data over quantitative data. Students' experience with moving image archival education begins at the application process.

While a slight variation of backgrounds was noticeable, there was certainly a trend. Interest in the programs came from previous work in archives and libraries or a background in media studies. Students wanted to blend their passion for film with a "practical" career. I use quotation marks because of how hands-on students feel moving image archival education programs are, though the amount can vary by program.

The factors that played a role in program choice came from location, cost, and the curriculum. The early stages of the application process discussed by students was challenges in the application process, the outline of each program, and the design of the website. While students were able to navigate all three they were not completely without accessibility challenges. Again, it is critical to emphasize that any accessibility challenges may limit applications from prospective students who are disabled, neurodivergent, or have a chronic illness thus having an impact on overall representation in the field.

Physical locations did have an impact on a student's choice when applying. This was not always due to accessibility but not absent completely. Navigating the physical campus itself did prove difficult for some, even if most of their experiences were limited to a select number of buildings.

The cost of attending moving image archival education programs did weigh heavily on the minds of students, even having an impact on which programs they applied to. Students talked about needing to take out student loans as well as any funding they received. Future study needs to be done that compares the relationship of debt from graduates in the field overall versus those who are disabled, neurodivergent, or have a chronic illness. There has been an increase in funding for marginalized communities in moving image archival education, but this does not extend to disability at the time of this writing.

The chapter concluded with a re-occurring theme of students grappling with their own status as disabled, neurodivergent, or having a chronic illness. Some students had such difficulty with their identity that it impacted making use of accommodations that would have benefited them. Student accessibility services from each program was then not only outlined but so was the experience of students navigating it. The experience of navigating the institution and related inaccessibility gaps only widens when we look to the specific moving image archival education program.

Chapter Three: The Program

A student's experience with the application process and wider institution is the earliest exposure to their program. The experience within the specific program, however, lays the most important foundation when it comes to a student's introduction to the field of moving image archives. This chapter examines students' lived experience when it comes to their program and the level to which accessibility is provided.

Programs are defined by different characteristics. The first is the design of the program, which includes the curriculum, required courses, and syllabus design. Included in this section are students' own self-reflections on their identity as it pertains to disability, chronic illness, and neurodiversity. The student's own perspective on accommodation returns us back to student accessibility services. This chapter extends beyond defining student accessibility services to examine how these accommodations were perceived and met by faculty. Students also talked about course content and whether themes of accessibility were addressed. Note that while internships are an integral part of training in moving image archival education, internships will be discussed separately, in the following chapter on experiences in the archival space.

The succeeding section examines relationships with both faculty and cohorts. Moving image archival programs often have a small faculty that consists heavily of archival professionals who work in institutions and teach a course as adjuncts. Students' experiences with faculty play a critical role in their experience within the program. This will be examined through how successfully faculty follow accommodations set out by student accessibility services, how faculty spoke of accessibility with students, and general attitudes. Moving image archival education programs generally have small cohorts of fifteen students or fewer. Cohorts take most, and in some programs all of the same courses. There is a coworker-like relationship within such professionally focused programs. Students often shared their experiences with their cohort, feelings of exclusion and the role that disability, chronic illness, and neurodiversity play within those relationships.

Some students interviewed were members of more than one underrepresented community in the field of moving image archives. These voices are particularly important because they are met with multiple barriers to entry within the field leading to larger gaps in representation. Addressing intersectionality and overall gaps in representation in the classroom and wider field of moving image archives benefits inclusion and accessibility initiatives. As was mentioned in the literature survey, previous literature in archival theory has addressed the influence that intersectionality has had on social justice and community archives. Disability, chronic illness, and neurodiversity have been less emphasized within the literature. An overall examination of underrepresented communities in archives emphasizes how disability, chronic illness, and neurodiversity advocacy has been lacking. Focusing exclusively on disability, chronic illness, and neurodiversity in archival texts is limiting when addressing inclusivity in the field. Including experiences of disability, chronic illness, and neurodiversity in archives alongside experiences of other underrepresented communities also means that individuals do not need to choose one facet of their identity over another.

Moving image archival education programs need to consider students' experiences viewing and working with potentially emotionally difficult material. The section that follows examines trauma and problematic material within moving image archival education. Archival trauma is not only tied to one community; hence there is a need for intersectional voices.

This chapter concludes with an examination of students' formal and informal feedback on their overall program. Course evaluations are common across academia, but this section focuses primarily on feedback to their program. Do programs request feedback? Do students feel like they can leave feedback, and do they feel that feedback will be used? This is particularly important as neurodivergent students, disabled students, and students with a chronic illness add important insight in how to not only make their program accessible to themselves, but to everyone.

Students' experiences in this chapter are analyzed alongside theories, concepts, material on academic ableism, the political/relational model of disability, archival theory, feminist/queer/race theory, trauma-informed archival practise, disability studies, and archival accessibility. Readings from all these disciplines can be included in the syllabi of courses in every program covered in this dissertation.

Syllabi

Eighteen of nineteen interviewees spoke on the curriculum of their program and the syllabi. Many of the students I interviewed talked about how demanding and exhaustive their program was. This sentiment was particularly shared by students who had attended the NYU MIAP program. Interviewees stated that the website and program material indicated that the option of taking three years to complete the MA instead of two was phased out, even though nearly every student interviewed took the three-year option. Most students interviewed felt less pressure taking the three-year option and that the process was straightforward.

Welcomed and supportive accommodations for part-time study or an extra year is a way to address barriers in the classroom. Placing a heavy emphasis on normalized graduation timelines adds additional stress for disabled students, neurodivergent students, and students with a chronic illness. Programs need to be reminded of crip time.[280] Crip time is a concept that critiques "normalized" timelines that are in fact exclusionary of the disabled community.

Students felt the inclusion of accessibility-related content on course syllabi was minimal. Syllabi did include contact information for student accessibility services; however, these were nothing more than boilerplate statements at the very end of the document. Faculty generally did not directly refer to that part of the syllabus when doing course introductions. Providing information on student support without directly referencing it makes it appear like information about student accessibility services is a bureaucratic obligation and not part of a classroom of care. One way to implement an academic culture of care is for those who design syllabi to include more customized messaging on accessibility and accommodations in the front of their syllabus. This message can then be emphasized by the instructor during the first lecture, bringing to the students' attention that this is an instructor who takes accessibility concerns seriously. Standardized phrasing on syllabi may not be able to be removed outright by the program. Dolmage argues that disability and syllabi design is problematic within all of academia and that leaving out general statements about student accessibility services is reactionary instead of being proactive.[281] Titchkosky argues that university bureaucracy is currently in a "not-yet" stage when it comes to disability inclusion. There is a sameness that is being used as a way to distract from properly addressing the needs of disabled students.[282] I would argue that the stock phrasing and placement of empty accessibility statement engages with the "not-yet" stage of disabled student support. Finally, repeated stock phrasing of syllabi year-after-year shows a lack of commitment

[280] Alison Kafer, *Feminist, Queer, Crip* (Bloomington, Indiana: Indiana University Press, 2013), 26-28.
[281] Dolmage, *Academic Ableism*, 78.
[282] Tanya Titchkosky "The Not-Yet-Time of Disability in the Bureaucratization of University Life," *Disability Studies Quarterly*, 30, no. 3/4 (2010).

to placing accessibility initiatives in the now. Hamraie refers to this as relational accountability.[283] In other words, design methodologies need to be reassessed for accessibility needs. Hamraie often uses the design of physical buildings when referring to design methodologies, but I would argue that these same design methodologies can also be placed on academic design, such as syllabi.[284] Similar questions are being asked when it comes to who belongs, how do we know this, and who can collaborate on this belonging?[285]

Students at the L. Jeffrey Selznick School of Film Preservation did not directly reference any syllabi, but placing an emphasis on accessibility by their instructors is still a necessity for an inclusive classroom of care.

One student felt the syllabi could warn about chemicals and ventilation as they had respiratory issues when taking a film preservation course. “If you're working with materials, they could have concession for what you might be working with and how you might want to prepare yourself for it. We get exposed to different chemicals.”[286]

One good example of a syllabus that addresses accessibility concerns in the classroom is Snowden Becker’s syllabus for the Issues and Problems in Preservation of Heritage Materials course at UCLA in the Spring Quarter of 2012, which states: “There will also be a certain number of hands-on projects and demonstrations during class time this quarter. If you have mobility issues, fine motor skills impairment, or chemical sensitivities/allergies of any kind, please notify me immediately so that I can ensure everyone’s safety during these learning experiences.”[287]

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[283] Beyond accommodation 265.
[284] Beyond accommodation 265.
[285] Beyond accommodation 268.
[286] Anonymous alumnus, Zoom interview with author.
[287] Snowden Becker, “Issues and Problems in Preservation of Heritage Materials.” Syllabus, UCLA, 2012.

Becker's syllabus is an exception in the syllabi that I reviewed for this dissertation and the experience shared by other students and alumni in their programs. Such initiatives generally vary by the instructor. Faculty can collaborate on how to spread accessibility awareness within course syllabi, with Becker's example acting as a positive model to start with. This is particularly important in students' first film handling courses as students may not be aware of any sort of risks working with film preservation, particularly those with respiratory issues. Incidences of long Covid have raised the profile of long-term respiratory illnesses which need to be addressed in archival film education.

One student did say that faculty emphasized accommodations in every course they took. They also said that faculty were encouraging when needing to email them about accommodations. "No, the program is good about that, and every professor has put it in their syllabus, and they do mention it at the beginning of every class. They're also open to if you need something. E-mail them directly and it's clearly been kind and accommodating."[288] This act of care meant a lot to the student and made them feel more comfortable around faculty.

Coursework

While each program is structured differently, there are program requirements that students must fulfill to graduate.[289] Coursework determines grades and teaches students the archival concepts and practises that will guide them throughout their career.

The experiences of the students cited above demonstrate how much the structure of their program and their own style of learning impacted their physical and mental health both

[288] Anonymous student, Zoom interview with author.
[289] Full degree requirements are included in Appendix C.

positively and negatively. What about the content itself? Are themes of accessibility, disability, neurodiversity, and chronic illness included in readings and course work? Discussions on accessibility in the classroom go a long way in making moving image archives more accessible spaces for everyone.

All nineteen interview participants discussed the inclusion of accessibility within course material. Most students interviewed said that themes of accessibility relating to disability, chronic illness, and neurodiversity were minimal in their education, which is not surprising considering the lack of literature. No assignments, readings, formal lectures, guest speakers, or site visits included any sort of conversations surrounding accessibility for archivists. A couple of interviewees said accessibility came up in discussion with fellow classmates, but discussion was generally limited to the users of archives and not the archival profession itself. One student was particularly critical of how underemphasized accessibility is within their education and even wider student social justice initiatives.

> Let's see, I have to say yes, but it [accessibility] definitely has not been a major aspect of any of my courses. I feel it should be more openly discussed and mentioned more often, in regards to user accessibility and design. Well, in one of my classes, one of my my research methods class[es] we have discussed issues in terms of inclusivity and exclusivity. I would say that I haven't had the experience of having any hands-on experience of learning exactly how to navigate that and how to help create a space that is more inclusive. We mostly talked about the theoretical aspect we talked about how the use of certain terminology perpetuates harm. But I'm always interested in, the practical solutions to things and, I think I've discussed that briefly in class and a lot of my classmates are. I'm not sure if this is generational but, feel it is a lot of my classmates are probably [in the 2SLGBTQ+] community or they're Black and Indigenous, people of color and, there's a lot of I feel activism in the student body, and I feel that naturally invites conversations about inclusivity, but I'm not sure if the coursework is fully geared to that. I feel it's more of the students looking to gain that out the reading themselves. There is a user accessibility course that I have not yet taken and I'm curious to see if there is a discussion about inclusivity there. In one of my readings, they did talk about, how, for example things [like] text size, the color of a web page, having speech to text or text to speech accommodations on a website would be, helpful, but there was no discussion of where I would learn these things. It just said, oh this is obviously good

> to have, but there was no mention of where exactly I would go to learn how to design that or how to actually create that.
>
> That's an interesting question. I feel I haven't ever heard of accessibility discussed in a career context, unfortunately. I don't think I've ever, yeah, I don't think I've ever had a discussion or had someone, in class come and talk to us about accessibility in terms of [a] career. It's usually, in a theoretical context, in my classes we have talked about the difference between the user and the creator and different perspectives and how, for example, creators of archival spaces might not understand their user's needs, and that there needs to be a more streamlined form of feedback and there needs to be more consideration to how we actually physically design spaces for people to deal with trauma, and also because obviously people have physical needs, in terms of accommodations. I would say I've never actually heard of in my classes. We never talked about what we can actually do. It's more of we bring up we point out ok, there's obviously these issues, but solutions are pretty hard to come by.[290]

Many students stated that while disability, chronic illness, and neurodiversity were not discussed at any length, other forms of identity were, including race, gender, and sexual orientation. "I think diversity at that point was very much focused on gender and race and 2SLGBTQ+ issues, which is great, but the disability stuff just wasn't being developed very much at that time."[291]

The above two quotes highlight disability absence when it comes to archival activist initiatives in course-based discussions. There is certainly room for more disability activist initiatives because students showed an interest in archival activist initiatives in their course discussion. I argue that the reason disability has not been included in archival classroom activist initiatives is because disability has rarely been emphasized in archives.[292] Until very recently, disabled bodies have been focused upon less in archival spaces and there are noticeable gaps regarding disability in collections and employment. There are ways to introduce disability

[290] Anonymous student, Zoom interview with author.
[291] Anonymous alumnus, Zoom interview with author.
[292] Archival disability invisibility immediately brings to mind Gracen Brilmyer's ""I'm also prepared to not find me. It's great when I do, but it doesn't hurt if I don't": crip time and anticipatory erasure for disabled archival users." *Archival Science* (2021): 1-22.

archival activism into the archival classroom and by doing so disability will continue to be discussed once students graduate and enter the job market.

Introducing disability activism in the archival classroom will take a few different steps. The first is to include Jennifer Douglas's person-centered archive approach when discussing accessibility barriers for archival users. Students then realize that archival accessibility barriers exist for everyone. Disability archival activism needs to be approached in a similar way to fields that have had other forms of intersectional marginalized community exclusion. For example, how "#DisabilityStudiesTooWhite" has been used to address the lack of BIPOC voices in disability studies.[293] A similar hashtag should be created to address archival disability invisibility. Practical applications of archival disability inclusion will create classroom discussion alongside theory, remembering that the above student is interested in practical solutions to problems of inclusivity. As argued throughout this inclusion comes in the form of written material, conference presentations, guest speakers, and best practises guides that include both lived experience of disability and solutions to archival disability erasure. Moving image archival education currently lacks the above initiative efforts.

Eighteen of nineteen students discussed how disability, chronic illness, and neurodiversity was included in course material, both in readings and course work. The consensus was that not enough attention was paid to any form of accessibility. A majority of those interviewed mentioned that nothing relating to disability, chronic illness, or neurodiversity was included in their program. UCLA students and alumni spoke the most about accessibility. Notably, this is the program that belongs to a wider school of information and library studies. As

[293] Kristen Bowen, Rachel Kuo, and Mara Mills, "#DisabilityStudiesTooWhite," in *Crip Authorship: Disability as Method,* eds. Mara Mills and Rebecca Sanchez (New York: New York University Press, 2023), 249.

mentioned in the literature survey, library studies is further ahead in disability-reflexivity. Readings on disabled librarians are beneficial to archivists as well, especially as material on the disabled archivist experience is still rare. These texts could be included in some of the courses listed above when addressing accessibility.

One reason moving image preservation may be behind is because of the fetishization of the moving image object. The heavy emphasis on object preservation contributes to a culture of the object-centered archive over the person-centred archive. Debates on the authenticity of the film object and potential apprehension towards digitization take the focus away from who is being preserved through moving image preservation. Identity within moving image archives has not been studied in as much detail as in general archival theory. The user and archivist have been studied even less so. Interdisciplinary texts allow for collaboration in archivist identity initiatives. Audio/visual archival texts need to follow in the footsteps of general archival theoretical texts. This absence of material on archivist accessibility can further be addressed by teaching students the archival themes of care and affect through the lens of the person-centered archive and user-centered archive. Students can also be taught about the relationship and potential harm that time has with the disabled community in the archive. Brilmyer argues about the past being full of absences or harmful stereotypical depictions of disability. They apply the difficulty of time with the present regarding disabled researchers coming to terms with finding (or not finding) problematic material. The future is included as a form of anticipation of the problematic or non-existent material that will be discovered.[294] While Brilmyer then goes into detail about the relationship between these timelines and crip time, I would argue that this

[294] Gracen Brilmyer, "“I’m also prepared to not find me. It's great when I do, but it doesn't hurt if I don't”: crip time and anticipatory erasure for disabled archival users," *Archival Science* (2021): 1.

concept of time can be used in helping address potential stresses and trauma of people from various intersectional and marginalized communities. Teaching students these concepts early on allows them to realize that they are as important in the archival process as the objects.

Many courses in each program could incorporate accessibility-related themes. At NYU's MIAP, for instance, the course entitled Copyright, Legal Issues, and Policy should define concerns relating ADA compliance and the implementation of universal design practises. ADA compliance in course content was not referenced by any of the students interviewed. The course Culture of Archives, Museums, and Libraries could cover overall themes of disability and accessibility by examining their inclusion in the different types of institutions. How might current concepts such as the person-centered archive and trauma-informed archival practise be integrated into these programs? The Metadata for Moving Image Collections course can interrogate Library of Congress subject headings and accessibility. How might LoC subject headings be outdated? What terms may be missing that would help with searching for disability history? How might people using LoC headings need to rely on outdated and problematic language to find information on themselves? This question is important for every marginalized community. A Digital Preservation course could address growing considerations of user accessibility as well as the importance of work-from-home, hybrid, and remote work opportunities for those who may be immunocompromised or have difficulty with mobility. Advanced Topics in Preservation Studies might include any of the themes regarding accessibility in archives raised in this dissertation. All NYU students and alumni interviewed referenced this course as the easiest fit for discussion surrounding archival accessibility within their program. Curating Moving Images can consider how to make screenings accessible and follow principles of universal design regarding the form the screening takes. In terms of content, such a course can discuss the ethics of screening problematic or traumatic material. Film History/Historiography is often lacking perspectives from underrepresented communities that have played a significant role in the growth of the medium.[295] Disability history is due for similar exploration. Students at NYU also must take an elective or independent study course, which could provide the perfect avenue for a course on disability in the archives.[296]

UCLA allows for more elective courses. The current MLIS program has courses for the Media Archival Studies specialization that include Values and Communities; Description and Access; Introduction to Media Archiving and Preservation; Media Description and Access; Media Collections Management; and Out of the Closet and Into the Vaults: Archival Research and the Outfest/UCLA Legacy Project.[297]

A course such as Values and Communities can expand further into disability advocacy work by addressing what is important to include in a disabled community archives. One example would be teaching students about the room for creativity that comes from archival users from marginalized communities engaging with their own community archives, also known as "reciprocal archival imaginaries."[298] For disability specifically such a course could also define for students the "unbelonging" that comes from a lack of prioritizing disabled voice in archives

[295] See Jane Gaines, *Pink-slipped: what happened to the women in the silent film industries?* (Chicago: University of Chicago Press, 2018). regarding the missing voices of gender in early film and Jacqueline Stewart's *Migrating to the Movies: Cinema and Black Urban Modernity* (Berkeley: University of California Press, 2005). for an example of missing Black voices in early film history.
[296] "MIAP Courses," MIAP, accessed May 1, 2022, https://tisch.nyu.edu/cinema-studies/miap/curriculum
[297] Jonathan Naveh, "Education against the Grain": Examining the Evolution of Media Archival Training at UCLA," Journal of Archival Organization 2018, vol. 15, nos. 3–4: 127-128; "Graduate Program: Library & Information Science," UCLA, accessed May 1, 2022, https://grad.ucla.edu/programs/school-of-education-and-information-studies/information-studies-department/library-and-information-science/; "Preservation Education Directory: Graduate Courses in California," ALA, accessed May 1, 2022, https://www.ala.org/alcts/resources/preservation/educationdirectorygrad-ca.
[298] Gracen Brilmyer, Joyce Gabiola, Jimmy Zavala, and Michelle Caswell, "Reciprocal Archival Imaginaries: The Shifting Boundaries of 'Community' in Community Archives," *Archivaria* 88 (November 2019): 6.

as argued by Gracen Brilmyer.[299] Media Description and Access can discuss overall archival accessibility, involving themes of universal design, remote access, and problematic/outdated language in Library of Congress subject headings. A course such as Media Collections Management could also examine how disability, chronic illness, neurodiversity are represented in collections through appraisal, collections policies, and acquisitions. A specialized course such as Out of the Closet and Into the Vaults: Archival Research and the Outfest/UCLA Legacy Project can be a model to follow for a course on disability, chronic illness, and neurodiversity in the archives. Such a course could be designed around a particular project, like the UCLA course did.

While the L. Jeffrey Selznick School of Film Preservation doesn't list specific courses, they do provide an overview of themes and topics that are taught to students during the program.[300] These include: Ethical Issues in the Preservation of Audio-Visual Materials; Vinegar Syndrome; Conservation; Humidity, Ventilation & Air Conditioning (HVAC) in Media Storage Vaults; Specialized Archive Buildings and Their Specifications; Project Management; Curatorial Issues; Staff Training; Collections. These topics include room for discussions on accessibility and doing so helps keep accessibility on the minds of everyone throughout the program.

Ethical Issues in the Preservation of Audio-Visual Materials and Curatorial Issues should address how material relating to disability has been processed, catalogued, and programmed. It would be beneficial to discuss the potential of outdated ableist language within collections. Vinegar Syndrome, Conservation, Humidity, Ventilation & Air Conditioning (HVAC) in Media

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299 "Gracen Brilmyer, "'They Weren't Necessarily Designed with Lived Experiences of Disability in Mind': The Affect of Archival In/Accessibility and 'Emotionally Expensive' Spatial Un/Belonging," *Archivaria* 94 (December 2022): 121.
300 "Certificate Program," George Eastman Museum, accessed May 1, 2022, https://www.eastman.org/certificate-program#:~:text=Tuition%20for%20one%20year%20is%20%2412%2C000%20(USD).&text=A%20non%2Drefundable%20registration%20fee,of%20Film%20Preservation%20Certificate%20Program.

Storage Vaults can be discussed for not only with regard to collections but potential hazards for archivists working within these environments. Specialized Archive Buildings and Their Specifications can address the history of inaccessible archival buildings and the importance of universal design. Project Management and Staff Training can be used to address ADA bylaws and equitable hiring practises.

Many TMU courses cover the same terrain as the other programs and could also include accessibility-related content if they do not already.[301] Both Digital Applications for Collection Management course and the Digital Preservation course can include accessible archives, web guidelines, and opportunities for the growth of remote work. Cataloguing and Registration Methods can include strategies on making catalogued material accessible to everyone, along with the previously mentioned problematic nature of LoC subject headings. Film Materials and Processes should address health-related concerns when working with film materials such as the importance of proper ventilation and the ergonomics of handling film material. Management of Film Collections can include accessibility-related staffing concerns such as equitable hiring practises. Issues in Film Curation and Exhibition can address accessibility concerns regarding screenings and exhibitions. On the programming side, conversations on the programming of problematic or traumatic material are important. An accessibility in moving image archives course could be offered as its own Topics in Film Preservation. Here, too, inspiration can be taken from UCLA's Out of the Closet and Into the Vaults: Archival Research and the Outfest/UCLA Legacy Project course.

Addressing gaps in course content as defined above is one step in creating a more inclusive classroom. What also needs addressing are students' experiences within the classroom

[301] I personally do not remember any accessibility-related content in these courses or related syllabi.

space itself. Students at NYU spoke of the discomfort, both physically and mentally, of four-hour courses that are held in a theatre. This style of lecture is common in cinema studies, which many students were accustomed to. However, one significant difference shared by students is that four-hour cinema studies classes often include the screening of a full-length film followed by discussion by the lecturer. Students felt this was not the case in MIAP, where most of the four hours was lecture, leading to higher rates of restlessness and difficulty concentrating. "I think this is a problem with grad classes in general that they're long [and] that kind of is difficult because in the the lack of breaks, that led to physical pain sometimes."[302]

Another interviewee stated:

> We have the part-time internships which they want us to average about thirteen hours a week to be able to complete a set amount of hours in time. It's, well, if I'm doing that, that means I'm working 10:00 to 5:00 at my internship Monday, Tuesday, and then sitting in class from 5:30 to 9:30 right afterwards and I commuted from [redacted]. That's an hour on the train and an hour on the train back and those days were just abhorrent and incredibly difficult and especially with issues with executive dysfunction, which I honestly think that this hectic schedule brought out because I was having a hard time sticking to eating schedule, I was having a hard time just organizing my time. That was hard on my mental health and in addition to trying to find time to complete all these projects I have to go do my internship or I have to go to my on-campus job because I can't afford to be in school in [city redacted] and not work and it just feels, yeah, those four-hour long night classes are rough. I also understand that a a big part of why I applied to this program when I was doing all of my preliminary research was that the faculty are, professionals in the fields and that means that they're adjuncts, which I guess I didn't put together at the time, but now I realize that they're experts in the field because they work 9:00 to 5:00 and then they teach, one night a week on the side but sometimes I do wish that even one of those classes was just broken up. [303]

Students explained that this difficulty concentrating extended beyond the physical space. Classes were often held later in the evening, after students had spent the day in other classes or internships. Students understood these later class times were due to the work schedules of their

[302] Anonymous student, Zoom interview with author.
[303] Anonymous student, Zoom interview with author.

lecturers. Many of these lecturers worked 9:00 to 5:00 jobs themselves which meant they only had the ability to teach in the evening. Still, students felt that classes of this length and time had an impact on their overall physical and mental health.

One strategy to help students with physical discomfort is occasionally utilizing asynchronous learning during four-hour evening classes. Restrictions due to the Covid pandemic brought adaptations to lecture styles that included asynchronous learning, where material is pre-recorded by the lecturer and viewed at some point before the next lecture. Lecturers either upload the lecture to a platform hosted by the institution or include it in a shared online hard drive. While not necessarily possible in lab-heavy courses, one potential solution to student mental health and concentration may come from adopting a hybrid asynchronous style of teaching. Asynchronous learning also allows students with chronic pain to not have to sit in a theatre seat for as long leading to less student burnout. Lecturers are also then able to break up their lectures and would not need to teach a four-hour lecture for students once a week. This model would prove beneficial not only to MIAP but any program with long lectures that are not lab focused. It is important to note however that students have varying learning styles, and some find asynchronous learning difficult. There is also the ability to occasionally host online lectures that remain interactive. There is no one-style approach that will benefit everyone, but programs do need to be adaptable to students' needs.

Learning during the Covid pandemic introduced many to remote learning. Students did not need to physically be in a space to attend classes. Attending class virtually not only benefits those with Covid. Disabled students and students with a chronic illness should be able to make use of this technology if unable to attend in person. Programs need to be open to the idea of using elements of digital learning permanently. Just like with asynchronous learning, this does not replace in-class learning. It acts as a form of accommodation for students with health considerations. Students shared wanting to make use of occasional digital learning.

One student said:

> One of our courses had a classroom part and then we had the screenings [with a] Q&A afterwards and that was in another part of the city. I remember being physically sick enough that I couldn't make it to that, and I was trying to troubleshoot [that] maybe one of my classmates can pull up their facetime phones I can see the, the Q&A portion of it at least, and that didn't work. I think now that we've had the pandemic. It's ok, you can make certain things accessible to people who physically can't be there. There's gotta be a way, I can't physically make it there, but I'm well enough [to listen].[304]

A second interviewee stated:

> These [Zoom] links are only supposed to be used for Covid and potential Covid cases. Then you have other professors who are a lot more lenient and understanding, if you don't feel well at all, if you don't feel up to coming to campus ask for a Zoom link and that I think that has created a general state of confusion. Maybe we shouldn't be as harsh in controlling and limit the scope just to Covid exposure.[305]

A third student interviewed said:

> I guess one thing I noticed was that, in terms of the university, they were very strict on not allowing students to Zoom in unless they had a Covid reason. It's quarantine or because they tested positive, but I noticed that for one of my professors, they they were able to move the entire class online because of their personal caregiver responsibilities. I thought that was interesting, it seemed if you were a student and you had, specific needs they weren't willing to accommodate [but would] accommodate a professor, which I guess, represents how an institution works?[306]

Covid benefitted mental health initiatives for one student:

> I think after Covid there was more realization that we need to address the mental health of our faculty and students because before that there was nothing. I mean it was sad, you couldn't just say I'm having these problems. Can I postpone this, or can can everything that we did in class just be forwarded to me? It couldn't be like that. You had to go through [student accessibility services], right?[307]

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[304] Anonymous alumnus, Zoom interview with author.
[305] Anonymous alumnus, Zoom interview with author.
[306] Anonymous alumnus, Zoom interview with author. This speaks to the power human resources has for faculty versus the needs of a student through student accessibility services.
[307] Anonymous alumnus, Zoom interview with author.

Not all experiences were positive about online learning:

> I found the way that Covid changed the way that we were learning was incredibly difficult for me. I'm still completing my outstanding work to graduate because that's the the level of stress that I fall under. Going through this program during Covid exacerbated a lot of the health issues that I was already having and, I'm still, working through. I definitely preferred the in-person classes, I found that structure helpful, I think this is a problem with grad classes in general that they're long. That [is] kind of difficult because the lack of breaks, that led to physical pain. I definitely preferred the in-person classes to the Zoom classes.[308]

Another interviewee stated "I do get a lot of eye fatigue if I'm staring at a screen for a very long time which, as I mentioned, with the four-hour classes was. I felt supported and I could take a break and remove myself and just be on audio or close my eyes."[309]

In my time at TMU, disability, chronic illness, and neurodiversity were not included in my program assignments, readings, or lectures. I do, however, feel from my experience that professors would not have shied away from themes of accessibility if brought up by students. What is critical is making students aware of accessibility before they have to ask.

Guest Lectures and Readings

Guest speakers are not uncommon in moving image archival education programs. Most of those invited to participate are working in the field. Formats vary between guest lectures that are more academic in nature and engage in archival theory, talks on the collection they work with, and workshops that give students professional experience. Some guest lecturers will be archivists, and sometimes former alumni, who are there to speak about their experiences in education and on the job market. Inviting guest lecturers who can speak on archival accessibility allows for introductory discussion. This is beneficial if the professor who hosts the course does

[308] Anonymous alumnus, Zoom interview with author.
[309] Anonymous alumnus, Zoom interview with author.

not have the ability to speak about archival accessibility themselves. The L. Jeffrey Selznick School certainly benefits from guest speakers from the above fields of study. As this program is the most hands-on, there is the opportunity for them to invite architects, engineers, and/or social justice advocates if they want less academically-minded, theory-heavy speakers. Universities also have the benefit of interdepartmental collaboration.

Social justice initiatives are not only limited to single workshops, guest speakers, or course discussion. There are archival social justice initiatives that institutions can collaborate with. Two such examples are Archive/Counter-Archive, and the Disability Archives Lab. Archive/Counter-Archive already currently collaborates with F+PPCM at TMU. Archive/Counter-Archive defines itself as:

> a project and research network dedicated to activating and preserving audiovisual archives created by Indigenous Peoples (First Nations, Métis, Inuit), Black communities and People of Colour, women, LGBT2Q+ and immigrant communities. Political, resistant, and community-based, counter-archives disrupt conventional narratives and enrich our histories.
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> Established in 2018 through a Social Science and Humanities Partnership Grant, the network is committed to finding new ways to activate, preserve and restore Canada's diverse moving image heritage. Our evolving mandate combines education and advocacy to raise awareness and find resources to support audio-visual preservation -- with a special focus on short format media which have very few resources available for preservation.[310]

Archive/Counter-Archive, led by Janine Marchessault, brings the awareness of social activism, agency, and community archives to the field of film archives. This is done through collaboration between multiple Canadian universities, film collectives, artists, and activists. Unfortunately, disability, chronic illness, and neurodiversity are notable absences within Archive/Counter-Archives' mission statement.

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[310] "Archive/Counter-Archive," Archive/Counter-Archive, accessed July 17, 2022, https://counterarchive.ca.

One archival community initiative that does focus on disability is The Disability Archives Lab. The Disability Archives Lab:

> Investigates the ways that archives and the materials they hold document, shape, and impact disabled people—historically and in the present. Keeping critical disability studies at the forefront of researching and building projects around disability, the Lab hosts multi-disciplinary projects and research initiatives that center the politics of disability, how disabled people are affected by archival representation, and how to imagine archival futures that are centered around disabled desires.
>
> **We are dedicated to:**
>
> - investigating the intersections of disability, disabled people, and archives
> - elevating disabled people's perspectives around using, experiencing, working in, and complicating archives
> - building tools by and for disabled people to work with archives and make history accessible
> - providing disabled people with opportunities to learn about and gain skills in archival processes and research
> - addressing disabled people's experiences, historic and contemporary [311]

While The Disability Archives Lab, led by Gracen Brilmyer, certainly advocates for chronic illness and neurodiversity, not including the terms in the above mission statement may alienate students with a chronic illness or are neurodivergent for reasons like those that kept them from making use of student accessibility services. Missing language on chronic illness and neurodiversity may deter individuals from participating in the project if they do not feel "disabled" enough. Another noticeable omission in the Disability Archives Lab is any mention of audio/visual material. Partnering with a moving image archival education program brings a perspective that may be missing otherwise.

Both Archive/Counter-Archive and The Disability Archives Lab are examples of wider archival social justice networks that can be included in moving image archival curriculum.

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[311] "Disability Archives Lab," Disability Archives Lab, accessed September 1, 2022, http://disabilityarchiveslab.com/about.

Material written by its members through the network should be included as readings in course material. Representatives from these networks have room to partner with particular classes to host guest lectures on archival social justice or at the very least students should be encouraged to attend events hosted by these initiatives. Students should be made aware of these networks in their courses not only as a form of professional development but also as a way to demonstrate what is currently being done in archival advocacy. There is even room for student involvement within their curriculum in the form of curating screenings or research curation thesis projects.

As referred to in my earlier literature review, little to nothing has been published on disability in film archives aside from my previous work. There are opportunities for future publications that can help address a lack of accessibility in moving image archives. One such example is the Framing Film book series published by the Amsterdam University Press. The series is defined as "a book series dedicated to theoretical and analytical studies in restoration, collection, archival, and exhibition practices in line with the existing archives of Eye Filmmuseum and aim(s) to support the academic research community, as well as practitioners in archives and restoration."[312] Such a book series allows archivists and academics to specifically address the moving image archives through the lens of academia and social criticism.

Faculty Engagement

As moving image archival education programs are quite small, students often work with a limited number of instructors and administrative staff, perhaps even taking multiple classes with one instructor. Sixteen of nineteen participants talked about accessibility experiences that they

[312] "Framing Film," Amsterdam University Press, accessed August 7, 2023, https://www.aup.nl/en/series/framing-film.

had with instructors during their education. Themes that came out of those interviews were disclosure, response to accommodations, positive experiences, negative experiences, and a shared opinion that the accessibility of a program varies greatly by the initiatives put in place by faculty members which were not implemented program-wide. Students felt the ways that faculty approached accessibility varied instructor to instructor. Students and faculty interviewed felt that the onus of accessibility has been on the instructor and not the program.

One student directly noted that they felt more comfortable and supported by adjunct faculty and not the program itself when it came to accommodations. "I would say that the adjuncts as a group were probably better at being more receptive."[313]

Other interviewees stated:

> I think, and maybe this is similar at other places where adjuncts tend to be more accommodating and more understanding because they're working professionals and they're also not paid very well. I found that all of the adjuncts I had you can negotiate with them pretty easily as a class or as an individual to get what you needed out of their class without overexerting yourself physically or mentally, [more] than [most] of the people who are more tied to [the university], or, difficult to work with.[314]

And:

> I think any any mental health or other type of situation was treated in a very patronizing way. This is not a direct quote 'cause it wasn't said to me but in a way that was, well, we're all going through it, why do you have to be special? [There] was a lot of the kind of reaction from the administration and the department as a whole, not from individuals, especially adjuncts, but there was a strong feeling of no support from the department about the pandemic, or about your personal life and how that might have changed because of the pandemic or because of other factors, which is not that hard to do in my opinion.[315]

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[313] Anonymous alumnus, Zoom interview with author.
[314] Anonymous alumnus, Zoom interview with author.
[315] Anonymous alumnus, Zoom interview with author.

I argue that this does not come from any ill-intentioned actions of a particular program but from the bureaucratic institution and its ties to general academic ableism. Much of this comes from a lack of education on disability issues, discussion, and collaboration.

Some students expressed how uncomfortable they felt about the ways faculty members approached mental health and difficult content in their courses. One student shared that a professor did not follow the accommodations for them set by their school's student accessibility services.[316] They did not bring this up to anyone else in the program or student accessibility services. Another student said that most professors acknowledged the accommodations using an online portal through the university, except for one faculty member who disclosed that student's health to their entire cohort without their permission:

> I'm happy to talk about who never read the letter and never acknowledged it through their portal but was happy to talk about my accommodation to the entire class. That was not something that I expected to be brought up in class, and that was pretty inappropriate. 'You can always ask for accommodations' and then mentioned my accommodations as in '[name redacted], [they] has to take breaks all the time.'[317]

The faculty member may have been using this student's health status to teach about the services available, but the student did not give permission for this disclosure. Disclosing a disability, chronic illness, or being neurodivergent is a difficult and personal decision. This breach of trust does not contribute to an archival classroom of care. Only if a student themselves is open to talk about their health and university support can that be used as a form of collaboration. All the above scenarios can be presented as reasons why students may not want to disclose their health status or ask for accommodations.

[316] Anonymous alumnus, Zoom interview with author.
[317] Anonymous alumnus, Zoom interview with author.

That is not to say all students interviewed had negative experiences with faculty when disclosing their health. They spoke about how the entire program was supportive, understanding, and accommodating. Some shared that disclosure was not even necessary and that the culture of their program allowed for them to ask for extensions without any sort of feelings of hesitation. "There have been a couple of times where I've needed extensions on projects stemming from issues with executive dysfunction and actually, yeah those were met well and with no problems, no penalties."[318] Another interviewee stated "I'll not necessarily need an extension, but if it comes down to it and [the professor] is like, yeah, ok that's fine. It wasn't anything very structured. It was more of an ad hoc thing, ok, as needs arise, just communicate with your teacher, or communicate with the program."[319]

Students felt better about accommodations when faculty were kind, understanding, and proactive. "I've actually had one professor that reached out to have a conversation at the beginning of the semester just to discuss alternative dates for assignments from the very start."[320] One student shared a positive experience where a faculty member sent them a personalized note regarding their need for accommodations at the beginning of a course. "I did have one professor, who's fantastic and she reached out to me personally and sent me a very nice note, and I had a couple other professors who, similarly reached out to talk about the specifics of the accommodation, which I felt was fine and within the parameters of that relationship."[321] Kind, compassionate faculty had a major impact on how students felt about the program. "I don't think

[318] Anonymous student, Zoom interview with author.
[319] Anonymous student, Zoom interview with author.
[320] Anonymous student, Zoom interview with author.
[321] Anonymous alumnus, Zoom interview with author.

I would have had a good time without [that professor] there, honestly. [They] helped a lot."[322] Another student shared that "[One faculty member] was my cheerleader."[323]

And:

> I remember that the phone number, there's only one phone number, goes straight to the school and it, and I didn't know you'd speak directly to the director, and that was very stressful for me. You called ask for a question, a question about the application process. You don't think you're going to be talking to the director and of course, [the director] is very approachable, but I didn't know that back then. I remember calling about a question and being very stressed.[324]

Students shared feelings of support, intimidation, stress, and compassion from faculty. The role that faculty play on students' experiences within a program cannot be understated. One question to ask is how faculty identity may influence students. Higher representation of disability, chronic illness, and neurodiversity needs to involve more than just the students. Hiring more disabled faculty, neurodivergent faculty and faculty with a chronic illness are a necessity within moving image archival education. Underrepresentation within university faculty is not limited to archival programs. Dolmage argues how hiring disabled faculty is a way to help with more accessible education.[325] Unfortunately Dolmage continues on to say that the current state of academia for disabled faculty is "inhospitable." There is a call to be more open about being disabled but that brings with it work discrimination and even less pay, so faculty mask. Faculty currently experience this same academic need to be constantly "productive" to have any sort of value.[326] Nicole Brown and Jennifer Leigh also argue that academic ableism is present at the faculty level because of a heavy teaching workload as well as pressure for successful research

[322] Anonymous alumnus, Zoom interview with author.
[323] Anonymous alumnus, Zoom interview with author.
[324] Anonymous alumnus, Zoom interview with author.
[325] Dolmage, 138.
[326] Dolmage, 177 – 178.

and publication.[327] Pressure from above will ultimately impact students. Those who teach within moving image archival education programs may also feel additional pressure when they not only teach but also work full-time at an archives. Creating a supportive environment for faculty who feel they can comfortably disclose if they so choose can be beneficial to their students. It demonstrates a community of care. Students will feel more comfortable disclosing health concerns instead of feeling alienated. These faculty members can also address gaps within the field from their own experiences.

My own experience with the faculty at TMU was a positive one. I did not disclose my epilepsy to faculty until after graduation. I did not expect any sort of negative reaction, but I did not want to present any sort of vulnerability as I entered the workforce. Stereotypes are quite prevalent surrounding epilepsy and film. The most common perhaps being that seizures are always triggered by repeated flashing light patterns. While photosensitive seizures are real, they are a small percentage of seizure triggers for people with epilepsy.[328] I do not remember ever needing any accommodations for an assignment.

Cohort Relationships

As mentioned above, moving image archival programs are quite small. This means they usually involve small cohorts. So how might disability, chronic illness, and neurodiversity play a role within a cohort peer group?

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327 Nicole Brown and Jennifer Leigh, “Ableism in academia: where are the disabled and ill academics?” *Disability & Society*, 33:6 (2018): 985.

328 I address this in my previous writing Michael Marlatt, "Disability Advocacy in the Archival Profession: A Moving Image Archivist with Epilepsy Shares His Experience," *Archival Outlook* (Jan/Feb 2022): 10, 21. And Michael Marlatt, “Accessibility Can’t Wait: The Need for Disabled Voices in the Film Archive,” *Journal of Film Preservation* no. 107 (2022): 21–28.

While not necessarily associated with a disability, chronic illness, or neurodiversity, the concept of the archives is one that can attract introverted individuals. Charles R. Schultz argues that there is a higher prevalence of introverted individuals working as archivists than extroverted ones.[329] The idea of a solitary archivist cataloguing and inspecting material without any sort of human interaction is generally false. The level of interaction may vary by institution, but many archives have some sort of social presence interacting with researchers, coworkers, donors, etc. This level of social interaction may be off-putting for those not expecting it. Socialization in archiving begins with a student's cohort.

Students in moving image archival programs spend more time together than with individual faculty, especially as most programs are highly structured without much room for electives. Students take classes together, work on group projects, and work in archival lab spaces. Generally, the program will only differ for each student based on differing internship sites.

> Well, we take all of our classes together, I think that's great we do sometimes, of the courses are open to Cinema Studies we have random people in there from time to time but we're all always in the same classes, we're all on the same schedule aside from our internships. I think that's been good. It's kind of, it's probably not surprising to learn that everyone is an introvert, it took a little bit of time for us to all kind of, I guess, open up a little bit but, I love my cohort, they're great people. Yeah, we are, we're all kind of on the same not only wavelengths, but also the same literal schedule, we do have plenty of opportunities, to spend time together. If there's a field trip, whether it's virtual or otherwise, we're always all going together. I think that's good and, I think aside from NYU making us do things, we also have a group chat, people we talk to each other about assignments and things that are going on at school and that kind of, kind of fosters us to be closer, foster that relationship, I think, I appreciate having the same schedule, same classes, same things because if somebody lost, if I'm lost, I can just ask and somebody between the nine of us and vice versa.[330]

[329] Charles R. Schultz, "Personality Types of Archivists," *Provenance, Journal of the Society of Georgia Archivists* 14 no. 1 (1996): 26. Further studies are necessary to back Schultz's claim and to help avoid stereotypes.
[330] Anonymous student, Zoom interview with author.

Thirteen of the nineteen student and alumni interview participants spoke about the relationship they had with their cohort. The consensus was that the relationship they had with their cohort was positive and shared similar experiences. “I mean, that was the thing about having the cohort is we'd figure it out collectively as a group.”[331]

Another interviewee stated:

> It's nice to have friends in the program that you can speak to. Everybody was definitely supportive of each other, I remember at one point we were kind of giving each other ideas what we're going to do our thesis on and then one professor kind of said, well, graduate programs people are quite protective of their research topic, and they don't want to talk about it, but I did not notice that [with] my cohort. I thought people were usually quite willing to speak with each other and help each other out. I don't know maybe other professions [are] not quite as cutthroat. I felt it was easy to connect with people.[332]

A third student shared “I remember our cohort actually worked well together. The cohort right before mine was notorious for infighting and all sorts of weirdness.”[333] Following that, another student stated “Selznick is ten people max, being in your cohort is already kind of being in a student group. It's kind of everything we did we usually did together, except for the students who worked. They were almost never available for anything after hours, but most of our group stuff was kind of done as a cohort.”[334] A fifth interviewee said, “I mean, it's a small program, I think, in the amount of stress we were under definitely led to tension at at different points, but, yeah, I think we did have a sense of community.”[335]

Few students had negative experiences with their cohort. Many did, however, feel some sort of distance or that they were different from their fellow cohort which had to do with their health.

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[331] Anonymous alumnus, Zoom interview with author.
[332] Anonymous alumnus, Zoom interview with author.
[333] Anonymous alumnus, Zoom interview with author.
[334] Anonymous alumnus, Zoom interview with author.
[335] Anonymous alumnus, Zoom interview with author.

> It does make you feel a little "other" being, having everyone in your group. It's a little isolating just, not being able to do the "oh, class is over at 9:00 o'clock, let's go out for food and drinks." Not being able to participate in that. It's like, "I hope they don't think I'm antisocial." Occasionally, someone would forget to invite me to something because, I usually can't come out anyways.[336]

Another interviewee stated:

> I think everyone in my cohort was someone who was very focused and very passionate and was learning very well and the the difficulty came out of the culture of the department more than anything. I think that my personal experience with the accommodations was very symptomatic of that and frustrating in that it had this this accessibility [bend] to it, because in my mind that is something that is protected by law and I mean, yeah, I think me and my classmates became pretty knowledgeable about our rights and these kinds of accessibility laws just because of the culture of the department, which is frustrating.[337]

A third person interviewed said "I felt, very belittled and isolated, just as a sick person, in my cohort."[338] A couple students talked about their experiences interacting with the cohort ahead or behind themselves. Often this had less to do with building a sense of community but to warn others about accessibility issues, including which faculty members were more accommodating than others.

Personalities may clash but there is a benefit to having a close cohort, particularly in smaller programs like moving image preservation programs. This provides a place to share experiences with each other. "I know that there are other people in my cohort who were also having accessibility issues and that this person in particular was someone who had made it difficult and I think it's up to other people to talk about their personal experience experiences, but I if you went to a cohort-based program, you got pretty close and there was a lot of sharing of information."[339]

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[336] Anonymous alumnus, Zoom interview with author.
[337] Anonymous alumnus, Zoom interview with author.
[338] Anonymous alumnus, Zoom interview with author.
[339] Anonymous alumnus, Zoom interview with author.

Several students spoke about how Covid had an impact on creating any sort of relationship with those in their cohort. A sense of community is strengthened by time spent together in social settings outside of the classroom.

> I think it's definitely tougher now and I am told that they did do a lot more stuff pre pandemic. I took charge and created the group chat last summer. I think a lot of our professors are actually alumni of our program and they always say, you guys should all go hang out after class. There's no formal mixers or get togethers. We're taught the importance of community, but it's on us to make that happen.[340]

Another interview participant said, "I think the only positive [of the pandemic] was our cohort had been a little fractured before the pandemic hit and it did, I think it united us a lot."[341]

A third student shared:

> I didn't get much of an opportunity to talk to the other students. I tried to do a couple of different things over Discord with the other students and it, just never panned out either 'cause they had their own friend group that they were sticking with rather than trying to work together as a group. The last two years of my undergrad, I was running this student organization that I put together and every week I was getting to hang out with people that were excited to talk about a new movie or whatever, and then I can barely get people to respond to, wanting to hang out online. [It was a] little frustrating and I don't know it was a weird environment and I just felt uneasy the whole time.[342]

And also "I think one thing that I was a little disappointed by is that there wasn't a lot of camaraderie between the students until towards the very end when people were finally able to interact in person. I have had difficulty keeping in contact with them."[343]

Their experience was not necessarily negative, but they felt that a communal bond was missing. Even pre-Covid, students noticed that this was the case for anyone unable to socialize

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[340] Anonymous student, Zoom interview with author.
[341] Anonymous alumnus, Zoom interview with author.
[342] Anonymous alumnus, Zoom interview with author.
[343] Anonymous alumnus, Zoom interview with author.

for reasons other than health, including family responsibilities or needing to work to afford school. This potentially puts those at a disadvantage post-graduation when people may look to their networks for job opportunities.

Creating a supportive archival cohort involves the implementation of themes of care, affect, and empathy, though I would argue in a way that does not completely align with current literature. When community is used within archives, it generally refers to an archival collection or underrepresentation within the field of specific marginalized communities. Community archivists care for these collections or are representative of these communities. The role of caretaker has been attributed to different institutions and individuals. For O'Brien it is about the potential of employers as caretakers with the introduction of ADA legislation.[344] Caswell examines care through a feminist approach of radical empathy through affective responsibility between the archivist and different communities. These include record creator, record subject, user, and larger communities.[345] Relationships missing from this discussion are from archivist to archivist, archivist to student, and student to student. There is an opportunity to expand the definition of the community to archivists so that it includes bonding and support from those within the field for one another. By confronting and correcting these missing relationships a culture of care within archival education can be cultivated.

One way of fostering this relationship of care from student to student is by creating a comfortable atmosphere for students to share their lived experience, particularly as it relates to working with archival material. In "They Weren't Necessarily Designed with Lived Experiences of Disability in Mind" Brilmyer discusses the physical inaccessibility of archives for disabled

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[344] Ruth O'Brien, *Bodies in Revolt: Gender, Disability, and a Workplace Ethic of Care* (New York: Routledge, 2005), 4.

[345] Michelle Caswell and Marika Cifor, "From Human Rights to Feminist Ethics: Radical Empathy in Archives," *Archivaria* 81 (Spring 2016): 33.

people as well as archival policy and the affective toll that takes on a disabled person.[346] Brilmyer is specifically referring to archival users, but moving image archival education can take this notion of emotional affect from inaccessibility and apply it to shared lived experience within the classroom, thus creating a space of support for one another and a sense of comradery that can continue after graduation. This sharing of lived experience and inaccessibility is not only limited to disabled students, neurodivergent students, or students with a chronic illness but can provide a bonding experience to help combat the feelings of exclusion shared by some of the students interviewed for this project.

Virtual communities can be helpful for student networking. The Association of Moving Image Archivists (AMIA) has student chapters that represent various schools and programs. Each institution discussed in this project has a student chapter of AMIA. These groups, and the larger AMIA Education Committee, help students by providing support and networking opportunities.[347] Such a resource is particularly useful for students who may not be able to attend conferences or spend much time with their cohort due to health.

Students and alumni interviewed who also belonged to other underrepresented archival communities said that they felt isolated because of various facets of their identity that include disability, neurodiversity, and chronic illness. As the majority of those interviewed had invisible disabilities, chronic illnesses, or were neurodivergent, they were often able to hide that part of their identity.[348] Some of these students did make the point that it was within their cohort that conversations on archival inclusion and accessibility were more emphasized. So how might intersectional identity play a role in students' experiences in their program?

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346 Brilmyer, "'They Weren't Necessarily Designed with Lived Experiences of Disability in Mind," 120-123.
347 "AMIA Education Committee," AMIA, accessed October 12, 2022, https://amianet.org/committees/education-committee/.
348 Kafer, *Feminist, Queer, Crip*: 26-28.

Twelve of nineteen students interviewed talked about intersectionality. Some interview participants spoke on their own experiences and others about the importance of inclusivity. Intersectionality relates to the political/relational model of disability because of its ties to power and other forms of discrimination. Knowledge mobilization through collaboration is critical. A couple of students felt that previous classroom and workplace discussions on underrepresentation in archives were performative and did not speak to necessary changes. One alumnus felt they were pushed by their employer to be the advocate of an underrepresented community because they were a member of that community.[349]

One of the common sentiments shared by interview participants was how predominantly white the field is. This sentiment is backed by the AMIA Salary and Demographics Survey. In the 2020 survey 80.6 percent of participants identified as white.[350] Pair that 18.4 percent of those that did not identify as white with the 16.5 percent who identified as disabled or neurodivergent in the 2021 survey, and it becomes apparent just how little representation there is for various communities in the field. These numbers likely even overlap slightly for dual underrepresentation. This is before also taking into consideration gender and sexual orientation, which was not referred to by any of the interview participants. A couple of students spoke about the need for intersectionality in their education more generally. "I'd say that there's a place for it. I'm not sure what form it would take but I do think that it's worth addressing. I think it should be addressed in every class, not one specific topic, but sort of an interweaving theme."[351] Another interviewee stated "yeah, definitely because I was mentioning, there's definitely context about

[349] Anonymous alumnus, Zoom interview with author.
[350] Brian Real and Teague Schneiter, "AMIA Salary and Demographics Survey of the Field: Findings and Future Directions," AMIA, 2021, 25, https://amianet.org/wp-content/uploads/The-2020-AMIA-Annual-Salary-and-Demographics-Survey-of-the-Field-II.pdf.
[351] Anonymous alumnus, Zoom interview with author.

when we're talking about sensitive material different things racism, especially when we're talking about Indigenous material. I think everything should overlap. Making sure that when you talk about disability, you're still staying diverse and sharing everyone's experiences as well."[352]

Other interview participants talked about how conversations surrounding representation in the field felt performative:

> Yeah, I mean in my coursework we've mentioned the term intersectionality a lot, but I think we mostly just discuss the issues. I feel we haven't discussed solutions as much. There are solutions, but they're very broad, or as a whole very difficult to implement. We discussed the need for inclusivity of data sets, we discussed need for, more conversations about consent and how consent to use someone's image and voice and information can also be retracted. We discussed the need for more written policies, specifically explaining what the language represented in archive means and how it does not represent necessarily the perspectives of the archivists but there are reasons why this language has changed. There are reasons why this language was not changed, I feel there isn't a lot of open conversation about that, and we have in my program I feel we have discussed ok; these are the problems here's probable solutions, but we haven't gone further to talk about how exactly change would happen.[353]

Another student made a point about an overemphasis placed on inclusion in America. Three of the four programs are based in the US but there are certainly opportunities to discuss archival inclusion initiatives globally. Global archival inclusivity initiatives are important as there are many students who may have internships or post-graduation job prospects throughout other parts of the world.

> It comes up sometimes that the field is predominantly white. I'm the token-colored person of our cohort, it's just me. I feel I have to wear the representation hat as far as our cohort goes. We do talk about that, but I think we have to have more conversations about representation and also, a lot of it is focused on representation in America. We need to have more conversations about all this stuff. Also, I find sometimes that I have to refer to myself as a person of colour. I don't like that because when I was growing up it was offensive, I'm not sure, what's going on with the terminology?[354]

[352] Anonymous alumnus, Zoom interview with author.
[353] Anonymous alumnus, Zoom interview with author.
[354] Anonymous student, Zoom interview with author.

One student was critical of how over-complicated language is used when it comes to addressing inclusivity.

> What exactly it means to be accessible and to to have discoverability, I think. In a lot of my courses, I feel we use a lot of these big terms, but we don't breakdown what exactly that actually means, and I think that has to do with just the inclusivity of the called black box algorithm, right? There's all these big terms, these large concepts that seem to be beyond comprehension for the average person.[355]

Another student felt that inclusivity is more popular in theory than in practise. They believe many people agree that something is wrong but do not want to take the steps to correct it.

> In terms of the issue of disability access, I've never heard of something being done or being openly discussed about it. I notice that's kind of trendy to talk about inclusivity and talk about the need for representation, but it's rare that people actually ever follow through with that, it doesn't go beyond a social media post. We have to change the language that we use. We have to change how our entire systems are designed, how, we present materials and film and how we access them. It's not just about oh here, here's the archivist who has this support, it's beyond that.[356]

This student would go on to speak about how standardized the field is. "I think it is important because the standard is still very, English speaker oriented, very western, very white, and also very ableist in a lot of ways."[357]

Another student spoke about how necessary it is to have conversations on inclusion *before* it directly impacts someone from a different identity. That there will be added pressure for that individual to have to speak for everyone on ideas and strategies for inclusion.

> I think, if if there had been a more diverse class that year perhaps there would have been that would have been a better time to, have a conversation. You should have that conversation, you shouldn't just have a conversation just because you've got somebody, that's a person of color or, somebody that is not just a straight white, person. I think because then that's just going to make them feel tokenized and you don't want that, just that is a conversation that should be had, and I don't recall there being any kind of extensive conversation about that.[358]

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[355] Anonymous alumnus, Zoom interview with author.
[356] Anonymous alumnus, Zoom interview with author.
[357] Anonymous alumnus, Zoom interview with author.
[358] Anonymous alumnus, Zoom interview with author.

The pressure to advocate for an entire community can be taxing. A student felt there was already an uneasy dynamic at play when it came to race:

> At the same time, I have to tell you that even though I, at the time couldn't articulate it looking back, I think the fact that most people were white in that space again, sort of reiterated that somehow, I managed to get in on a fluke, it didn't ever feel and it, that sort of repeated itself when I would look at my class. I think out of the entire group there were maybe three or five of us who were nonwhite. We were certainly minority, and it was strange and then there was this weird dynamic too where it was almost a class thing where it was very clear from early on that most of the students were a lot more well to do than of us, especially the more racialized students, and that in itself again wasn't felt, weirdly, exclusionary. Not that it was actually trying to be exclusionary, but just by the fact of the matter. I think it just created a certain dynamic.[359]

And "you have to imagine as a racialized student, I'm in a class with mostly white people with a white professor who was for a long time a director of the program and most of the readings were written by white people and not just white people, white people who are of the high, the upper echelons of society who have millions of dollars to collect, and it was hard."[360]

Future collaboration initiatives are needed for intersectional awareness in the archival field, including disability, chronic illness, and neurodiversity. This however needs to be done at both an academic and community level. As previously discussed in the literature review, intersectionality and interdisciplinary writing have been heavily emphasized in the field of archival theory including Feminist texts, Queer Studies, Critical Race Theory, and Indigenous Studies. These disciplines are also becoming more emphasized in Disability Studies. Representation needs to expand beyond merely academia otherwise we will continue to see experiences like the above where advocacy can feel performative only ever discussing the problems and not the solutions. Emphasising specific community archives and collections can

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[359] Anonymous alumnus, Zoom interview with author.

[360] Anonymous alumnus, Zoom interview with author. This statement may be slightly hyperbolic when referring to contract or adjunct faculty but there is certainly wealth disparity between students and tenured faculty or high-ranking archivists working in academic or government archives.

help with this lack. Archival professional organizations can also continue with initiatives to promote inclusivity but making sure these initiatives are discussed in the classroom.[361] One problem with not pushing enough for inclusion initiatives is it leaves students vulnerable when working with traumatic and problematic material.

<u>Trauma and Problematic Material</u>

Working with moving images is physically and emotionally difficult. Traumatic material has been filmed since the birth of the medium. Difficult material continues to be donated to archives, is catalogued by archivists, and certainly has an impact on their mental health. Archivists can spend long periods of time with full collections of difficult material, such as documentaries, war footage, and medical films. Historical footage can be full of harmful stereotypes and language surrounding race, gender, sexual orientation, ability and more.

An important question to ask is: how does moving image archival education prepare students to work with this type of material? Have students had experiences working with disturbing images that they were not prepared for? Students were asked about their experiences with potentially triggering material and how the program prepared them to work with this material. Students also shared their experiences working directly with difficult material. Seventeen of nineteen spoke of how the program did and did not prepare them for working with traumatic material.

Students shared that audio/visual material relating to graphic violence was not uncommon during their education. One student shared that in class they had to repeatedly watch

[361] Some examples of archival professional organizations include the Association of Moving image Archivists (AMIA), International Federation of Film Archives (FIAF), Society of American Archivists (SAA), and Association of Canadian Archivists (ACA).

footage of the assassination of the American President John. F Kennedy. "We had a week where we just learned about the Zapruder film. We got to watch JFK's head get blown off for an hour, that was not fun." [362]

One student spoke about working with a film about suicide and the ethics of cataloguing this material:

> I wrote a comment saying this is explicit, we're talking about suicide. I know it's in the confines of this archive, but someone else is going to read this. We do not get taught about [how] you might be seeing a snuff film. I mean, I know it comes especially with moving images. Is it talked about? No, it's just taught that we just need to carry on. We need to keep moving on. We need to talk about how do we actually disseminate these things if we're going to make archives accessible. Or understand the ethics of sharing other people stories.[363]

Another student talked about archiving experiences of war early in their career:

> I remember I came across DV tapes labeled Russia, 1990, that was the fall of the Soviet Union. Me being three months into [the program] not knowing that this is what I'm going to get into, but [the filmmaker] went on for two hours about the fall of the Soviet Union and how he was there right and how there were men with guns everywhere and how it was a traumatic experience for him. Instantaneously it's, it's you're recording something of a personal memory of someone and that personal memory isn't always happy. [That] left me in a position of I don't know how to archive this, am I even supposed to archive this?[364]

A third student shared that they felt that while the collection they were working with was interesting, they had also wished that there was a content warning:

> Yeah, I agree, I remember one of the internships, that was on the, I think my first semester was [a medical archive] and, I had, I talked to the program about just the internships in general and they were trying to sell us on this internship and how cool the material was. It would have been nice if there was a disclaimer or something. I don't know what kind of materials you might be working with in that collection. I could definitely see how that would bring up a lot especially with the older materials.[365]

[362] Anonymous alumnus, Zoom interview with author.
[363] Anonymous alumnus, Zoom interview with author.
[364] Anonymous alumnus, Zoom interview with author.
[365] Anonymous student, Zoom interview with author.

Discussion of trauma has not been completely absent in moving image archival classrooms, as students from other programs stated:

> Yeah, we have talked about [trauma] in in our intro class, I think students have asked questions about it in our other classes we talked about it in our culture of archives, museums, and libraries class and just sort of yeah, what do you do if you stumble across traumatic content sensitive content. We talked about it in our metadata class, how to better flag it, describe it, and structure it. These potential traumatic triggers are or more laid bare to the user.[366]

Someone else said:

> I wouldn't say [the program] prepped me for it, but it's definitely a topic that comes up in almost any conversation we have about ethics and the archives is dealing with material that might be [emotionally triggering]. I think the when we're talking about harmful material, it's less about how it affects the archivist. It’s much more about how it might affect society and what we do with that harmful material rather than with the impact it might have on us as we're having to process it. I’m racking my brain trying to think about if there's an ever a discussion about how it might be working on something triggering yeah, no, not at all.[367]

Another interviewee stated:

> There is conversations just about offensive material or things with labeling that was used and now, we look at it seen as offensive and how do you deal with that? Because the original writings and everything is archival, but you want to find a way to update it. We didn't talk about whether it was for archivists themselves to look at it, or how to address things like labels that were offensive and updating them [in] a more appropriate and accessible way. I think it could have easily gone into [one] of the lessons.[368]

Mental health difficulties do impact the ability for participation and are related to accessibility.[369] A person’s emotional response to preserving a collection can extend beyond a single film to a whole body of work, such as corpuses of material from problematic filmmakers:

> [An instructor] was giving us classes on, I think, it was advocating for the archive, and it was about ethics and morality and archives. We're in this very intimate small setting. You're all there. You're right next to all your classmates. The question was presented to us that your archive has just received a large donation of Woody Allen

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[366] Anonymous student, Zoom interview with author.
[367] Anonymous student, Zoom interview with author.
[368] Anonymous alumnus, Zoom interview with author.
[369] Anxiety, depression, and PTSD are all protected under ADA and AODA bylaws.

films and, Woody Allen has been accused of sexual assault. [The instructor] puts this question before us of what would you do? Would you accept the materials? Or not, and immediately I'm feeling a panic and I'm like it'll be fine 'cause we're just talking about this in a classroom, it's going to be fine. I do remember [the instructor] saying in either this lecture or previous lecture, but talking about [a film with injured children] and [they were] kind of writing off these concerns from a patron as something that was, silencing art. [They] had kind of gone on this long tangent about how us young people want the world to be softened for us. This was already kind of the vibe with this kind of hostile energy from the professor that we're too soft and we can't handle potentially upsetting material and then this hypothetical is asked. I've already decided [in] my mind that I'm going to say yes, I would accept the material because being that his artistic material has been influential in the world of cinema, then, you have to preserve the material and still understand that that doesn't mean that you're tacitly approving of any actions that the man, the creator did. It's more that the material is influential in the field, and someone has to keep it. I've already decided my answer. I'm sitting there. [They go] around in the room.

One of the classmates, the first classmate immediately launches into something where they say, "I'm glad we're talking about this because nothing was ever credibly proven" and that's when I just go oh no, I can't be here and because I'm hearing the people that I've come to love in this program say such upsetting things because [of] my personal history. This is something that I've kind of figured out after the fact. Kind of realizing why was this upsetting to me. It wasn't just that we're talking about hypothetical artist, anyway, [they] get done and I'm like, I gotta get out of here. I'm frozen in my seat and [the instructor] looks at me and I said I have to go, and I just got up and I left the classroom. I had a panic attack in the bathroom.

I did notice that another classmate was gone, and I found out after the fact that this classmate left the program [because of trauma]. [The student] and I had spoken a few times 'cause of course [they] had seen me leave the room. [They] did say that part of it was that [they] couldn't stand the idea of being back because it was specifically not just the question. The hypothetical was not the problem, it was the way it was presented. It was the way that we were all having to see this being debated by the people that we called our friends. In my exit interview I did bring it up. I do remember [the program director] was very sympathetic. I do remember [them] trying to put it onto the student who had first given that answer. The very aggressive answer. I'm glad we're talking about this it was and I could see that, but it also was kind of, that's not that's not the point, because we wouldn't have ever had that opportunity to hear him say that if this hadn't been brought up in the classroom, and I had suggested, I think that the question is worthwhile. I think that the hypothetical is worthwhile in terms of understanding ethics and morality, and maybe you'll come across something [like] that in an archive however, I think that the way that it was asked was totally inappropriate. I suggested that if this question were to be asked again, that it be done in a way that perhaps it's a homework assignment, of just "here's what I think" and then maybe the teacher says, I looked

> at your responses anonymously and said here are of the pros and cons and the different ways people answered and then you move on. You don't have anybody who's forced to answer these questions or forced to deal that, or perhaps even giving us a warning beforehand then we're going to talk about this distressing material.
>
> I think they deal with [traumatic material] less of a how will it affect you and more how will it affect your patrons, which is the way the question was framed. It wasn't whether or not, how would you feel accepting this it was? How would you frame it for stakeholders or for the public who are going to be upset about this? [370]

Support is also necessary when students come across problematic material that they may not expect. One student spoke about an internship where they found objects in the collection, that while not illegal, were very traumatic to them, relating to something that they were still struggling to process and did not share with their program.[371] That same student also shared that war material had been used as a teaching aid for one of their classes. The class was on preservation but did not speak to the discomfort or sensitivities of working with war material. While this was not done with ill-intent, the student felt uncomfortable with war being used as a teaching aid. There is the potential, especially for students who have lived in countries or have connections to regions experiencing global conflict, to find this material triggering, potentially exacerbating any sort of mental health condition.

Wright's article "Archival Interventions and the Language We Use" focuses on problematic language in archival description and how to balance that with accurate information.[372] A similar consideration is needed when teaching using material that can cause distress. Being familiar with trauma-informed archival practise and applying that within course preparation could have prevented the distress felt by that student.[373] Safety, trust and

[370] Anonymous alumnus, Zoom interview with author.
[371] Anonymous alumnus, Zoom interview with author.
[372] Wright, "Archival Interventions and the Language We Use," 331–348.
[373] Kirsten Wright and Nicola Laurent, "Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice," *Archivaria* 91 (June 2021), 38-73. https://archivaria.ca/index.php/archivaria/article/view/13787.

transparency, choice, collaboration, and empowerment are the foundations of trauma-informed archival practise.[374] Applying these principles to teaching aids will only benefit the mental health of students particularly those who may be disabled, neurodivergent, or have a chronic illness. Education, again, needs to be proactive and not reactive, especially when it comes to addressing student mental health. Collaboration with students and alumni on potential teaching aids not only avoids triggering material but also allows students to learn with material that personally engages with their interests.

Working with difficult material in the field of moving image archives may sometimes be a necessity. There are strategies that can help prepare students for working with traumatic material. The use of guest speakers who themselves work with problematic material is a good way to expose students to working with this material before directly encountering it themselves. Students can ask questions and the guest speaker can speak from their own experiences. For instance, one interview participant found it helpful when a staff member of the human-rights video non-profit WITNESS came in to talk about archives outside of academia.[375]

The handling of problematic material has to be taken from the perspective of a person-centered archival approach as well as a user-centered one. Otherwise, archivist mental health will continue to be excluded. One student spoke about this exclusion in their coursework. "It's something that we have talked about in sort of, almost not directly, but through guest speakers who work in archives. It's discussions about handling traumatic material or material where you

[374] Wright and Laurent, "Safety, Collaboration, and Empowerment," 41.
[375] "WITNESS trains activists to archive and preserve their video so that human rights abuses cannot be denied or forgotten over time." "WITNESS," WITNESS, accessed April 1, 2022, https://archiving.witness.org/.

have to protect the privacy of people involved. Definitely the user. Not any discussion on the archivist at all. That just wasn't something that was emphasized."[376]

Disturbing content warnings should be shared with students prior to any graphic, racially insensitive, sexist, transphobic, and ableist material. However, classrooms need to emphasize care beyond content warnings. One way to do this is by actively encouraging students to step away for a few minutes at any point. This allows students to not have to actively engage in material they find difficult or troubling without "making a scene".

I do not remember conversations or readings on trauma and working with difficult material during my MA. A lecture on this may have proven useful as I would later have a difficult time engaging with problematic material and balancing myself as both a disabled person and archivist.[377]

This is not to say that nothing has been done to address problematic material. One student interviewed talked about how one of their courses did touch upon traumatic material relating to gender, sexual orientation, and race but not disability. "I would say in my research methods class I'm taking right now we bring up that because a lot of my classmates are interested in working with LGBTQ materials or materials pertains to the Holocaust or Japanese American history or other war. There's a lot of obviously trauma filled materials."[378]

One student spoke about a student who was asked by the professor to guide the conversation on working with difficult material in a lecture space. "Yeah, I guess now I'd use the term self-care since that's the hot word, but yeah, I don't think we ever talked about [that]. I remember [a student] who did work on traumatic material [was asked], how do you deal with

[376] Anonymous student, Zoom interview with author.
[377] For example, how medical documentaries have been preserved and programmed.
[378] Anonymous alumnus, Zoom interview with author.

this traumatic stuff? As if, [they] would be able to give them answers 'cause they themselves didn't even have any."[379]

Asking the student how they dealt with working with traumatic material is not problematic but needs to be handled with care. There is the potential for the student to feel like they are being put on the spot. Actively choosing to present on this material or discussing it in a writing sample may have helped the student feel more comfortable. The professor could have also started a general discussion on problematic material giving that student the chance to participate if they felt comfortable. It is important as well for faculty to learn how to deal with problematic material and share that knowledge with students. Former students' experiences post-graduation on working with difficult material can be used as a teaching aid for future cohorts, perhaps by inviting them back as guest speakers.

Official Program Feedback Platforms

Program feedback from current students and alumni ideally helps improve a program for future cohorts. This is particularly important because of how new many of these programs are. Feedback is especially important from members of communities that are currently underrepresented in the field, as is the case with disability, chronic illness, or neurodiversity. As has been seen in this dissertation, our feedback can help bring awareness to gaps in accessibility to create a more inclusive education for everyone. This section examines what, or if, any sort of formal feedback protocol students were given access to.

[379] Anonymous alumnus, Zoom interview with author.

Eleven of nineteen participants talked about their program's feedback process. Students from NYU, UCLA, and TMU referenced course evaluations as an option for feedback but stated that, to their knowledge, there was no formally available platform for general program feedback:

> I don't know that they did. Again, maybe things are different now and I hope it is, but I don't recall anything that. I, yeah, I do recall, course evaluations but I don't remember anything like this. I don't recall ever getting, just have my input, given, heard, whatever it was, more you're lucky you've got the chance you did again. It sort of reinforces certain things about how, you're lucky you've got the expertise. No wonder I still experience impostor syndrome because you're like oh my god, it's a fluke. I need to take advantage of this opportunity before it, evaporates and again, especially as someone who has struggled with identity issues and has felt the need to bottle up certain things, and until a few years ago couldn't even articulate certain things as a result. I wonder, even if I had been given the opportunity to provide feedback at the time, would I have? I don't know. I probably would have felt I needed to hold my breath or just certainly not be as open and as maybe critical as I am now. I think it would have been a start. It would have been a good place to just gauge what's missing.[380]

Another interviewee stated "not that I'm aware of. Not post-graduation. There's course evaluations, but those are just through the university that we get every semester."[381] A third interview participant said "I don't remember there being anything set up. There were individual course things that you could, check boxes and then also write whatever you wanted. No one asked for official feedback."[382]

One student mentioned asking for exit interviews and was told no, although other cohorts did have exit interviews in the past:

> Oh yeah, we asked for an exit interview actually, our cohort did, and we were told no. I think past cohorts maybe did do exit interviews. I think they could have benefited from having an exit interview from their students. We all care about this program. We're the people who are the most invested in it because it's going to hopefully get us employment or get us networking or whatever and the idea of being told no, I think, points to the attitude towards the the students.[383]

[380] Anonymous alumnus, Zoom interview with author.
[381] Anonymous alumnus, Zoom interview with author.
[382] Anonymous alumnus, Zoom interview with author.
[383] Anonymous alumnus, Zoom interview with author.

This was not a shared sentiment from every student interviewed. One student in the same program but a different cohort shared that they brought up some constructive criticism during their time in the program and that it was well received. "Yeah, we were helping to change it with our feedback at the time and I found them pretty receptive."[384] They did not mention if this was related to accessibility.

Future funding opportunities are possible through collaboration from students with the program. For example, a faculty member at TMU shared that the creation of the BIPOC scholarship was a direct result of students requesting that this funding be made available. There are opportunities for these kinds of feedback to lead to other forms of funding, such as reasons related to accessibility.

Interview participants at NYU commented that there was a student representative from the program who would attend staff meetings. Such a role could be used to raise awareness on accessibility issues from the perspective of the students. No interviewees, students, alumni, or faculty made any mention of such a role within a program outside of NYU. Having a recent graduate alumni representative may also prove to be a worthwhile venture, combining familiarity with a program's current curriculum and with a perspective from the workforce.

The L. Jeffrey Selznick School of Film Preservation was the only program where no students referred to any sort of formal feedback, even in the form of course evaluations. Some faculty interviewed across programs did say that there are callouts for formal feedback, which provide differing perspectives on the experiences of many students. Communicating these feedback processes both to current students and sending out alumni emails may help address this.

[384] Anonymous alumnus, Zoom interview with author.

Giving a voice to students, especially in a post-graduation exit survey, or years later in an alumni survey allows for a currently missing voice of disability, chronic illness, and neurodiversity in the field. Such a survey could be formatted anonymously. An anonymous survey could give students a chance to discuss themes of accessibility when they may have not felt comfortable disclosing anything at the time. Alumni who may have been diagnosed since graduation can share their experiences in the field. Limited representation does not mean no representation. Addressing accessibility within a periodic program assessment survey may allow those voices to speak a little louder, especially if they can be used as a tool for change.

A post-graduation survey must give ample opportunity for students to share their lived experiences within the program if they so choose. Questions should be open ended and worded sensitively. Framing experiences around storytelling may allow for future teaching scenarios.[385] Students should be given ample space to write on how well the program did when addressing students' concerns with academic ableism, including but not limited to accessible classrooms, course material, faculty accommodations, internships, and career preparation.

Smaller programs like moving image archival programs need to ask what students' overall thoughts on their program are. Were the expectations from the time of application realistic to the education they received? Where does accessibility play a role?

Overall Program Thoughts

While formal channels are preferable, program feedback can also be collected informally. Students interviewed were asked to reflect upon their thoughts about the program post-graduation. The overarching theme of this reflection is accessibility, but students were able to

[385] Accounting for length, students' experiences can be shared in a memoir style.

share any of their thoughts. This is important as it ties back to earlier in the interview where students were asked about their initial thoughts on the program. Thirteen of nineteen students spoke on overall thoughts regarding their program.

Most students, asked if they would have still applied, said they would. Most students felt their education was overall positive, or at least mixed. “It was a very positive experience. I definitely felt very supported. I felt when I had a question, not just an accessibility related question, there was an answer. The [program] staff were very helpful at navigating the bureaucracy. I don't have any negative feedback. Any constructive feedback I have I already gave to them as a student. They've certainly already heard it.”[386]

A common sentiment was that a much heavier emphasis needed to be put on accessibility within their program. One interview participant felt including more staff who have a chronic illness, disabled, or neurodivergent would benefit the program in terms of addressing accessibility issues. One interviewee stated, “considering the topic you're exploring in your dissertation, it's probably going to take a negative slant in a lot of cases, and it's valid because there's definitely a lot of work to do about it around accessibility.”[387]

An important note to make is that there may be more staff who have a chronic illness, are disabled, or are neurodivergent and have not disclosed this for various reasons including academic ableism on the faculty/bureaucratic side of graduate-level education. The inclusion of accessibility-minded voices in moving image archival education programs is never a negative and will benefit the growth and support of all students.

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[386] Anonymous alumnus, Zoom interview with author.
[387] Anonymous alumnus, Zoom interview with author.

One student who had a positive experience with their education and felt their health played no factor still said there is work to do to increase accessibility awareness within the field:

> I guess overall positive, it's kind of difficult because I had, health issues during that time that made life in general kind of miserable. It's kind of hard to separate feeling physically miserable or was that the program not meeting my needs and, it's kind of hard to parse those out. It's definitely a program built for able bodied [people]. I think they were better with neurodivergent [people]. I think they were probably a little more equipped to handle that kind of stuff than physical disability or physical illnesses right, yeah?[388]

Another student felt if the program had been more transparent and upfront they still would have applied but would have modified their expectations. "I feel I there's a chance I still would. I mean it would depend on if they were more transparent and I could go in with modified expectations. Perhaps going in with not knowing what to expect a lot of the time, and then continually being just met with frustration on my part. I could have gone in with a different attitude."[389]

One interviewee would still have applied and feels like they have seen progress when it comes to discussions of accessibility in the workplace. "Yes, I would still apply, I think also because it is a good program. It's a subject I'm very interested in, and it would make it would still make sense for me to go. I think too because there is a lot more discussion about, physical ability, in the workplace and kind of the many different faces of disability but that's kind of more part of the broad discussion."[390]

Students from later cohorts noted the impact that Covid had on their education. While certainly not the fault of the program, one student was disappointed that they could not get a lot of hands-on experience during the pandemic:

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[388] Anonymous alumnus, Zoom interview with author.
[389] Anonymous alumnus, Zoom interview with author.
[390] Anonymous alumnus, Zoom interview with author.

> I mean, at this point the only film experience I have is, doing my own film stuff, that was a big bummer from my MIAP experiences. I've basically got little to no film handling experience, mostly because of the pandemic, but also because that's been a problem pre-existing the pandemic is that people come in and ask for film handling experience and get told that they'll do that in their work placements and then they get placed in a place they don't want to be, and you graduate with barely any. It's not a film preservation program which is something they don't tell you in the advertising material.[391]

Conclusion

An important piece that can prove influential to future archival graduate students is Kate Goodwin's piece "Breaking Down Barriers for Archival Workers with Disabilities: Accessibility in Archival Spaces."[392] Goodwin addresses both lived experience and gaps in archival accessibility from the perspective of a current archival graduate student at the time of publication, not unlike many of those interviewed for this dissertation.

I have found that examining entire programs for gaps in accessibility has proven to be complex. There are many moving parts and approaches needed to be taken but these also need to be collaborative. Only through listening to student perspectives and becoming familiar with accessibility-related resources will accessibility in moving image archival education improve. Accessibility needs to be implemented throughout the curriculum of each program, syllabi, and course materials. Even beyond moving image archival education, definitions of what support networks are available need to be communicated to all students. Eliminating stigma surrounding disability, chronic illness, and neurodiversity will help students seek out that support. Acts of inclusion extend beyond disability, chronic illness, and neurodiversity to every facet of one's identity. This is particularly critical for those currently underrepresented in the field of moving

[391] Anonymous alumnus, Zoom interview with author.
[392] Kate Goodwin, "Breaking Down Barriers for Archival Workers with Disabilities: Accessibility in Archival Spaces," *Archeota* Vol. 8, No. 1 (Spring/Summer 2022): 5-6.

image archives. The lack of these voices means less of an ability to prepare students to work with traumatic or problematic material, especially if it is material that speaks to that identity directly. Appropriate feedback channels are necessary for future discussion of all these issues. While helpful in the classroom, a second large part of moving image archival education programs are the archives themselves. How might the layout and different facets of students' coursework and identities shape their experiences within archival spaces? Further accessibility initiatives will certainly be necessary.

Chapter Four: The Archives

The previous chapter examined classroom learning, an aspect of the programs that resembles many other kinds of academic programs. The biggest difference between moving image archival education programs and others, including other archival and library studies programs, is the time and overt focus spent learning and practising how to physically handle moving image material and equipment.[393] The amount of emphasis does however vary by program as students interviewed emphasized. This chapter focuses on the experiences of the students in the archival spaces hosting these objects, both on and off campus. The term archival space not only includes archives but also classroom lab spaces used to learn about the physical handling and processing involved in archiving. While archival spaces in the university are often refitted classrooms, there is a difference between a classroom and an archival space. Students' experiences during site visits and internships will be examined regarding accessibility. These experiences help outline where gaps may exist presently and strategies on how to address them in the future. While site visits and internships can, and often do, run concurrently with the program, these experiences are emphasized within the archives chapter because of the practical experience they provide for students post-graduation. The same is true about career preparation. As these are hands-on professional programs that look to prepare students for a particular industry, it is important to provide an analysis on how students are prepared to navigate that industry's job market.

This chapter concludes with an analysis of how an accessibility in the archives course or workshop would prove beneficial for accessibility awareness and collaboration purposes, including how such a program might be perceived by students, and offering a potential outline

[393] Note that many graduate level archival education programs do offer a course on audio/visual preservation.

that addresses themes of accessibility within the field, making use of the interdisciplinary research discussed in this dissertation. Key themes in this chapter involve theories and concepts on academic ableism, universal design theory, the political/relational model of disability, trauma-informed archival practise, archival theory, and archival accessibility.

Archival Training in the Classroom

Classrooms are repurposed into stand-ins for archives using equipment and teaching collections. This is fitting. Many archives themselves are retrofitted from buildings that were built for a different use and can present potential barriers that disabled archivists, neurodivergent archivists, and archivists with a chronic illness may face.

The L. Jeffrey Selznick School of Film Preservation again differs from the other programs as students learn mostly in a small classroom in a museum, instead of a small archival classroom in a university. Archival labs in the university are essentially classrooms with archival equipment, acting as a bridge between the classroom space and archival space. The university archival lab suffers from many of the same accessibility pitfalls as an archives.

Working in an archival classroom space is often the earliest introduction to the archives. This space is where students practise many of the physical skills that they will use throughout their career. Students would benefit from the identification of accessibility gaps within these archival classroom spaces. Ten out of nineteen people interviewed spoke about their experience with moving image archival training in a classroom. Recurring themes included physically working with archival material, feelings of performance anxiety, the atmosphere in the classroom, and potential safety considerations. Addressing students' concerns requires the implementation of care as well as universal design in classroom archival spaces.

In my research, I was unable to find material on ergonomics and archives, let alone specifically relating to moving image archives. While this needs addressing in archival literature, further discussion of ergonomics in the archives is also necessary in archival education. While outlined in more detail later in the section regarding job preparation, archival employment places a heavy emphasis on archivists' ability to carry film reels, use step ladders, push carts, and bend down. I would argue this is emphasized more heavily on job applications than in archives themselves, which are often quite collaborative. One could argue that including such physical tasks protects them legally but does so in a way that unethically excludes the disabled community.

Winding benches are a good example of archival film equipment that may ergonomically impact the archivist as they are still a common way to inspect films in archival classrooms as well as in archives themselves.[394] A student previously made mention about their difficulty of using a winding bench. The amount of force used in film winding will depend on the film gauge. The larger the film gauge, the more pressure needed. For example, 8mm film is easier to wind than 35mm due to the size of the film stock. While motorized winding benches exist, it is not uncommon for film archivists to still work with hand-cranked winding benches. Constant hand-cranking of reels can lead to cramping and potentially even carpal tunnel syndrome. These health concerns have been addressed in office equipment such as keyboards and mice. That does not appear to be the case for winding benches. Some winding benches are attached to the table, meaning height cannot be adjusted. This means needing to hunch over if too tall or reach up if too short. Winding benches are often meant to be used standing up and can have an impact on those who may experience chronic pain when standing for long periods of time. The winding

[394] A winding bench is used for film inspection by winding film forwards and backwards.

bench is only one example of archival specific equipment that needs ergonomic improvements to be more accessible.

Discussing accessibility in the archives via universal design extends beyond archival equipment and ergonomics. Archives, especially smaller community archives, are often housed in adapted spaces that may not best serve the needs of collections, staff, or users. Programs that focus heavily on social justice and activism are especially well-positioned to teach students about potentially inaccessible spaces that house community archival collections. This includes teaching notions of crip time, distance, and its relationship to archives.[395] Even larger, formal, institutional archives are not without accessibility concerns. There is an opportunity to learn about the physical design of an archival building for reasons of accessibility. One faculty member interviewed suggested archival moving image programs should collaborate with architecture programs.[396] This would be beneficial to both programs. While archives are niche, it would allow for future architects to get a sense of the needs of an archives or similar collections-focused space, developing a building that best balances the needs of materials, staff, and visitors. Students in archival programs can briefly learn about what goes into designing a building[397], including ADA/AODA bylaws that must be adhered to in building design.[398]

One of the biggest health omissions interviewees referred to came in the form of appropriate ventilation in archival classroom spaces. Larger archival institutions that work

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[395] Gracen Brilmyer, "Archival Assemblages: Applying Disability Studies' Political/relational Model to Archival Description," *Archival Science* 18, no. 2 (April 2, 2018): 95–118.
[396] Anonymous faculty, Zoom interview with author.
[397] Readings could include Aimi Hamraie, "Universal Design Research as a New Materialist Practice," *Disability Studies Quarterly* 32.4 (2012): http://dsq-sds.org/article/view/3246.; Aimi Hamraie, "Universal Design and the Problem of Post-Disability Ideology," *Design and Culture* 8.3 (2016): 285-309; Aimi Hamraie, *Building Access: Universal Design and the Politics of Disability* (Minneapolis: University of Minnesota Press, 2017); Carli Spina, *Creating Inclusive Libraries by Applying Universal Design: A Guide*, (Lanham: Rowman & Littlefield, 2021)
[398] *Americans With Disabilities Act, 1990, As Amended.* District of Columbia: United States. Department of Justice, 2009. *Accessibility for Ontarians with Disability Act*, 2005, SO 2005, c.11.

heavily with audio/visual media often take precautions to protect staff from mold, dust, or films suffering from vinegar syndrome. Students were often supplied gloves when handling films but there was little mention of any sort of PPE requirement. This would likely be considered an outside expense. Students also spoke of heavy temperature fluctuations. “The space was definitely not built for anyone with any physical anything. I mean the chairs hurt. It was just a cement room with crazy fluctuating temperature but that's kind of uncomfortable for everyone.”[399] A second student said “yeah, from that perspective, the lab was a little bit difficult to work in. It was hot at times. I had troubles with that, but I think they do their best. We don't get a lot of space. We're confined to a couple classrooms and one lab that’s in a separate [building]. Yeah, in that sense it's not too great but they do try their best.”[400]

As film deterioration is heavily dependent on temperature and humidity, fluctuations that speed up the deterioration of film can lead to increased mold growth and vinegar syndrome in film materials. Students talked about temperature discomfort in the lab but not in other classrooms. Appropriate ventilation in classrooms being used as labs is expensive, but a necessity to protect the health of students and faculty.

Protection and ventilation could be addressed in the same way that fragrance-free spaces are becoming normalized in academic institutions. Programs also can consult with other programs that often interact with hazardous materials, such as science programs, to think about how to teach about working with dangerous material and proper protocols. The importance of masking due to Covid could be taken as inspiration in the implantation of PPE equipment in the classroom.

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[399] Anonymous alumnus, Zoom interview with author.
[400] Anonymous student, Zoom interview with author.

While digital preservation has grown in the field, moving image archival education is heavily focused on preserving physical materials. Covid not only had an impact on how courses were taught but also on the hands-on aspects of working with moving images. Students felt that the hands-on experience of moving image archiving was missing from their education during the Covid pandemic.

> I didn't want my education to be online, and when it went online, that's when I realized how difficult it is to teach online. The adjunct professors that were teaching, I admire them because they changed everything to just start teaching online. I basically changed my graduation date, because of Covid. The classes online also wasn't just difficult; it was just numbing. I couldn't focus online.[401]

Some classroom spaces remained open with certain conditions but not all. While not ideal, one solution to this was shipping boxes of smaller archival supplies to students to get some practise at home. Two faculty from different programs tried this. One program was successful, and the other was not, with concerns about the equipment being safely returned. This model should continue to be explored for future students, especially if their health restricts them from being on campus for any length of time.

Returning to the classroom archival space, students did speak about the physical and emotional impact of working in the archival classroom space. One student spoke about having chronic pain and auditory issues, which made it difficult to follow along with all the instructions in lab-based assignments. They felt that more detailed written material alongside verbal directions would have been a benefit. “I would love if in these lab kind of classes, we had written instructions on what to do because, I have auditory processing issues. It's harder for me to receive information, that and if there was a handout that [had] a breakdown of how to splice step by step with pictures. I think I would find that much more helpful than just having it

[401] Anonymous alumnus, Zoom interview with author.

explained."[402] Educators should be open to collaborating on a style of instruction that benefits everyone. Offering a blend of auditory and visual instruction helps different learning styles.

Considering student stress in archival lab course design is necessary. A couple of students discussed a feeling of anxiety when physically working with material in the classroom. This was described as "performance anxiety" from being watched by the instructor and all their peers at once. Needing students to perform the role of the archivist in front of their peers does not appropriately replicate an archival environment. Working in archives is often not solitary but the act of handling objects is not a performance. An archivist is not being watched by groups of people while cataloguing material. An archivist is not a surgeon nor are they an actor. Handling archival objects is not the same as handling medical equipment or props. There is not that same level of stress and urgency. Archival training hardly needs to match that level of onlooker engagement. Creating a stressful environment of archival performance does not benefit any student but especially those who may already be self-conscious.

> I remember just my anxiety. I just remember my hands shaking a lot, which wasn't helpful. I remember everyone loved that class and I just wanted to disappear. I just remember dreading it, it was, I used to have a bad fear of public speaking and it was that again or just that knot in your stomach the whole time. I remember getting all the film tangled and being the only one that did, and you always do worse, when you're nervous. If no one was there, it probably would have been fine, but I spilled the the film cement and [the instructor had] given a whole talk about there's always one kid that spills the film cement, and then that was me and then [they] yelled at me to hurry close it and I was panicked as hell. I hated it in there, but it got better over time, 'cause I worked hard at it. I spent extra time when there was no one in there. It just took a lot of extra practice to calm down, but, yeah, I struggled mentally in there for sure. I, by the end of it, was fine. I remember that being brutal and, having to practice running the projector and the performance of it was just I don't ok. I don't wanna do this.[403]

[402] Anonymous alumnus, Zoom interview with author.
[403] Anonymous alumnus, Zoom interview with author.

The student felt less pressure with being given time to practise while not being observed. During class time they may have felt more comfortable if everyone was working on different things in the lab simultaneously and the instructor took time to visit each student separately. "Yeah, I think if people had been kind of busy doing other stuff, that always made it easier, if there were a couple activities happening instead of everyone, just kind of standing and waiting for their turn. It always made life easier because if there's only one person watching me that's fine. I was friends with everyone, but it becomes an audience."[404]

Students in moving image archival education programs are taught how fragile material and equipment are. Care of the object is heavily emphasized. The preservation of the object is important but so is placing less pressure on the student handling the material. Practising care by collaborating with students on how they would like to be worked with in the archival space creates an environment more aligned with the person-centered archive. Practising handling material is certainly important but early pressure in the classroom can follow the student along into their professional career. Archival performance anxiety thus brings up an additional level of archival trauma missing in current archival trauma research.[405] Student accessibility services are unlikely to be aware of these stresses experienced by students because of how niche moving image archival education programs are.

I had a small cohort and did not experience any sort of performance anxiety when working in the film lab. I was initially worried about working with the physical equipment but that eventually subsided. I am someone with a history of delayed fine motor skills. I did notice the

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[404] Anonymous alumnus, Zoom interview with author. One suggestion is for instructors to ask for volunteers to perform the use of equipment in front of the class. Students can then break off into different activities while the lecturer checks in with everyone individually.

[405] Kirsten Wright and Nicola Laurent, "Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice," *Archivaria* 91 (June 2021): 38-73.; Kirsten Wright and Nicola Laurent, *Report: Understanding the international landscape of trauma and archives*, International Council on Archives, 2023.

lack of ventilation when working with vinegared material though I did not realize the potential threat to my health at the time.

Site Visits and Internships

Following the classroom, students' next experience with archives will likely come from site visits followed by an internship. A large part of training to work in moving image archives is time spent in archival spaces off campus. It is common for cohorts to visit different archives on tours to get acquainted with how professional archival spaces are laid out. The time a student spends within archives increases as they begin to work in an internship role. Internships are not mandatory in every program studied in this dissertation, but all of them do offer some sort of internship or work placement.

Students were asked about their experiences visiting and interning with archives. More emphasis in this section is placed on internships because of how influential they are within each program, and the amount interview participants had to say about them. Seventeen of nineteen students spoke about their experiences with site visits and internships during their program.

The internship process for each institution will be described as they vary.[406] Students will then speak to how they felt about the internship process, followed by their experiences regarding accessibility with their internship host sites. Many themes that were addressed in the classroom chapter play a role here as well, including accessibility gaps, mental health, grief, working with traumatic material, and disclosure. How much collaboration was there between the program and the internship? Were there any difficulties locating an accessible internship and if so, did the program assist in any way?

[406] Internship requirements are included in Appendix C.

Site Visits

Students shared their experiences visiting archives, if they were accessible, and if they had conversations on accessibility. "Our first quarter we did several site visits. I remember one looked [like] it was fully accessible. One looked it was completely inaccessible."[407] Another interviewee stated "no one that I remember came in to talk about accessibility. I think there were conversations over in Ottawa just talking about making sure this building is accessible with laws but nothing particularly focused on access in archives."[408] A second student shared "it was a two-floor facility and there was no elevator. You would have to walk upstairs. I don't think those conversations are happening."[409]

A third interview participant said:

> We have a lot of site visits. We get to go behind the scenes and see archivists working at these institutions which is cool but also, there's standing for hours. The nature of my disability I have problems standing for long periods of time and my brain doesn't even work as well as it I want it to when I'm standing for long periods of time. I've always found those site visits kind of stressful if there wasn't [anywhere] to sit. I felt I wasn't able to participate as much as I'd like to because I just wasn't feeling well because we were standing. I did find it very physically draining and, it was something that I didn't feel comfortable speaking up about at the time because I didn't want to have [the program and institution] to accommodate me and slow down their program, but yeah, that was, that was difficult.[410]

Covid presented a challenge to the traditional site visit. Some institutions were work-from-home only. Others only allowed employees within the spaces. Students who attended a program during Covid spoke about how their program hosted digital site visits and internships. "In non-Covid times we are supposed to go on a lot of site visits but with Covid-restrictions we've done more Zoom. We have a lot of guest speakers from different institutions."[411] A second

[407] Anonymous alumnus, Zoom interview with author.
[408] Anonymous alumnus, Zoom interview with author.
[409] Anonymous alumnus, Zoom interview with author.
[410] Anonymous student, Zoom interview with author.
[411] Anonymous student, Zoom interview with author.

interviewee talked about learning during Covid. "Most of those were turned virtual. There was one class this past semester where we we did have to do a couple different off campus visits which were very difficult to navigate to."[412]

While the students interviewed did say that they would have preferred in-person visits, that is not to say that the digital site visit is not without its uses. While adding a digital component to a site visit may add an additional step logistically, it allows for collaboration and inclusion for students who are disabled, neurodivergent, or have a chronic illness, such as a student who may be prone to overstimulation, or a student who may be immunocompromised. If the archives is in an old, retrofitted building it may have portions that are more difficult to navigate or are even entirely inaccessible. The onus is on the program to learn about these accessibility gaps ahead of time, and providing an online option may allow students to still participate. The digital archival site visit provides inclusion during multi-day tours and site visits.

One student shared feeling excluded during a program-related trip that they were not able to attend due to sickness. "This is very much where I felt, very belittled and isolated, just as a sick person, in my cohort."[413] The student felt the decision was made for them based on their health status and that was shared with their cohort. They felt unheard when trying to bring it to the attention of the program. "I feel if someone raised concern with that professor about being able to actually, get to the location, based on based on a disability, I think they actually would be understanding and accommodating. I think in that case they would have just had to sit out. The professor definitely would not have offered a a virtual version."[414] A digital alternative would have allowed them to participate remotely if they had felt healthy enough to do so.

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[412] Anonymous student, Zoom interview with author.
[413] Anonymous alumnus, Zoom interview with author.
[414] Anonymous student, Zoom interview with author.

NYU has an associated initiative titled APEX (Audiovisual Preservation Exchange) that has students travel to the global south to work on preserving media:

> APEX promotes international collaboration and academic dialogue on film and media preservation in order to safeguard the world's audiovisual heritage. APEX is an opportunity for members of the international audiovisual archival community to exchange knowledge and skills in areas such as inspection and care of audiovisual materials, cataloging, metadata management, digitization, digital preservation, and access to collections.[415]

Previous iterations of APEX were done by physically visiting the country to collaborate on various projects. In 2021, this was changed to virtual because of the Covid pandemic. A hybrid model will prove useful if the program intends on returning to any sort of in-person version in the coming years. This would allow students who may not be able to travel to still collaborate on the project, especially if the host region does not have the resources to make the spaces accessible. Different parts of the world have varying accessibility bylaws. Countries with lower incomes may not have the financial ability or resources to make an institution accessible. There does sometimes need to be a compromise between both parties. The program can ask ahead of time a series of questions relating to the accessibility of the region. The student can then make the decision for themselves if they feel like they can participate in-person. Otherwise, the student may be able to participate virtually. Growth of networks and collaboration is imperative to the project.[416] The implementation of recommendations from SAA's remote work document would be helpful here.[417] Examples can include writing and editing metadata, transcribing material,

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[415] "Audiovisual Preservation Exchange (APEX)," MIAP, accessed July 20, 2022, https://tisch.nyu.edu/cinema-studies/miap/research-outreach/apex.

[416] Pamela Vizner and Juana Suárez, "Education Through International Collaboration: The Audiovisual Preservation Exchange (APEX) Program," *Synoptique* 6, no. 1 (2017): 102–112.

[417] Society of American Archivists. "Archivists at Home," 2020.

inventorying digital content, or writing on the collection and the potential for future advocacy initiatives.[418]

The digital site visit is a further instance of universal design in the moving image archival education program as it can also benefit students who are not disabled, neurodivergent, or have a chronic illness. Students can tour sites that are not in proximity to the city they live in, meaning less time for travel. Students who are sick, contagious but no longer feeling heavy symptoms can attend the tour while keeping others safe from contracting an illness. This is especially important for those who may be immunocompromised. As these site visits can fall out of usual class time, a hybrid approach allows for participation from someone who has family obligations, such as being a parent, to participate. Digital site visits benefit the person leading the tour, not having to worry about the physical space a tour may take place in.

One faculty member I interviewed took me on a digital site visit to get a sense of the program space. I had initially intended to visit each institution myself, but the Covid pandemic made this impossible. While certainly not the same as visiting the space in-person, this digital tour did provide an opportunity to visualize a space that had been discussed with me during interviews. The accessibility-themed digital site visit hosted during this project demonstrated the potential opportunity to become more widespread.

Digital site visits should not replace in-person site visits entirely but do provide value that can be beneficial industry-wide. If there is an insistence to host in-person-only site visits, there are steps that the program needs to take to make these accessible. One is being proactive about accessibility concerns with any host site that will be visited during the semester. This is especially crucial if someone has disclosed any health concerns that may have an impact on

[418] Society of American Archivists. “Archivists at Home,” 2020. 8.

attending a site visit during the semester. Programs may want to implement something like AMIA's Accessibility Request Form.[419] This is available to its members to address any accessibility concerns or accommodations that may be needed during the annual conference. A form such as this at the beginning of the academic school year will help institutions plan site visits and internships.

There are considerations that need to be examined when students travel to a site themselves. If outside of class time, crip time needs to be considered. Unfortunately, little has been written on crip time and the archives. Ryan Lee Cartwright's piece "Out of Sorts: A Queer Crip in the Archive" is one of the rare examples of addressing crip time in the archives.[420] Cartwright shares their own lived experience and stories doing archival research as a disabled person. This experience is important for archives to know about. Cartwright references health concerns in the archives and the difficulty of getting to the archives which is an underemphasized part of the archival site visit as well as the internship.[421]

I do not remember having any issues during a site visit. I do not believe I had any tonic-clonic seizure the night before a site visit. If I did have any sort of focal seizure I would have done my best to hide it during a site visit. I do not remember there ever being any sort of conversation on accessibility discussed during any site visits in my MA program.

[419] "Accessibility Request Form," AMIA, accessed August 1, 2023, https://www.surveymonkey.com/r/ZDMMFFK.
[420] Ryan Lee Cartwright, "Out of Sorts: A Queer Crip in the Archive," *Feminist review* 125, no. 1 (July 2020): 62–69.
[421] Cartwright's experience with archival travel comes from a user-centered relationship with archival research. Little has been written about archival travel from the archivist perspective.

Internships

The internship allows students to get hands-on experience with a moving image collection. Each institution defines its internship process differently. NYU and TMU include more of a focus on internships than UCLA and the L. Jeffrey Selznick School of Film Preservation. UCLA currently offers an internships elective course, though the former MIAS program did appear to have a required internship. The L. Jeffrey Selznick School of Film Preservation does not offer any sort of external internships as the extensive hands-on experience comes from working with the George Eastman Museum's collection within the program itself.

The outlines of NYU, TMU, and UCLA's internship processes are included in the appendix (see Appendix C). Students at NYU stated that they chose from a list and spoke about why they wanted that institution. The internship selection form can be a space to address accessibility considerations of the internship host site. According to the MIAP internship handbook, students can request internships not on the list, but it must be approved by MIAP and may not be funded.[422] No student interviewed mentioned this exception.

One student outlined the internships selection process from their perspective:

> It's always the same list of questions "why do you want to work here", "what skills are you hoping to develop?" And there's always a section at the bottom that says if there's anything else you'd us to consider to write that there, there is always a blank box at the bottom to kind of tell them what you need. I think that [accommodations] would probably go there, but they don't ask outright.[423]

[422] MIAP, "Internship Guide for Students & Supervisors," 2022.
[423] Anonymous student, Zoom interview with author.

UCLA emphasizes community archival internships via the UCLA Community Archives Lab which was founded by Michelle Caswell in 2016.[424] The Community Archives Lab defines itself as:

- A world where independent community archives are fully funded and supported to do their important work.
- An archival praxis that fully reflects the many liberatory theories and practices that already exist in communities.
- A society in which traces of the past are used to acknowledge, disrupt, end and repair historic and ongoing harm.

We do this by:

- Conducting transformative research that reconceptualizes dominant Western archival studies alongside, in collaboration with, and in support of independent community archives.
- Teaching and training a new generation of professional archivists in community-engaged and liberatory theories and practices.
- Supporting the autonomy of community archives through active and collaborative memory work.
- Centering memory work in envisioning and enacting a more equitable and just world.[425]

In other words, the UCLA Community Archives Lab supports the growth of resources for both marginalized community archives and current MLIS students in California. Support is done by raising funds to not only offer students paid internships but also pay staff to train and supervise students. The UCLA Community Archives Lab works with archives on fundraising strategies and creating scholarships. The UCLA Community Archives Lab acts as a resource hub for both students and archives.

An emphasis on care for the student and community archives is shared in this document, which also explains how community archives can be used to combat traditional western archival

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[424] Michelle Caswell, "The Impact of Paid Internships at Community Archives for MLIS Students: A White Paper Reporting on the UCLA Community Archives Lab/ Andrew W. Mellon Foundation Internship Program," *UCLA* (August 2021): https://escholarship.org/uc/item/8z63869z.

[425] "UCLA Community Archives Lab," UCLA Community Archives Lab, accessed August 1, 2022, https://communityarchiveslab.ucla.edu/.

narratives. However, disability, chronic illness, and neurodiversity are nowhere to be found in the document, or any of the archives listed or archivists. Such a notable omission means leaving out segments of a marginalized community in this important work. There is also no mention of accessibility and the impact that archival work can have on the mental health of the students who participate in these community archives. Caswell and various collaborators have written about how important finding yourself in community archives is.[426] Furthering archival representation helps avoid erasure and correct stereotypes and historical inaccuracies.

There are opportunities for future research and collaboration with UCLA's Community Archives Lab and any experiences working specifically with audio/visual material, though no student interviewed for the dissertation made any reference to the Lab. NYU, TMU, and The L. Jeffrey Selznick School of Film Preservation can take some cues from the Community Archives Lab, such as advocating for paid internships. Perhaps more importantly, the UCLA Community Archives Lab acts as a support network for student interns, since we saw that student accessibility services may not offer any sort of support during an internship. The UCLA Community Archives Lab acts as a source of care within archival education.

TMU and NYU partner with archival institutions that have hosted students from multiple cohorts. A long-standing working relationship brings with it familiarity between the program and host site. Both should understand what each other gets out of the working relationship through student involvement. As this professional relationship has already developed, there is the opportunity of collaborating to create a more accessible environment for disabled students,

[426] See Michelle Caswell, Alda Allina Migoni, Noah Geraci and Marika Cifor, "'To Be Able to Imagine Otherwise': Community Archives and the Importance of Representation," *Archives and Records* 38(1) (2016): 1-20. and Michelle Caswell, Marika Cifor, and Mario H. Ramirez, "'To Suddenly Discover Yourself Existing': Uncovering the Affective Impact of Community Archives," *The American Archivist* 79 (Spring/Summer 2016): 56-81.

neurodivergent students, and students with a chronic illness. Students' feedback on accessibility allows room for collaboration and accommodation that can be considered for future cohorts.

Sixteen of the nineteen of the interview participants talked about the internship process and shared where they interned. Many interview participants spoke positively about their placements. In one example, an interviewee said "I found the internships very accommodating. I also explained, look, this is what the deal is, and I remember in the middle of my internship I started feeling something was wrong. Turned out I was having a relapse, but it wasn't not a full relapse. It wasn't going great but they're very accommodating."[427]

No one shared anything about physical barriers in accessibility during their internship. Archival host sites could have all been accommodating or accessible spaces, but a more likely scenario is the much lower rate of disabled students in moving image archival education with physical disabilities or certain neurological disabilities that impact mobility.[428] Some students did talk about health during their internship:

> I would say there should be better education on respiratory protection and the respiratory risks that you face when you're looking at old things. In one of my placements, I encountered a lot of moldy stuff, and I was very worried about potentially exposing other workers. I wore a mask, but many people didn't. I learned that the mold would have been irritating, at worst to the average person.[429]

One student said they never disclose their health because of a fear of discrimination in the workplace. This would make it difficult to ever get accommodations if they needed them, especially in a work culture that does not benefit disabled individuals, neurodivergent individuals, or someone with a chronic illness. "Let's be honest, Michael. I never disclosed. I

[427] Anonymous alumnus, Zoom interview with author.
[428] Both were represented at 1 percent each in AMIA's 2021 *Salary and Demographics Survey*.
[429] Anonymous alumnus, Zoom interview with author.

never disclose on my applications. I'm all too aware of that, it's, that is. If that isn't a one-way ticket to getting discriminated against."[430]

While physical accommodations were not requested, mental health did play a role for some students interviewed:

> The program was naive and didn't even talk about traumas and graphic content. I think [they] could have prepared me. As an intern I would have loved for someone to sit me down and say you might see things that are troubling. There was no preparation. I think that shaped a lot of my troubles in the field moving forward. [Post-graduation] I remember just again feeling ill prepared for the kind of content we were working on, and it led to me starting to experience things around second-hand exposure and second-hand trauma, which led to a lot of experience with burnout. I remember after nudging and after struggling to get the training I needed in order to better handle the stress. I was eventually given the green light to work with someone whose specialty it is to prepare people on how to work with this content and be able to remove themselves to the point that ground yourself and try and remind yourself that you're in a safe environment.[431]

Collaboration between the program and internship sites is necessary before the student begins their internship. Student accessibility services may not be able to offer the same level of support within an internship that they can with the program. Communication on accessibility prior to accommodation requests allows for action before the accommodations and disclosure is necessary. The program and host site can discuss processing potentially traumatic material more generally and the potential of the student engaging with problematic material. Different students may have emotional triggers to material that is related to personal experience and not the nature of the material itself. As discussed in the previous chapter, programs can prepare students ahead of time during coursework for how to navigate these feelings. Archival institutions can warn students about the material and collections they will be working with. Archives can also have

[430] Anonymous alumnus, Zoom interview with author. I shared my own experience with discrimination and work culture in *Archival Outlook*. Writing the article was cathartic but even more important was collaborating with a publication that has a history of archival disability advocacy.
[431] Anonymous alumnus, Zoom interview with author.

policies in place about the handling of problematic material and strategies for coping for everyone. These policies can be guided by trauma-informed archival practise, taking an empathetic approach working with traumatic material and being accommodating if students cannot work with a particular collection. Archival institutions should allow for some choice by the intern when working with a collection. This allows the student to not only choose material related to their interests, but more critically to avoid potentially triggering material and not need to feel the need to disclose difficulty with mental health.

Difficulties with inaccessible internships are not only based on the material. While optional, some students from various programs shared that they felt pressured to travel internationally for an internship. They felt that the program did not take their health or financial situation into account. One student said "I would also wonder about students who are going to the United States because that's a particularly difficult place to go in terms of health care. How much they would have known going in."[432] This is where a remote internship may prove useful if it fits the needs of program requirements, the goals of the host institution, and the skills that the student look to develop.

MIAP allows for internships that are remote or hybrid but "currently, an emphasis is placed on in-person work."[433] Emphasizing the possibility of a remote model of internship benefits students who want to work with a collection but cannot due to travel costs or being immunocompromised.[434] The remote model of internships also benefits community archives that cannot afford to operate out of New York and are in more remote parts of North America.

> The internships that they give us on the list are the internships that we have to do, and most of them are not in New York. I think just the way that, the internship[s] in general were handled, but also especially this summer internship where there's

[432] Anonymous alumnus, Zoom interview with author.
[433] MIAP, "Internship Guide for Students & Supervisors," 2022.
[434] Society of American Archivists. "Archivists at Home," 2020.

> the expectation that you would do it somewhere else. I wish there was more options and more ability to express preferences because people have needs that make them not able to leave New York and I wish that was taken into consideration more.[435]

A second student shared that:

> This didn't end up being a concern for me because all my internships except for, half of one ended up being remote, but that was definitely, something that if I had gone to MIAP in a normal year I could have seen being a big problem. I would be very surprised if they asked them questions about accessibility, whether students were required to stand for long periods of time. In one of the the job descriptions it had you must be able to lift fifty pounds. I think the lack of transparency about what the actual environment of these internship sites was going to be, is a problem. I think not being able to express preference caused a lot of anxiety because it's ok, I have to pick five but only two of these, I know that I will be able to sit the whole time and that will be comfortable for me. The way that our selection process is set up you don't get to have that information necessarily, but also, I'm not allowed to express that preference. I think we should be able to indicate those kind of things that are above and beyond the skills that we want to learn but also, what, what kind of work environment do we need to be in? We're expected for the summer internship to go somewhere else.[436]

No one else interviewed made any reference to a post-internship survey, though MIAP says there is a survey to be completed by both the institution and the student, where the student writes a summary of their internship experience:

> that includes a background and overview of the internship site; an overview and history of the collection(s) worked on; physical description of the collection(s); description of projects and tasks performed; skills developed or strengthened; the MIAP internship requirement(s) fulfilled; and an explanation of any changes made to the goals/tasks set forth in the Internship Agreement.[437]

The use of post-internship surveys is a valuable way to measure the accessibility of an internship host site. It is important to get the students' perspective on how accessible their host site was during their internship, if they choose to disclose such information. This survey allows for students to share their experiences working with any sort of difficult material should they so

[435] Anonymous student, Zoom interview with author.
[436] Anonymous student, Zoom interview with author.
[437] MIAP, "Internship Guide for Students & Supervisors," 2022.

choose. There is the opportunity for such a document to include a section where students can give their thoughts on the accessibility of the site for future consideration.

I had an internship at the Canadian Filmmakers Distribution Centre and a fieldwork fellowship at the TIFF Film Reference Library. I did disclose my epilepsy during these placements because of the length of time I would be around. Everyone was quite welcoming and accommodating if I needed it. I do not remember there being any conversation on working with potentially difficult material and archival trauma. None of the material that I worked on during any internship did I find personally triggering. Being aware of the history of avant-garde film I was aware that there might be material that could trigger a tonic-clonic seizure due to experimenting with flashing light patterns, but I do not remember if there were any warnings about seizure-inducing material. However, I am not someone who experiences photosensitive seizures.[438] That is not to say, however, that my epilepsy has not had an impact on my career.

Career Preparation

As mentioned throughout, the goal of moving image archival education programs is to get people work preserving moving images in some capacity. Programs do this by teaching theory, giving students hands-on practise with equipment, and by having students complete internships with partnered archival institutions. Another way that programs can help students entering the field is by career preparation. Programs can do this in different ways. Guest speakers who work in moving image archives can host lectures speaking on their experiences in the job market. Courses can outline the job market and the best practises for entering it, including

[438] Michael Marlatt, "Disability Advocacy in the Archival Profession: A Moving Image Archivist with Epilepsy Shares His Experience," *Archival Outlook* (Jan/Feb 2022): 10, 21.

resumé review, examining, and dissecting job postings, and how to network. Considering these are professional programs, time spent doing this is instrumental in helping set up students to succeed. Addressing accessibility gaps within the field during career preparation is also critical. Those leading the conversation may be worried about deterring students before graduation, but students who recognize these gaps earlier can better prepare and rethink if this really is the field for them.

Thirteen of nineteen of people interviewed talked about how the program prepared them for a career in moving image archives. Students were asked how, or if, career preparation was implemented within their respective program, and if accessibility was ever a point of discussion. Was job preparation discussed in the classroom, through guest speakers, or professional organizations?

Some students, but not all, shared that their program had mock interviews, resumé reviews, and/or job posting reviews. Opportunities like this would benefit every student. "Yeah, we did we had a class where it was very strange. It was mixed in with our thesis class. Half of that class was actually creating a resumé and then we have a mock interview with the director of the program and who is teaching [the] class and another person from the program."[439] A second student shared "the year before mine I remember, [a faculty member] did a thing with them where [they] would help them with their resumés, but other than that I don't remember anything in terms of post grad school life [and] getting a job."[440]

A third student said:

> We had one sort of class called advanced topics which was ostensibly a prep class for thesis but was open for other things. One of the things they do in that class is talk about resumé writing, and we go over applying for jobs, that does become a

[439] Anonymous alumnus, Zoom interview with author.
[440] Anonymous alumnus, Zoom interview with author.

> focus in that class. Again, it depends on the instructor and what they want to emphasize and what they think is important but one of the things that I did notice, and I don't know if this is true for the other programs, is, NYU is very honed in on certain sector of the job market, which is, cultural heritage institutions and sort of nonprofits in the arts but anything outside that, any sort of corporate job or anything in the government, they don't pay a whole lot of attention to that. A lot of emphasis is based on even the internship, everything is kind of geared with the assumption that, well, you're all going to move into this sector for work and it was, well, not all of us want to work in that sector when you are interested in other things, they don't help you with that. They don't even give you those options. Occasionally we get emails with job listings in it saying here's jobs that came across our desk and it's a mass e-mail.[441]

> No classes [that] we did have through library school. They had internship fairs and possibly a career fair where you could meet various employers. I don't think we worked on resumés at all, I think the first time I had someone in the field helped me with my resumé was at one of AMIA's where they started doing that thing where you could bring your resumé in and, someone in the field could look at it. I thought that was a very cool addition they made.[442]

A fifth interview participant stated:

> We had a couple of lectures about the job field and about what opportunities are out there and about writing a resumé. We did receive copies of other people's resumés as kind of guide and anytime that I applied for a job, it was known that I could send a copy of the job posting and the resumé to [faculty] and have them look at it and I did sometimes get notes on things to change, the reality of [finding employment in] the field.[443]

A review of job applications and mock interviews with accessibility in mind would allow the class to address potential ableism in the hiring practise. Many of those interviewed mentioned the prevalence of requirements to lift boxes of a certain weight on job applications. Most of these were in the range of thirty-five to fifty pounds, an arguably larger amount than is necessary at many archival institutions. "I don't even care, literally [the internship site was] mad at me because I physically couldn't pick up a seventy-pound case and I had to find somebody else to help me. I had to get, I had to put in a request to get a maintenance person to help me lift

[441] Anonymous alumnus, Zoom interview with author.
[442] Anonymous alumnus, Zoom interview with author.
[443] Anonymous alumnus, Zoom interview with author.

something. A seventy-pound limit, that's pretty much taking the majority of women or smaller people out."[444] A second interviewee stated "I see, you must be able to lift forty pounds, that's something that sometimes I can do, but sometimes I can't. How do you bring that up with a prospective employer?"[445] Another student shared "I never interrogated that idea of that of that thirty-five-pound box. Why is that still still a carry-over to many job applications, that in itself is feels incredibly outdated and problematic. It's almost like it's a big deterrent to people who might have any kind of physical impairment, it's terrible."[446] A third interviewee stated "yeah, exactly, sometimes it's forty, it's fifty, but it's yeah, it's thirty-to-fifty and, how about five?"[447]
A fourth interview participant spoke about weight limits in archives:

> I would also see 'lift up to fifty pounds,' often that's not the case in a film archive. You're not going to be going anywhere near fifty pounds. I can't do particularly heavy lifting. Adjusting it for the needs of your archives might draw more people in. Yeah, I don't think I've ever had to do more than twenty-five pounds in in an archive, and often there are carts and stuff available that can mitigate that.[448]

As I have previously shared in my own writing, only once I entered the archival world after graduation did I get a sense of how many physical barriers there were.[449] My own ability to lift a certain amount of weight really depends on the length of time after my previous tonic-clonic seizure.

The second glaring omission within archival education, one that many of those interviewed were not even aware of, is the high prevalence of positions that require a driver's license, with no discernable rationale provided anywhere in the job posting. This impacts me as someone who currently cannot legally have a driver's license due to seizure frequency and

[444] Anonymous alumnus, Zoom interview with author.
[445] Anonymous alumnus, Zoom interview with author.
[446] Anonymous student, Zoom interview with author.
[447] Anonymous alumnus, Zoom interview with author.
[448] Anonymous alumnus, Zoom interview with author.
[449] Marlatt, "Disability Advocacy in the Archival Profession," 10.

unclear triggers. I did have an experience where a job offer was rescinded once they learned I did not have a driver's license. The job application made no mention of a driver's license, and I argue that it was not essential to the role.[450] I was not aware of my employment rights as a disabled person at the time. Driving was not an essential part of the job which meant that I had the right to request accommodations due to my physical inability to drive.

An overview of employment rights should be included in any sort of classroom discussion on career preparation. ADA and AODA materials need to be included in teaching about employment rights within the archives. Critical examination of archival job applications and collaboration between archives and academia is needed to examine how necessary these requirements truly are, especially for institutions that are socially conscious on activist causes and underrepresented communities.

The difficulty of not having a driver's licence in the field post-graduation was not only my experience. "It wasn't until after I finished graduate school that I was, engaging with other colleagues on the subject of, accessibility in our profession. I think honestly, the thing that frustrated me most with regards accessibility when applying for jobs was the driving requirements that many jobs ask for and, especially because I live in [city redacted], and I don't drive."[451]

One student made mention of an anonymous GoogleDoc where people could share information about their jobs discretely, such as wages. This student said that no one in the document mentioned accessibility-related issues. An anonymous space for conversation facilitated by these programs would be a potentially positive space for conversations on archival

[450] Marlatt, "Disability Advocacy in the Archival Profession," 21.
[451] Anonymous alumnus, Zoom interview with author.

accessibility. Digital spaces like GoogleDocs or Slack could also be used to discuss general archival job preparation.

Moving image archival education programs can also discuss job market challenges outside of job applications. One example is the heavy prevalence of contract work in the field, making career stability difficult. Contract work also makes it harder to acquire insurance, which is especially important for students and employees in the US. "I found it was often very difficult to take paid sick days to get benefits, especially because many jobs are short-term contracts."[452] One interview participant spoke about maternity leave. "Yeah, I've had friends who were looking for jobs and planning to have kids soon and I wouldn't be able to get maternity leave if I only had a six-month contract."[453]

We return to the role guest speakers can play in career preparation. Invited individuals can speak to the students about their experiences both seeking and undertaking work in the cultural heritage sector. Since no one has been invited to speak to students on accessibility within the archival profession, it means they go into the field without any sort of guidance of how to approach accessibility issues within employment.

I do not remember any sort of resumé or job posting review when attending TMU. Reviewing job postings would have been helpful. I would have seen the ableist barriers in entering the field while I was still in a classroom setting. I am particularly thinking about lifting requirements and needing a driver's license.[454]

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452 Anonymous alumnus, Zoom interview with author.
453 Anonymous alumnus, Zoom interview with author.
454 Michael, "Disability Advocacy in the Archival Profession," 10.

Accessibility in the Archives Course/Workshop

Accessibility gaps exist. So, what are the solutions? Knowledge mobilization is critical if positive changes are to be made within moving image archival education. Student interview participants said they did not feel that enough has been done to address the lack of inclusivity that has been discussed within their education and the wider field.

While much change needs to come from moving image archives and program administration, there are ways to implement changes within the course content itself. An Accessibility in the Archives course or series of workshops would prove most beneficial. Eighteen of nineteen students spoke about the idea of an accessibility-themed course or workshop within their program. The wide consensus was that such a course or workshop is needed for everyone, including those who are not disabled, neurodivergent, or have a chronic illness and faculty. “I mean, I think it would definitely have been a benefit just for everybody to at least be aware that, that other people may have issues with, stuff in the archive.”[455] “I would certainly say, I think it's, and I mean I’m also, because I’m also starting to address this in my day-to-day work. If I were going through the program again, I think it would be [helpful].”[456] A third student shared “I think it would be good, would be illuminating both for people who need it and people who might want to one day provide that for their employees, either a course or even just a short seminar would be great.”[457]

Another interviewee stated:

> Definitely for faculty and program admin, although again, it's hard to say how much HR training actually helps people, and it also feels part of a larger conversation about what DEI is and what the role of that is in the university. I personally would have [benefitted]. The expectation is that once you graduate from this program you are going out to work, I think everyone, including myself regardless of disability,

455 Anonymous alumnus, Zoom interview with author.
456 Anonymous alumnus, Zoom interview with author.
457 Anonymous alumnus, Zoom interview with author.

> would have benefited from a program that addressed these things in a very practical way.[458]

A fifth interviewee said "I think that would be a huge benefit even if, somebody doesn't identify. I think it would be good just they know how to support the people they work with or even if they're just trying to learn how to support the user. I think a lot of people in our field have these kinds of challenges. I think that would be a useful kind of knowledge base to have for everyone."[459]

Interview participants also shared the type of material they would like to see in such a course or series of workshops. Some students spoke of learning about inclusivity in the archives more generally, while others were interested in a particular facet of archival accessibility.

> Definitely, I mean, I would suggest that if they, the program, were to go that route, that maybe [they would do it] in the beginning [of the program]. How do we provide accessibility to diverse audiences and/or diverse staff, first and foremost, you obviously need the context or the foundation of identity politics and then you build on that and say, ok then how do we, essentially work with people who come from a variety of different backgrounds and who might struggle. I think it's just one of these things where you kind of need to lay the foundation and then build on it.[460]

Another interviewee stated:

> I think there needs to probably be a lot more training and learning, I don't want to say training, but just more education about different types of disability and ability and what that may look like, and especially invisible disabilities because they're prevalent and it's never discussed. I think maybe before there are classes about accessibility for the archive, there needs to be, a lot more teaching for the actual instructors to be leading those classes.[461]

A third student stated:

> Well, first of all I would [want] to see more representation. I think it would be inspiring for a lot of students for someone who is a working professional to talk about their experience with the disability in the archival world. I personally never encountered somebody, but I'm sure there are people out there. I would just

[458] Anonymous alumnus, Zoom interview with author.
[459] Anonymous alumnus, Zoom interview with author.
[460] Anonymous alumnus, Zoom interview with author.
[461] Anonymous alumnus, Zoom interview with author.

appreciate basic training on on the technical side, how to design a user-friendly website for example. What exactly it means to be accessible.[462]

Someone else interviewed said “I was thinking maybe, a course that’s a semester-long course, that combines this with issues about ethics and diversity in archives, in general.”[463] One interviewee stated “I would say maybe the legalities. First of all, people should know their rights.”[464] One student did not even know what they would learn and found that was a problem with how inclusion has been approached previously. “Definitely, because I don't even know what the first thing would be. I have no idea what that workshop would entail. Which is a problem. The fact that I don't even know how an accessibility workshop or a class on accessibility in the archives or education would work is a problem.”[465]

Interview participants were split on if this material would best be delivered as a full-on course, workshop, or series of workshops.

> I think, or at least a couple weeks devoted to it in other class because yeah, I do think there is a lot of value in it, and I think our program sells itself as being holistic and we get a lot of different experience in a lot of different areas and it's sort of up to us to figure out what niche we want to take, and I think we've been that into our foundation with, provide all of us with a great understanding that no matter what track we take, we could all use in our professional lives.[466]

NYU and TMU both have tight curriculums that offer little in the way of electives. Material and themes relating to accessibility may be better suited to workshops or sprinkled within different courses in the program.

The L. Jeffrey Selznick School of Film Preservation may not offer a full accessibility course, but accessibility topics could be woven throughout the different themes addressed in the

[462] Anonymous alumnus, Zoom interview with author.
[463] Anonymous student, Zoom interview with author.
[464] Anonymous alumnus, Zoom interview with author.
[465] Anonymous alumnus, Zoom interview with author.
[466] Anonymous student, Zoom interview with author.

program. A workshop would prove useful as it would allow for the attendance of not only students but also museum staff, with specific accessibility strategies for the George Eastman Museum itself.

UCLA appears to have the most fluid curriculum, allowing for an elective that fully focuses on accessibility within moving image archives. As students in this program have varying specialties, this would allow for an interdisciplinary approach to the subject matter. This interdisciplinary approach to accessibility in the archives can expand outside of archives, libraries, and museums. TMU, NYU, and UCLA all have other programs that could lead to fruitful collaborations regarding accessibility in the archives, such as disability studies and architectural studies.

Students and alumni who saw the importance of the material but were not in favour of a full course believe it could be a unit within a particular course for a week or two. Many of the themes presented in this dissertation can act as the foundation for a course or workshop(s). These themes, including lived experience, universal design theory, models of disability, and trauma-informed archival practise, can be combined with programming, cataloguing, accessible space, and equitable hiring practises.[467]

NYU students felt some form of hybrid between course and workshop would prove most beneficial. Students felt the content was important, but with such a heavily packed program already, an additional Accessibility in the Archives course may prove too much. Most students

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[467] Readings recommended include: Judith E. Heumann and Kristen Joiner's *Being Heumann: An Unrepentant Memoir of a Disability Rights Activist*; Alice Wong's *Disability Visibility: First-Person Stories from the Twenty-First Century*; Peter Catapano, Rosemarie Garland-Thomson, and Andrew Solomon's *About Us: Essays from the Disability Series of the New York Times*; Aimi Hamraie's "Universal Design Research as a New Materialist Practice."; Carli Spina's *Creating Inclusive Libraries by Applying Universal Design: A Guide*; Alison Kafer's *Feminist, Queer, Crip*; Gracen Brilmyer's "Archival Assemblages: Applying Disability Studies' Political/relational Model to Archival Description"; Kirsten Wright and Nicola Laurent's, "Safety, Collaboration, and Empowerment: Trauma-Informed Archival Practice"; and Kirsten Wright and Nicola Laurent's *Report: Understanding the international landscape of trauma and archives*.

did feel that themes of accessibility could be implemented within their "Advanced topics" class. The openness of an advanced topic class allows for a hybrid model of theory and practise with one week discussing the intersection of disability studies and archival theory, models of disability, archival trauma, and universal design theory. The second week could then address current gaps in accessibility that exist within moving image archives, with themes that include programming, cataloguing, archival spaces, and equitable hiring practises.

Inviting guest speakers to present on accessibility is recommended especially if the person teaching the course does not have the lived experience of being disabled, neurodivergent, or having a chronic illness. If such a course or workshop were to be expanded to include the user as well as the archivist it would be beneficial to include speakers who work with collections that directly relate to health, disability, chronic illness, and neurodiversity.[468]

A workshop may not even need to be hosted through a particular institution. As mentioned earlier in the dissertation, little has been written or presented on accessibility within moving image archives specifically. Further reference materials would benefit any sort of accessibility in the archives course or workshop. Articles or special issues of journals such as *The Moving Image* and *The Journal of Film Preservation* can act as resources to help remedy accessibility gaps alongside themed conferences by AMIA, FIAF, and EYE Film Institute. Representatives from TMU, UCLA, NYU, and the L. Jeffrey Selznick School of Film Preservation could then collaborate with one another, sharing strategies of accessibility and inclusion from their own institutions as each address accessibility differently.

[468] A few examples include the Wellcome Collection, John Hopkins University, Northwestern University Feinberg School of Medicine, and the National Library of Medicine.

Work Post-graduation

The main goal for each program is to get their students working in the field. Roles will vary as will types of archives. The positions students take post-graduation reflect on the reputation of the program. Alumni had the opportunity to share whether they are still in the field and if so, are they looking for work or do they work for a particular type of archives? No specific institutions are named for reasons of anonymity. I highlight some types of moving image collections that would particularly benefit from more representation within the disabled community, neurodivergent community, and community of those with a chronic illness.

Fourteen of nineteen interviewees spoke about their experiences in the field post-graduation as it relates to their career. Most students and alumni interviewed are still in the field. This is not surprising as the call for interviews was circulated in professional networks, listservs, and emails by their respective programs. Alumni who are no longer in the field may not be involved with these networks. However, there are exceptions.

One alumnus talked about leaving the field after feeling disillusioned both during their education and employment post-graduation. Part of this came from people in the field being cold and only finding positions with low wages. While switching careers is not out of the ordinary, their choice was because of the toll the field had on their mental health. A second student shared the feeling of disillusionment, finding a lack of support from other archivists who were already working with the material this individual was interested in. This attitude had them rethink their decision of continuing to work in the field. These two students are an example of how a lack of archival care, empathy, affect, and collaboration can cause people to distance themselves from working with archives entirely.

Nicola Laurent and Kirsten Wright's *Understanding the international landscape of trauma and archives* included statistics on the awareness of trauma for those working as archivists.[469] 1138 archivists were surveyed.[470] Participants were interviewed on archival trauma awareness. 68% said they were not aware of trauma-informed practise, 51% were aware of vicarious trauma, and 56% were aware that vicarious trauma could be experienced within archives.[471] People were also interviewed about the inclusion of archival trauma awareness in education. 92% of respondents were not taught about trauma during their archival education.[472] People also spoke about exposure. 68% reported exposure to traumatic or distressing content, 52% to a traumatic or distressing situation, and 51% reported experiencing vicarious trauma.[473]

One of the students I interviewed shared not knowing how to handle traumatic material at work:

> In my position, I viewed triggering material in the archives, and I had no training on how to handle something like this. It was essentially I was scanning a home movie and the whole movie is innocent but for me it was extremely triggering, and I was sitting there, and I was, like, ok, this is embarrassing. It feels embarrassing to me that I feel this way watching this film and I work in a very small office, just myself and my supervisor. I did not tell my supervisor what was happening. I just sat up in my chair and I turned him and said, can you do this and then left. If [the program] had given me sort of, here's what you do if you see something that upsets you or how you disengage from triggering material, or things that maybe I would have been different. Maybe I would have been able to handle it instead of feeling awful for the rest of the day. I don't know how obvious it was why I had asked him to finish it and I also don't know how to navigate that kind of question in the archives and having been somebody who has, had much difficulty finding jobs, I don't want anything to jeopardize my job. I don't want to be, oh, [they] can't do this. I don't have a good answer for how do you deal with triggering material other than just leave.[474]

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[469] Kirsten Wright and Nicola Laurent, *Report: Understanding the international landscape of trauma and archives*, International Council on Archives, 2023.
[470] Wright and Laurent, *Report: Understanding the international landscape of trauma and archives*, 8.
[471] Wright and Laurent, *Report: Understanding the international landscape of trauma and archives*, 11.
[472] Wright and Laurent, *Report: Understanding the international landscape of trauma and archives*, 12.
[473] Wright and Laurent, *Report*, 12-13. Wright and Laurent's report is important to be outlined here because of how the statistics directly relate to working in the archive.
[474] Anonymous alumnus, Zoom interview with author.

Wright and Laurent also asked how to support archivists through trauma. Those interviewed answered that support is necessary through training (74% of respondents), counselling (57%), and peer support (46%). Those interviewed think those initiatives should be supported by workplaces (80%), professional associations (55%), and colleagues (35%).[475] I would argue that archival trauma training should also include teaching and the classroom as support.

Many alumni were looking for work, especially permanent work, as many projects were short-term contracts with little job security. Alumni found work in media archives, private archives, public libraries, and archival producer jobs. Some of the interview participants showed interest in archival copyright law, particular media collections, working with time-based media, video art, rare and obsolete media formats. Many of the current students were unsure which direction they wanted their careers to go.

While everyone benefits from the field being accessible, there are archives that would especially benefit from archivists who are disabled, have a chronic illness, or are neurodivergent, including academic archives, public archives, community archives, and medical archives.

Academic archives are a good fit for various reasons. A/V archivists at universities that offer the programs discussed here are likely going to be some of the first archivists students meet when starting their respective programs. If they chose to disclose, these archivists can demonstrate to students new to the field that there are in fact archivists who are disabled, have a chronic illness, or are neurodivergent. As mentioned previously and with heavy emphasis, many of the students interviewed felt they were alone or that disability was not included in their education. Representation from archivists already established in their careers can help break the tradition of disability silence within academic spaces. Representation in academic archives

[475] Wright and Laurent, *Report,* 15.

allows for collaboration with other departments and programs as mentioned earlier. Prominent examples are programs that have a heavy emphasis on accessibility like Disability Studies and Architecture.

Representation in public archives is important because of how they represent the history of a particular country, province, or city. The histories of disability, chronic illness, and neurodiversity, among many other forms of identity, are often buried in these collections. Archivists can help unearth these missing histories. The unbiased archivist is a myth so being aware of our missing history helps design collection mandates and priorities that benefit everyone.[476] Collaboration is however necessary, so that the pressure is not all on one archivist to be the only voice to speak on accessibility-related issues.

Community archives are generally the most vocal about missing or misrepresented history. Disabled, neurodivergent, and archivists with a chronic illness can help champion the cause of social advocacy by working within community archives. These do not only need to be community archives that focus on disability, chronic illness, and neurodiversity. Intersectional community archives benefit from intersectional archival voices. Community archives also allow us to chronicle the history of the disability movement, A/V materials included, potentially without much bureaucratic intervention as is the case in government archives. Bureaucratic power imbalances are a reason that many of these voices are missing to begin with.

As I have previously written, disabled archivist representation within medical archives is crucial.[477] These collections house material that is often about us but not often created by us.

[476] Anne J. Gilliland, "Neutrality, Social Justice, and the Obligations of Archival Education and Educators in the Twenty-first Century," *Archival Science* 11 (2011): 193-209.
[477] Michael Marlatt, "Accessibility Can't Wait: The Need for Disabled Voices in the Film Archive," *Journal of Film Preservation* no. 107 (2022): 21–28.

These archives run heavily on the medical model of disability. Medical history needs to include the patient perspective, and who is more aware of that than us?

While not applicable for every archival position in moving image archives, there is a growing emphasis on remote archival positions. Much of this had to do with the rise of Covid and being unable to come physically to work. SAA guidelines, as previously mentioned, go specifically into how to foster this relationship.[478] This route may prove beneficial for those who want to work in the field but have health considerations that make in-person work difficult, or not otherwise possible.

Students in moving image archival programs today are those who will be running our archives for decades to come. If we do not support students who are disabled, neurodivergent, or have a chronic illness today, then representation in the field will not grow. Collaboration from everyone in the academic sphere is critical to foster this growth.

Conclusion

The moving image archival space is critical in the training and career preparation of moving image archivists. Collaboration between students, program, faculty, and working professionals is important to address and correct gaps within the field through training and career preparation. This chapter has outlined students' experiences in archives during their education as a way to highlight noticeable trends in archival accessibility awareness. General themes that have guided this chapter include archival training in the classroom, site visits, internships, career preparation, courses/workshops on archival accessibility, and interview participants' experiences post-graduation.

[478] Society of American Archivists, "Guidelines for Accessible Archives for People with Disabilities," 2019.

There were a few specific emergent points that came from examining accessible archival training. Touched upon briefly were students' experiences handling physical archival equipment. Adapted physical spaces, both in the classroom labs and archives, currently present accessibility barriers. Alongside physical exclusion, collaborative and adaptable teaching styles were argued as benefiting student learning. Care for the archivist was argued to be just as much of a priority as it currently is for the object.

Following the section on archival classrooms was an examination of archival site visits. Awareness was brought to the physical inaccessibly of visiting archives. Covid then impacted students' ability to visit institutions in-person. While disappointing for some, the implementation of the digital site visit was seen as a potential positive going forward. The digital site visit being a potential way of disabled student participation when faced with barriers travelling to and navigating archival spaces.

Internships were then examined. Each institution's internship process was defined alongside students' experiences. There appeared to be a correlation between positive experiences in student internships with the amount of control students had in the process. Particular advancement regarding accessible internships comes from collaboration between the program and archives that repeatedly host interns. Theme of accessibility brought up by students' experiences include accommodations, working with particular collections, travel, and the need to further emphasize post-internship surveys.

Career preparation in the program itself was also examined. This came in the form of reviewing job postings, resumés, and hosting mock interviews. Students felt the above not only benefits them in preparing them for the job market but also allows an opportunity for analyzing the current state of accessibility barriers in the archival job market. The importance of teaching accessibility by-laws was also highlighted.

A consensus was that an “accessibility in the archives” course or series of workshops would be foundational in spreading awareness about accessible archives both in the classroom and the workplace. Many of those interviewed felt that these courses and workshops would benefit everyone, from faculty and students to employers. There was a sense of uncertainty about the most efficient way to deliver the course or workshop which is something that can be expanded upon in future literature.

Finally, those interviewed spoke about their current experiences as archival employees post-graduation. The types of archives students worked for were highlighted alongside their general sentiment about the field. Anxiety was shared about not only the lack of job security but also experiences working with difficult material.

While representing goals to work towards, the suggestions made in this dissertation will not directly benefit those who have already graduated when it comes to their education. Where interview participants benefit most is from taking what we now know about accessibility gaps in moving image archival education and applying them to the field more broadly. The inclusion of perspectives from students and alumni has allowed for their own collaboration in archival accessibility advocacy.

Conclusion

Through students' experiences we see that each moving image archival education program has accessibility gaps. The majority of those interviewed had a positive impression of their program and the field overall. Every student interviewed saw that accessibility initiatives were lacking within their program and the field and felt that collaboration was necessary to rectify gaps. This is not surprising considering accessibility gaps exist within the entire field. I remain optimistic, however, because most of the students interviewed remain optimistic. These are individuals, many of whom are now working in the field, who can raise awareness to accessibility concerns through their lived experience as employees.

Archival gaps and silences exist at every level of the archives. Missing archivist voices relate to absences within collections. The groundwork for archival inclusivity has already been laid by influential works written from feminist, 2SLGBTQ+, race, and decolonial perspectives. While the pool of scholarship is small, disability, chronic illness, and neurodiversity will continue to be included in these conversations.

The lived experiences of students in moving image archival education programs who are disabled, neurodivergent, or have a chronic illness have highlighted where accessibility gaps currently exist in academic institutions, programs, and archives. These are often centered around archival concepts that can be redefined for the growth of archival inclusivity.

Shared Lived Experience

Students shared their experience about the institutions that hosted their program. These included George Eastman Museum, NYU, TMU and UCLA. Students addressed their own backgrounds and what got them initially interested in moving image archives. Following that students shared their experiences at the beginning of their education, particularly the application process via the university's website. While there was room for slightly more detail and an emphasis on accessibility on the website and during the application process, students felt that the process was straightforward.

Students then shared their thoughts about the institutional spaces themselves, i.e., the city that housed the campus and the campus layout. Location was one of the most common responses when it came to selecting a particular program. Students were heavily critical of public transit. Students' experiences on campus were mostly limited to the few buildings that housed their programs. Every program had some sort of difficulty with accessibility with certain buildings being a lot more inaccessible that others.

Students spoke about the expense of attending these programs and the financial support networks available to them. Students felt heavy financial pressure when trying to afford their education. There were very few financial resources available for students to fund their education. Scholarships that help finance the education of students who are disabled, neurodivergent, or have a chronic illness are needed.

Finally, students talked about accessibility services and the support that they provided. There were varying opinions on how helpful student accessibility services was or if they even reached out to them. A heavy consensus was that student accessibility services was not familiar with their program or even the needs of graduate students in general. Further conversations between moving image archival education programs and their school's student accessibility service offices are necessary.

Following the institution, students shared their experiences about the program itself. Students shared that they often felt overwhelmed by program scope and overall workload especially when needing to balance course work with internships and outside work.

Accessibility was rarely addressed in course materials including syllabi, readings, lectures, and assignments. When accessibility was addressed, it came from students' interest and not in the formal curriculum. Discussions on accessibility were limited to creating user-friendly collections which did not consider the archivist.

Students spoke about their own personal relationship to disability, chronic illness, and neurodiversity. Many were unsure how they felt about that relationship. Feelings of impostor syndrome were common not only because of their status as a student but specifically as disabled, neurodivergent, or a student with a chronic illness. They felt they fit within the community enough to get into contact for this project and agree to be interviewed anonymously, but not enough to fully advocate for themselves during their education. To many of them, accommodation and inclusivity was reserved for people who are only physically disabled.

Participants were asked what role intersectionality played in their education. Students felt alone and alienated from their peers due to identities that did not fit the mold of who an archivist is. They also felt that intersectionality was only ever explored as a concept, and that not enough was being done in practise to create an inclusive environment in the archives. Placing too much of an emphasis on heavy theory can potentially act as a disservice to students. Abstract concepts may not benefit students' careers in the archives, especially when looking to address inequality within marginalized communities.

Students then spoke of their experiences with faculty, and some of the power dynamics that may have impacted their education. Faculty who were welcoming, warm, and accommodating made for a positive experience for students. They felt heard and that those faculty members were advocating for their success. Faculty who were not openly accommodating made it difficult for students to participate.

Equally important was the social element of studying with such a small cohort and where there may be loneliness as well as comradery. Students mostly felt comfortable around one another but did admit that they sometimes felt excluded even if not intentionally.

They also spoke about learning materials and experiences that were not helpful. Examples included collections of problematic filmmakers, violent subject matter, and the glamourization of war in teaching aids. Those interviewed felt that there was not enough support from their program on how to handle difficult material. This left students unprepared when entering the archival workforce. Students shared how little their feedback was being addressed by their respective programs, though some did say that informal feedback was welcome and encouraged.

Following that, students talked about accessibility within moving image archives themselves as well as the accessibility equipment and archival lab spaces. There was some concern about working with film material. Part of this concern came from anxiety about being able to handle equipment due to a disability, the anxiety that comes with performing archival tasks around others, and how archival classroom spaces were not properly equipped to simulate an archives, particularly when it came to ventilation.

Students shared their experiences with archival site visits and internships, speaking about where accessibility gaps exist. Some students felt these trips included a lot of stairs and long periods of standing. Some students felt excluded when it came to site visits. Some of this came from the physical act of navigating archives as a group and certain limitations they did not feel comfortable to disclose. Experiences with internships varied. As was the case with faculty experiences, students' experiences had a lot to do with how accommodating the internship process and host site were. Students who had more of a say in where they interned had a more positive experience overall. Students did feel there was a lack of discussion about accessibility between host sites and their programs. Archival institutions that frequently take students from moving image archival education programs should be collaborating on how to continuously increase accessibility awareness, both in the physical act of archiving and the material that is being archived. Moving image archival education programs and archival host sites need to communicate on trauma-informed archival best practises.

Students spoke about job preparation and where accessibility was and was not included. Students often felt there was a lack of emphasis on resumé reviews, job postings, and mock interviews. Less still was there any sort of examination of barriers of entry to the field such as weight requirements and perceived necessity of a driver's license.

This led to students agreeing on the importance of an "accessibility in the archives" course or workshop that would prove beneficial for everyone, faculty included. Such a course or workshop would take into consideration many of the themes presented above and apply them to archival practise.

Finally, students stated their experiences in the field post-graduation. Most wanted to continue working in the field in varying capacities. There were a few who felt disillusioned about working in archives both during their education and subsequent employment prospects.

Archival Concepts

Inclusive archival education means being aware of and implementing concepts outlined throughout this project. These concepts include the political/relational model of disability, archival silences/bias, academic ableism, universal design, care, affect, trauma-informed archival practise, the person-centered archive, community archives and social justice.

Using the political/relational model of disability demonstrates that it is not the fault of the students that there are archival accessibility gaps. This is a wider societal issue that does not emphasize bias when examining exclusions. This failure to address bias brings with it power imbalances that benefit a select few. The political nature of this model of disability for the purposes of this project comes from the power that archives hold through their records. The archives is a politicized space due to its adherence to structuralized normalcy as well as their heavily deep-seated roots in government and the church. Community archives help combat these preconceived notions of what normalcy is.

Academic ableism is felt through the design of the university and its bureaucratic nature. Moving image archival education programs may not have the power to completely overhaul academic ableism but there is room to alleviate pressure at the program level. Awareness comes from where programs may be excluding students, including with inaccessible buildings, tight deadlines, a culture of performance, or the unwillingness to collaborate on accommodation. Universal program design not only benefits disabled students, neurodivergent students, or students with a chronic illness but everyone.

Emphasizing the importance of emotion in the archives allows for a more inclusive environment. This means not only caring about objects but also caring about people. This is a collaborative process that fosters feelings of warmth and mutual respect for everyone within the archives.

Trauma-informed archival practise emphasizes the power that comes from the archives and its ability to impact everyone's mental health. Archival power imbalances come from the inaccessibility of archival buildings and records, outdated and problematic language of records, and from negative experiences that an individual has while in the archives. This not only impacts the user but also archival staff, and for the purposes of this project, the student.

A heavy emphasis when it comes to archival advocacy and awareness is placed on how the archival institution impacts the user. While important, this leaves out the voices that work within the archives. As impartiality is not possible, centering archival awareness only around the user means true inclusivity is never possible. This is why archival advocacy must take a person-centered approach and not a user-centered one. The best way to accomplish this is through continuing to promote community archives and social justice initiatives. Everyone must collaborate on these initiatives. Student voices should be included.

Currently many students are uncomfortable, and sometimes even stressed out, about disclosure. While disclosure is always a personal choice, we need to be proactive in creating an environment that puts less pressure on students to mask their disabilities. Lack of disclosure means there are more disabled students, neurodivergent students, and students with chronic illnesses than programs are aware of, and they are currently not getting an appropriate amount of support.

This dissertation is a form of archival accessibility collaboration but there is certainly room for growth along a few different avenues. One would be addressing accessibility in moving image archival education globally. Another may be examining accessibility within all the various programs and specialties of the information sciences. The student voice, however, must always be present and amplified. To create a truly inclusive and accessible environment we must listen to and implement changes that are brought to our attention by students. Those who need to listen and implement student feedback include institutions, programs, internship hosts, and employers. A person-centered, collaborative culture of care in moving image archival education is the way to best get inclusion feedback by disabled students, neurodivergent students, and students with a chronic illness. This project did this directly by talking with students themselves. The interviews were a space for students to vent, celebrate, explain, and share with someone who had similar experiences. Many shared gratitude for being able to talk with me and for the importance of this project.

The impact of "No One Said Anything About Driving In Film Preservation 101!": The Lived Experience Of Disability, Chronic Illness, And Neurodiversity In Moving Image Archival Education can also be felt on archival accessibility and representation outside of academia. The dissertation challenges accessibility in the classroom but also gives agency to the disabled body. By challenging normalcy in bureaucratic institutions like schools and archives we are allowing for the opportunity to curb disabled archival silences.

The narrative of the impartial archivist is now dispelled. That means celebrating and advocating for varying voices within archives. Archivists graduating with a familiarity in archival accessibility can bring inclusivity strategies with them to the workplace. Through this advocacy work and changes in policy, archives can then begin attracting more disabled voices. An interest in archives from the disabled community then has the potential for more disabled individuals to be interested in a career as an archivist. Education just needs to continue to collaborate with those in the community that are currently in the field. Challenging perceived barriers in the classroom spreads to the archives, grows, and then returns back to the classroom stronger than ever.

Representation of moving image archivists who are disabled, neurodivergent, and/or have a chronic illness will only continue to be low if we do not address the current accessibility gaps in graduate-level moving image archival education. These gaps exist from the application process all the way through to employment. This can only be eliminated through collaboration, with emphasis on feedback from the students and alumni who identify as disabled, neurodivergent or have a chronic illness.

Appendix

Appendix A

Students

Do you have any questions for me before we get started?

Before Admission

Application process
What made you interested studying in a moving image archival program?

What did you study for your undergraduate degree? Did you have other types of education i.e., certificate or related experience before applying?

Were you looking into any other moving image archival programs? If so, why did you choose your program?

Did you consider the location of the campus in your decision to apply to one program over others? If so, how come?

How did you find the application process for your program?

How do you find the layout of the university/program website? Do you have any recommendations where it can be improved?

Was there anything relating to program requirements that stood out to you?

Were there any specific program funding opportunities for you during your education? If so did your program inform you of such or did you have to look for them yourself? Were these funding opportunities targeted at a particular group? Are you aware if there are any form of scholarships at your institution for students with disabilities, chronic illnesses or who may be neurodivergent?

Are there any sort of scholarships or bursaries that you would like to see implemented?

What was your perception of the program before you applied?

Do you have any stories that you would like to share during the application stage?

The University/George Eastman Museum

How has your experience been with the university more broadly?

Are you aware of the university's accessibility policies? Did you make use of them? Was the program itself familiar with these policies or did you have to do your own research?
How do you find the layout of your campus? Are all your classes in the same building? If so, do you find this building to be accessible? If not, how accessible are the various buildings that your classes are in? Are there issues getting from each building?

How do you find the layout of your classrooms, program offices, and on-campus archival spaces?

Any stories about the overall university you would like to share?

The Program

Do you feel having a disability, chronic illness, or being neurodivergent may present challenges in studying in a moving image archival program? If so, how?

How accessible have you found your courses?

Has disability/chronic illness/ neurodivergence/accessibility ever been referenced in any of your courses?

Are you aware of any of the material that has been written on accessibility and the archive? If so was this through your program or your own research?

Have you been aware of any provisions for immunocompromised students and in class learning during Covid?

Is there anything related to disability, chronic illness, or neurodivergence and the archive that you wish your program would explore in more detail?

Has your program addressed any potential physical barriers to entering the field?

Are you involved in any student groups relating to your program? If so, do these groups ever address accessibility in the archive? If not, are you aware of any student groups that address accessibility?

Any stories about your program that you would like to share?

The Archive

Has your program discussed/brought up any of the government legislation relating to workers rights and disability, chronic illness, or neurodiversity?

Do you have a preference between working with either analog or digital material?

Does your program organize some form of internship/residency for its students? If so, what has your experience been like?

Are there any noticeable accessibility barriers during your internship/residency? This does not need to directly relate to your own health.

How has your program handled the potential trauma of preserving difficult material? Has this targeted any underrepresented communities? Was disability, chronic illness, neurodiversity ever mentioned? How would you like to see this handled in the future?

Feel free to not answer this question if not comfortable but was there anything related to your own experience that makes studying in a moving image archival program more difficult?

Do you have any stories about your experience training in the archive you would like to share?

Post-graduation

Would you find an "accessibility in the archive course helpful?" If so, what do you think should be included in such a course?

What are your current career aspirations post-graduation?

Conclusion

How do you see the current moving image archival landscape regarding disability, chronic illness, and neurodiversity?

How do you feel intersectionality plays a role in moving image archival education? I am thinking about the relationship that ability may have with race, gender, sexual orientation, class, age, etc.

What in your opinion makes for an accessible moving image archival program?

Are there any other stories or experiences surrounding your education that you would like to include?

Do you have final any questions for me

Appendix B

Alumni

Do you have any questions for me before we get started?

Admission

What made you interested in studying moving image preservation?

What did you study for your undergraduate degree? Did you have other types of education i.e., certificate or related experience before applying?

Were you looking into any other moving image archival programs? If so, why did you choose your program?

Did the location of the campus influence your decision to apply to one program over others? If so, how come?

Were there any specific program funding opportunities for you during your education? If so did your program inform you of such or did you have to look for them yourself? Were these funding opportunities targeted at a particular group or identity? Is there any form of scholarships at your institution for students with disabilities, chronic illnesses or who may be neurodivergent?

Are there any sort of scholarships or bursaries that you would like to see implemented?

How did you find the layout of the program's website?

How did you find the application process?

Was there anything relating to program requirements that stood out to you?

What was your perception of the program before you applied?

Do you have any stories that you would like to share during the application stage?

The University/ George Eastman Museum

How did you find your experience with the university/George Eastman Museum more broadly?

Were you aware of any program accessibility policies? Did you make use of them? Was the program itself familiar with these policies or did you have to do your own research?

How did you find the layout of your campus? Were all your classes in the same building? If so, was this building accessible? If not, how accessible were the various buildings that your classes were in? Were there issues getting from each building?

How did you find the layout of your classrooms, program offices, and on-campus archival spaces?

Any stories about the university you would like to share?

The Program

Do you feel having a disability, chronic illness, or being neurodivergent makes studying in a moving image archival program any different? If so, how?

Was disability, chronic illness, neurodiversity ever referenced in any of your courses? How about any themes relating to accessibility? I am thinking through readings, lectures, guest speakers, etc?

Are you aware of any of the material that has been written on accessibility and the archive? If so was this through your program or your own research?

Were you involved in any student groups relating to your program? If so, did these groups ever address accessibility in the archive?

Any stories about your program that you would like to share?

The Archive

Has your program referred to any of the government legislation relating to workers rights and disability, chronic illness, or neurodiversity?

Do you have a preference between working with either analog or digital material?

Were there any noticeable accessibility barriers during your internship/residency if you had one through your education?

How did your program handle the potential trauma of preserving difficult material? Was this targeted at any underrepresented communities? Was disability, chronic illness, neurodiversity ever mentioned? How would you like to see this handled in the future?

Feel free to not answer this if not comfortable but was there anything related to your own experience that made studying in a moving image archival program more difficult?

Did your program organize some form of internship/residency for its students? If so, what was your experience like? Were there any noticeable accessibility barriers during your internship/residencies? If not related to you perhaps someone with a different disability, chronic illness, or neurodivergence? To the best of your knowledge does your institution check if these host institutions are AODA/ADA compliant?

Do you have any stories about your experience training in the archive you would like to share?

Post-graduation

How has your career been post-graduation? What kind of field are you in now? If still involved with archives, what kind of material do you work with? If not, what field are you currently in?

Did your program address any accessibility barriers to entering the field? If so, how? If not, how do you think they could?

Did you notice a difference in how disclosure was presented between your academic program and any potential employer? Particularly if you are working in an archive. Is disclosure something that was ever mentioned in your education?

What would you have liked to have seen in your academic education before you graduated in regarding accessibility?

Do you work in an institutional or community archive? Was there a preference in working with one over the other?

Has disability, chronic illness, or neurodiversity ever been topics that you have noticed being discussed at conferences and/or professional organizations? If not, how do you think this should be addressed?

Knowing what you do now, would you still have applied?

Do you have suggestions for any current students in a moving image preservation program who may identify as having a disability, chronic illness, or are neurodivergent?

Are there any stories you would like to share about your career post-graduation?

Conclusion

How do you see the current moving image archival landscape regarding disability, chronic illness, and neurodiversity?

How do you feel intersectionality plays a role in moving image archival education? I am thinking about the relationship that ability may have with race, gender, sexual orientation, class, age, etc.

What in your opinion makes for an accessible moving image archival program? Do you have any suggestions on how we can improve accessibility in these programs? This does not just need to relate to your own experiences.

Are there any stories about your career that you feel are relevant and you would like to share?

Are you aware of any of the resources that are available for archivists with disabilities, chronic illnesses, neurodiversity?

Would you have found an “accessibility in the archive course helpful?” If so, what do you think should be included?

Are there any other stories relating to your experiences in your moving image archival education?

Do you have any final questions for me?

Appendix C

“**Application Procedure**
Please read the following notes carefully before submitting your application.

- The minimum educational requirement for admission is an undergraduate degree or equivalent experience.
- Due to the structure of the course, part-term registrations are not permitted. Class enrollment is limited to ensure maximum exposure to the preservation activities and optimize the efficiency of the learning process.
- Classes are conducted in English. The ability to speak, read, write, and comprehend English is mandatory.
- Applications for admission are accepted in accordance with our non-discrimination policy.
- Activities in a film archive include lifting heavy materials (film cans), working in below-average temperatures (collection storage vaults), and limited exposure to chemical agents (e.g., the by-products and fumes resulting from decomposing nitrate and acetate film). While the school ensures that all precautions are taken to prevent harmful consequences from such activities, the museum is not responsible for any injury resulting from careless handling of film or film-related material.

1. Standard application form
2. A cover letter of application and intent that specifies goals and ambitions in the preservation field, written and signed by the applicant
3. A curriculum vitae or résumé
4. A completed application form
5. Three letters of recommendation two personal and one professional
    - Personal references: Letters from two individuals whom the applicant has known as a friend, employer, or teacher for two or more years.
    - Professional reference: One letter from someone who has observed the applicant's interest in film archiving and skills related to preservation work.
6. A non-refundable $25 application fee is required from all applicants. Checks should be made out to "George Eastman Museum."

UCLA’s application process includes:

“Application Types

If you are applying to UCLA as a graduate student for the first time, or if you have applied before but were not admitted, complete all parts of the application. The $135.00 (for U.S. citizens and Permanent Residents) or $155.00 (for all other applicants).

Statement of Purpose
Your statement of purpose will be used in conjunction with your application for consideration for graduate admission and financial support. Specific requirements individual majors may have

500-, 1,000- or 1,500-word limits; this information is in the application and on each program's website) and prompts are listed in the application and include

- What is your purpose in applying for graduate study in your specified degree program? Describe your area(s) of interest, including any subfield(s) or interdisciplinary interests.
- What experiences have prepared you for advanced study or research in this degree program? What relevant skills have you gained from these experiences? Have your experiences led to specific or tangible outcomes that would support your potential to contribute to this field?
- What additional information about your past experience may aid the selection committee in evaluating your preparation and aptitude for graduate study at UCLA?
- Why is the UCLA graduate program to which you are applying is the best place for you to pursue your academic goals? If you are applying for a research master's or doctoral program, we encourage you to indicate specific research interests and potential faculty mentors.
- What are your plans for your career after earning this degree?

Personal Statement

The Personal Statement is an opportunity for you to provide additional information that may aid the selection committee in evaluating your preparation and aptitude for graduate study at UCLA.

Instructions are provided in the application and include a 500 words limit (approximately 1-page, single spaced, using 1-inch margins and 12-point font) as well as these or other prompts:

- Are there educational, personal, cultural, economic, or social experiences, not described in your Statement of Purpose, that have shaped your academic journey? If so, how? Have any of these experiences provided unique perspective(s) that you would contribute to your program, field, or profession?
- Describe challenge(s) or barriers that you have faced in your pursuit of higher education. What motivated you to persist, and how did you overcome them? What is the evidence of your persistence, progress, or success?
- How have your life experiences and educational background informed your understanding of the barriers facing groups that are underrepresented in higher education?
- How have you been actively engaged (e.g., through participation, employment, service, teaching, or other activities) in programs or activities focused on increasing participation by groups that have been historically underrepresented in higher education?
- How do you intend to engage in scholarly discourse, research, teaching, creative efforts, and/or community engagement during your graduate program that have the potential to advance diversity and equal opportunity in higher education?
- How do you see yourself contributing to diversity in your profession after you earn your advanced degree at UCLA?

Transcripts

Applications to most programs are reviewed based on *unofficial* copies of your transcripts uploaded as part of your application.

Letters of Recommendation

You will be asked to enter the names and emails of your recommenders in the application.
Please note that applicants are ***not*** permitted to inspect letters of recommendation in their UCLA files.

The ***Graduate Record Examination*** **(GRE)**
As an additional means of evaluating the qualifications of applicants, a number of departments and schools include the standardized *Graduate Record Examination* (GRE) among criteria for judgment."

NYU's application process includes:
"The required application components are listed below and should be submitted through the online application system. Please note that standardized test scores, such as those from the Graduate Record Examination (GRE), are <u>not</u> required.

1. The General Graduate Application to Tisch School of the Arts.
2. A professional résumé listing academic background, work experience, honors, affiliations with professional organizations, papers presented at conferences, published work, language ability, etc.
3. A statement of purpose (two to three double-spaced pages) outlining your academic and professional background, goals, and what you hope to gain from the program. MIAP applicants should demonstrate an interest in the history and preservation of the moving image. In your statement of purpose, please clearly state and explain why you are interested in our program.
4. A writing sample (15-20 double-spaced pages) that reflects your ability to carry out sustained critical, theoretical, and/or historical thinking on film, television, video, and/or new media. In the absence of a moving image-related topic, a piece of writing on a subject in the arts or humanities is acceptable.
5. Letters of recommendation. Contact two recommenders and ask each to submit a letter on your behalf through the online application system. MIAP applicants may ask a third recommender to submit a letter, but this neither required nor expected. Submitting a MIAP application with two rather than three letters will <u>not</u> be viewed negatively.
6. Transcript(s). Gather all academic transcripts, scan them, and attach them to the online application in the specified section.
7. Along with the above requirements, international students also must follow the requirements as outlined in Tisch's International Application Requirements page."

The application process for FPPCM says:

"Academic Requirements

- Four-year (honours) Bachelor's degree, or equivalent
- Minimum GPA of 3.0 / 4.33 (B), or equivalent, in the final half of the program

English Proficiency Requirements
If you have not completed two or more years, full-time, at a Canadian university you will be required to provide certification of English language proficiency. It is important to understand that meeting the minimum English proficiency requirements does not guarantee admission.

Statement of Interests

You are required to submit a brief 500-word statement of interest demonstrating your capacity to succeed in the program.

The statement should describe:

- Your motivations for pursuing graduate studies.
- Your previous academic preparation.
- Relevant work experience.
- Future career plans.
- Potential project proposal, should you have an early idea.

Resumé/CV

Please submit an updated résumé and highlight how your previous studies and experiences have prepared you for graduate studies at Toronto Metropolitan University.

Letters of Recommendation

Two Letters of Recommendation are required for each application. The two recommendations should be from academic referees – former professors or research supervisors familiar with the applicant's abilities. One recommendation may be substituted with a professional letter from a previous employer."

NYU

"Directed Internship

During the Spring semester, each student will engage in a 15 hour per week internship lasting a minimum of 14 weeks. This internship will provide hands-on experience with moving image material, as well as deep exposure to the various types of institutions that handle this material. Internships may be paid or unpaid. Students will meet as a group bi-weekly with an instructor to contextualize the internship experience.

Directed Internship

During the Fall semester, each student will engage in a 15 hour per week internship lasting a minimum of 14 weeks. This internship will provide hands–on experience with moving image material, as well as deep exposure to the various types of institutions that handle this material. Internships may be paid or unpaid. Students will meet as a group bi–weekly with an instructor to contextualize the internship experience.

Summer Internship

Students must undertake a 10-week intensive summer internship (minimum 35 hours/week) in a moving image repository. Though the student may specialize in one department/task within the institution, over the course of the summer they will be expected to obtain a broad knowledge of how the various departments of that institution work together. Work done during the internship experience may serve as the core research and preparation for the final thesis project. Students will have the option to engage in this internship outside the United States to view how repositories operate differently in different countries."

TMU's internship outline.

“Field Placement

The six-month Field Placement provides the opportunity to gain professional experience at one of the F+PPCM programme’s partner institutions. It allows students to apply the theoretical, practical, and historical knowledge gained in the academic component of their studies to procedures and practices in collecting institutions, to acquire professional, collections management and research skills, to participate in institutional projects, and to secure career-appropriate experience. This is a Milestone. Pass/Fail

PP8010 Internship

For a minimum of eight and a maximum of twelve consecutive weeks, students will participate in the current activities or long-term plans of an institution. Students are strongly encouraged to undertake their internship during their third term and are required to present their internship experience in their fourth. 2 Credits. Pass/Fail”

UCLA
“The Department’s requirement for a 4-unit Internship (IS498) or Fieldwork (IS497) course is a minimum of 120 hours per quarter of responsible work at the professional level, supervised and evaluated by a qualified and appropriately credentialed professional in an information agency, archive or library approved by the Department. Internship supervisors typically hold an MLIS degree. Fieldwork supervisors must be professionals with appropriate training or credentials to oversee the type of experience offered, and will work with an instructor of record from the IS department faculty (either the student’s academic advisor or another faculty member with relevant expertise)”

Areas evaluated
• Professionalism: Evidence of ability to apply theory to practice
• Initiative
• Ability to learn quickly; appropriate questions asked?
• Ability to work effectively with staff
• Ability to deal effectively with clientele/users
• Productivity
• Quality of work
• Communication skills
• Analytical skills (ability to identify problems, investigate them, and communicate findings)
• Supervisory and teaching skills
• Suitable appearance on the job
• Overall rating
Additional comments
• What positive comments would you highlight in a letter of reference for this student?
• What areas of improvement, if any, would you highlight for this student?
• Would you recommend professional appointment at your own, or another, work site?

The outline of MIAP as provided by NYU.

“MIAP provides prospective collection managers and archivists with an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation. Our curriculum includes courses on conservation and preservation; collection management; metadata standards and application; copyright and legal issues; moving image curation; the cultures of museums, archives, and libraries; and the histories of cinema and television. Students are taught by leading scholars and practitioners in the field.”

The first semester students take five courses which are “Introduction to Moving Image Archiving and Preservation, Conservation and Preservation—Principles, Digital Literacy for Moving Image Archiving and Preservation, Copyright, Legal Issues, and Policy, Moving Image, and Sound: Basic Issues and Training**.** In the second semester students take three courses and their first internship. Included are the Culture of Archives, Museums, and Libraries, Metadata for Moving Image Collections, Directed Internship**.** In the third semester students take four courses and their second internship. These include Digital Preservation, Television: History and Culture, Video Preservation I, Advanced Topics in Preservation Studies, Directed Internship. The fourth semester has five courses including Video Preservation II, Curating Moving Images, Handling Complex Media, Film Preservation, Film History/Historiography. There are other program requirements. Students must take an elective or independent study course, A 10-week summer internship, and a final thesis project.”

The outline of UCLA’s formerly MA program and now MLIS program.
“MIAS/MA
The curriculum centered on six core classes:
“MIAS 200 – Moving Image Archiving: History, Philosophy, Practice, MIAS 210 – Moving Image Preservation and Restoration, MIAS 220 – Archeology of Media, MIAS 230 – Moving Image Cataloging, MIAS 240 – Archival Administration, MIAS 250 – Access to Moving Image Collections”

“Eighteen courses (72 units) are required for graduation. Students take 16 units of required courses, four units of research methods courses, and 52 units of elective courses.
Basic Professional Competence. This requirement is met by completing four core courses and one graduate-level research methodology course (such as Information Studies 208, 228, 280, 281, or 282). The graduate adviser can approve courses in other departments that meet the research methods requirement.

IS 211 Artifacts and Cultures, IS 212 Values and Communities, IS 260 Description and Access, IS 270 Systems and Infrastructures, one graduate-level research methodology course, “IS 480 Introduction to Media Archiving and Preservation, IS 481 Moving Image Technology, IS 482 Media Description and Access, IS 483 Media Collections Management, IS 484 Sound Technologies and Society, IS 485 Moving Image Preservation and Restoration

Specialized Competence. Completion of a course of study is required as evidence of knowledge of a field of specialization. Specializations include Archival Studies, Informatics, Library Studies, Media Archival Studies, and Rare Books, Print and Visual Culture. A faculty adviser must approve the specialized course program. The specialized competence requirement is ordinarily met by the completion of 13 additional courses, which may include internships.

During the second year, the student may apply for an internship of one to three quarters either on campus or off at one or more approved internship sites. The internship is a regularly scheduled course, Information Studies 498, and up to 12 units of internship credit may be applied toward course requirements."

Additional audiovisual archiving courses (some of which were also former MIAS classes) are also occasionally offered outside of the IS department, including: FTV 298 A Technological History of Cinema and Media, C200 Audiovisual Archiving in 21st Century, LGBTQS 181 Out of the Closet and Into the Vaults: Archival Research and the Outfest/UCLA Legacy Project,"

While not listed as specific courses, the L. Jeffrey Selznick School of Film Preservation outlines topics addressed that include: History, Typology of Moving Image and Sound Archives, George Eastman Museum, FIAF (International Federation of Film Archives), and the Film Archiving Movement, Regional Film Archives, National Film Archives, International Film Archives, Theory, Museum Studies, Terminology, Preservation Principles and Rules, Ethical Issues in the Preservation of Audio-Visual Materials, Film Historiography and Preservation, Practice, Basic Film Handling, Film Examination, Film Formats, Film Treatments, Digital Laboratory Work, Print Identification, Archival Projection, Technical Selection, Techniques for Film and Video Restoration Projects, Chemistry, Basic Film Structure, Polymer Degradation, Cellulose Nitrate and Its Preservation, Polyester, Other Audio-Visual Media, Vinegar Syndrome, Conservation, Humidity, Ventilation & Air Conditioning (HVAC) in Media Storage Vaults, Specialized Archive Buildings and Their Specifications, Film Storage Conditions, Video Preservation and Storage, Laboratory Structure and Organization, Basic Film Processing Theory, Color Film Preservation, Color Film Duplication, Step Printers/Continuous Printers/Optical Printers, Preservation of Sound Recordings, Electronic and Digital Imaging Techniques, Management Organization of a Moving Image and Sound Archive, Budget, Fundraising, Grant Writing, Project Management, The Work of the George Eastman Museum, Selection and Acquisition of Films and Television Programs, Curatorial Issues, Staff Training, Health and Safety, Activities and Services, Cataloging and Inventory, Computerization of Records, Viewing Services, Donor Access, Stock Footage Services, Programming, Historical Research, Film Stills, Posters, and Papers, Special Collections, Legal Issues, Copyright & Intellectual Property, Insurance on Archival Holdings, Legal Deposit of Films and Video, Acquisitions, Deposits, and Donations"

Courses offered by TMU includes

"Major Research Project/Thesis, Field Placement, PP8001 MRP/Thesis Development Seminar, PP8010 Internship, PP8102 Research Methods, PP8107 Digital Applications for Collection Management, PP8110 Cataloguing and Registration Methods, PP8150: History of Film 1, PP8151: Film Materials and Processes, PP8153 Management of Film Collections, PP8154 Topics in Early Film and its Preservation, PP8155 Issues in Film Curation and Exhibition,

PP8156 Film Production Processes, PP8206 Topics in Film Preservation: Orphan Films, PP8207 Digital Preservation, Orphan film" [479]

[479] "Certificate Program," George Eastman Museum, accessed September 1, 2022, https://www.eastman.org/certificate-program.; "Moving Image Archiving and Preservation," NYU, accessed September 1, 2022, https://tisch.nyu.edu/cinema-studies/miap; "Film + Photography Preservation and Collections Management," TMU, accessed September 1, 2022, https://www.torontomu.ca/film-photography-preservation-

Appendix D

Sony Pictures Scholarship
The **Sony Pictures Scholarship** is supported by Sony Pictures Entertainment. In 1998, it became the first financial award in our field to be endowed on a permanent basis. The Scholarship in the amount of $4,000 is given as financial assistance to a student of merit who intends to pursue careers in moving image archiving. The funds are sent directly to the recipients' educational institutions to help cover the costs of tuition or registration fees. Students from any country may apply.

Broadening Perspectives Scholarship
As we have come to embrace that home movies are as important as theatrical releases, and that digital is a valid form of preservation, the archives field has grown by listening to such new ideas. By opening our community, we open our hearts and minds to a more diverse view of the world. A conversation inclusive of many voices helps us bridge communities and develop as individuals. The goal of this scholarship is to encourage participation in our community from voices that, for any number of reasons, may not have been heard, so that each of us and the Association of Moving Image Archivist (AMIA) may grow through Broadening Perspectives.

Founded in 2022, this $4,000 scholarship is flexible in its structure, with a minimum of $3,000 applied to tuition, and the option to apply $1,000 towards travel to the AMIA annual conference.

George Blood, L.P. Women in AV Archiving and Technology
The George Blood LP Women in Audiovisual Archiving and Technology Scholarship is designed to facilitate the advanced education and training of women who wish to pursue careers in technical areas of audiovisual archives. The scholarship is open to students who have an interest or experience in technical areas of the field, identify as women, and are enrolled in graduate-level or advanced programs (or accepted into such a program for the next academic year). This $4,000 scholarship is flexible in its structure, with a minimum of $3,000 applied to tuition, and the option to apply $1,000 towards travel to the AMIA annual conference.

Deg Farrelly Memorial / Alexander Street Press AMIA / FMRT Media Librarian Scholarship
The scholarship is to be given once a year to a Masters degree candidate in Library Science who intends to work professionally with media collections in libraries. The purpose is to provide financial assistance and encouragement to developing media librarians. [480]

collections-management;“ Master of Library & Information Science (MLIS),” UCLA, accessed September 1, 2022, https://seis.ucla.edu/departments-and-degrees/department-of-information-studies/master-of-library-and-information-science.

[480] “Scholarships,” AMIA, accessed September 1, 2022, https://amianet.org/about/scholarships/.

Appendix E

Web Content Accessibility Guidelines (WCAG) exist to create a more inclusive environment on the internet. Current WCAG 2.0 basic guidelines for accessibility are named under headings with strategies for each. These guidelines include:

Guideline 1.1 Text Alternatives: Provide text alternatives for any non-text content so that it can be changed into other forms people need, such as large print, braille, speech, symbols, or simpler language.

Guideline 1.2 Time-based Media: Provide alternatives for time-based media.

Guideline 1.3 Adaptable: Create content that can be presented in different ways (for example simpler layout) without losing information or structure.

Guideline 1.4 Distinguishable: Make it easier for users to see and hear content including separating foreground from background.

Guideline 2.1 Keyboard Accessible: Make all functionality available from a keyboard.

Guideline 2.2 Enough Time: Provide users enough time to read and use content.

Guideline 2.3 Seizures: Do not design content in a way that is known to cause seizures.

Guideline 2.4 Navigable: Provide ways to help users navigate, find content, and determine where they are.

Guideline 3.1 Readable: Make text content readable and understandable.

Guideline 3.2 Predictable: Make Web pages appear and operate in predictable ways.

Guideline 3.3 Input Assistance: Help users avoid and correct mistakes.

Guideline 4.1 Compatible: Maximize compatibility with current and future user agents, including assistive technologies.[481]

[481] "Web Content Accessibility Guidelines (WCAG) 2.0," WCAG, 2008, https://www.w3.org/TR/2008/REC-WCAG20-20081211/.

Appendix F

TMU's accessibility services are provided through Academic Accommodation Support, described as the following:

"AAS provides resources, education, training, and direct services such as academic accommodation plans in order that people with disabilities may have an equal opportunity to access and participate in higher education.

A planned variation or modification in the way a student with a disability receives course curriculum and materials, participates in course and non-course degree requirements, and is evaluated and assessed, to acquire and demonstrate the essential academic requirements needed to successfully meet the learning objectives of a course or program. The goal is to provide equal access to education.

Students with disabilities receive individualized academic accommodation plans based on the functional limitations resulting from disability impacts. Accommodation plans are outlined in the student's accommodation letter. Disability accommodation is a protected ground as per the Ontario Human Rights Code."[482]

UCLA's accessibility accommodations are through the Center of Accessible Education. Their webpage outlines a mission statement, approach, and purpose:

"**CAE's Mission**
The mission of the Center for Accessible Education (CAE) is to create an accessible, inclusive, and supportive learning environment. Through a collaborative effort with faculty, staff, and students, the CAE facilitates academic accommodations, disability advocacy, and serves as an educational resource for the campus community.

Our Approach to Supporting You
The Center for Accessible Education serves thousands of our undergraduate, graduate, and professional students enrolled at UCLA. Students seeking reasonable accommodations or support services from The Center for Accessible Education are required to register with the office as early as possible so that you can work closely with a Disability Specialist and tap into the knowledge and support available to navigate your UCLA experience. The Center for Accessible Education will work closely with you to identify reasonable accommodations for your program.

Our Purpose
Students with disabilities that arrive at UCLA do so with the skills, inner resources, and ambition needed to be a great success. However, for some students with disabilities, negotiating university life and academic environments can be more challenging without the benefit of support. The

[482] "Academic Accommodation Support," TMU, accessed September 1, 2022, https://www.torontomu.ca/accommodations/.;"Academic Considerations vs. Academic Accommodations," TMU, accessed September 1, 2022, https://www.torontomu.ca/accommodations/manage/aas_vs_acr/.

Center for Accessible Education serves as a central resource on disability-related information for students, procedures, and services for the University student community. The Center for Accessible Education provides expertise in determining and implementing appropriate and reasonable accommodations for academics and housing. UCLA students with disabilities are fundamental to the diverse pillars of the University, and we work to support you in accessing the educational experience at UCLA." [483]

NYU's accessibility support comes from The Moses Center for Student Accessibility:

"New York University is committed to providing equal educational opportunity and participation for all students. The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as access available programs and resources to support equal access to a world-class education.

New York University provides reasonable accommodations to qualified students who disclose their disability to the Moses Center. Reasonable accommodations are adjustments to policy, practice, and programs that provide equal access to NYU's programs and activities. Accommodations and other related services are determined on a case-by-case basis, taking into consideration each student's disability-related needs and NYU program requirements." [484]

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483 "Center for Accessible Education," UCLA, accessed September 1, 2022, https://cae.ucla.edu/.

484 "Academic Accommodations," NYU, accessed September 1, 2022, https://www.nyu.edu/students/communities-and-groups/student-accessibility/academic.html#:~:text=Reasonable%20accommodations%20are%20adjustments%20to,needs%20and%20NYU%20program%20requirements.

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