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Placement Report

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Preface

As I am coming to the closure of my internship/placement at the University of Groningen’s Film Archive and Media Archaeology Lab, my reflections and hindsights are slowly coming together. After spending six wonderful months in the Lab and with the team, I bitterly-sweetly depart from the archive that has come to grow on me. The idea to do an internship at the Archive came to me during the second semester of the 2016/2017 academic year. I primarily knew that I had this option as I had previously volunteered at the Archive for a short period of time during the 2015/2016 academic year. This constitutes to one of the reasons why I have chosen to do this internship, namely, the familiarity. I was familiar with the staff at the Archive and the gist of the logistics. Thusly, it can be said that it was a fairly simple and easy process to start the internship. Moreover, one of the more obvious reasons is that I am a film enthusiast, and I am willing to push myself forward in the field. Coming into the internship, I believed that my knowledge about certain fields of film would definitely be enhanced through my experience at the Archive. Lastly, a reason that is ubiquitous amongst many, if not all, interns, the need and the importance of experience.

A couple of months before the start of the internship, Prof. Dr. Annie van den Oever (external supervisor) and I discussed a general overview of my tasks and what was expected of me during the placement. Afterwards, a couple of days before the start of the internship, Prof. Dr. van den Oever, Ms. Eva de Jong (internship supervisor), and I all sat down and discussed a more detailed list of tasks and expectations. The assignments and tasks were mainly selected on the fact that I was doing both an academic and practical internship.
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Introduction

The University of Groningen is a four hundred year old university found in Groningen, the Netherlands. It has been ranked in the top 100 university lists for successive years, usually coming in at the 59th position.\(^1\) The university has been investing in English programs for the past decade, attracting a large number of international students, hence raising the university’s global awareness. The university’s library also has a film archive and research laboratory which houses about 2,800 films, magazines, posters, periodicals, books, cameras, projectors, editing tables, and other types of media apparatuses.\(^2\) Their aim is to use these apparatuses for hands on practices, screenings, and, both, theoretical and practical research. My placement assignment involved both practical and theoretical tasks which were at the heart of the main mission of the Film Archive itself. One of my main tasks was to develop hands on experiments and reports for the Contemporary Film and Media Curating, the Film II: Film History, and the Film 1A&B: Film Analysis students, and dossiers on media apparatuses such as the Magic Lantern and the Eiki RM-II projector. This primarily involved research on the specific experiments, the structure of the seminars, and material that were to be placed in the dossiers. Additionally, I organized and restored the apparatuses in the Film Archive, learning how specific apparatuses function and operate while doing so. As for administrative tasks, I helped the Film Department publicize and create posters for guest lectures, and aided with the preparations for certain events, such as staff “meet n’ greets”. Lastly, to promote some of the activities done at the Film Archive, I made short

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demonstration videos about certain apparatuses. Evidently, the placement struck an equipotent balance between a theoretical and practical framework. It is mainly due to this that my knowledge in both fields have been enlightened and ameliorated. Hence, the results have successfully met the learning outcomes: I was expected to have a more elaborate knowledge and experience in handling, using, and learning about media apparatuses, a theoretical insight on media archaeology and curatorship, understanding the Media Archaeological field on a meta-level, and more which will be highlighted in the main section of this report. Many of the results were conceived from praxis, which can be found in the appendices, but I am also in a position to reflect upon my achieved mental outcomes later in this report. By “mental outcomes” I mean outcomes which do not necessarily have tangible evidence; ones which are tied to more of an intellectual progression. This intellectual progression need not only be tied to theoretical knowledge, but also maturity in terms of professionalism, leadership, self-awareness, and teamwork. Therefore, the placement has not only developed and educated me in academic fields in which I had inadequate knowledge, but also in the sphere of professionalism and adulthood. Hereby, the rest of this report detailedly highlights my evolution in terms of my results, learning outcomes, acquired competences, reflections, limitations and/or gaps in knowledge, and future prospects in relation to the placement. For the sake of coherency, I have decided to merge the part about the ‘description of the placement itself’ and the ‘evaluation’.

Description of the Placement Organization

As I superficially skimmed through some information about the University of Groningen in the introduction, I feel the need to add to the description of the University Library’s Film Archive. Nina Yakimova, my colleague, has concretely put the mission of the Film Archive in a fairly
adequate manner: “The Film Archive and Research Laboratory is a place where we try to bring balance to theoretical education, hands-on research, excavation, and critical reflection that examines the contemporary and historical practices of film and media – with regard to film reels and cinematic devices.” There is a focus on the excavation and reflection on the media apparatuses, not only through a practical means, but also in the wider socio-historical context. The Archive not only archives and presents these apparatuses, but also teaches students about the significance of basic restoration through the practical experiments. I appreciate the openness of the Archive, giving media and film enthusiasts an opportunity to research and find their direction in the field, something bigger institutions wouldn’t easily do. The Archive also focuses on teaching students the basic technical mechanisms of a projector, editing suite, camera, etc. The Film Analysis students firstly learn the technical components of film in theory, but then, the experiments conducted at the Archive reinforce and concretize their knowledge. It is important to note that the advantage of an Archive being in a research institution emphasizes the need to resuscitate these apparatuses. Students can make links to contemporary apparatuses and how people react to them, to the older, more archaic apparatuses. Excavating these older apparatuses also allows students to imagine how early media technologies were created, consumed, and envisioned, and concurrently, make connections to modern day technologies and their practices.

**Evaluation & Description of the Placement**

**Demonstration Videos**

I started working on these short videos during the latter half of my internship as there was more free time and less urgent matters to deal with. Prof. Dr. van den Oever kindly asked me to make

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3 Nina Yakimova, “For Jussi - Interview with Annie” (Interview, University of Groningen, 2017).
short demonstration videos about some of the apparatuses (Eiki RM-II, Magic Lantern, and Cinemonta Oldeft) at the Archive after I made an extremely short documentation of the Contemporary Film and Media Curating students using the apparatuses.\textsuperscript{4} At first glance, my task seemed simple, but it was more daunting than I thought. I started looking around for inspiration or, a certain direction to tell me how I can approach these videos. I envisioned a very Andrew Rea-esque type of tutorial, one full of self-satire in the voiceover. My colleague, Amir, and I eventually shot the first demonstration video featuring the Eiki-RM II, and, I then went on to write the script for the voice over. One major mistake I made, one which I will keep in mind while working on other projects, during the production of this demonstration video was the fact that I did not have much coordination between the script and the footage. I blatantly and enthusiastically went on to edit the clip, and noticed that the script was too long for the short, snappy edited clip. I started removing many aspects of the script to make it shorter, even the parts that contained exaggerated humor. Do not get me wrong, the clip actually turned out to be great, but I have learned to have more coordination between script and visuals by fully envisioning the separate aspects and meticulously linking them together. At the time of writing this report I have only made one clip, but I hope more is to come with future interns. There is a need to preserve the apparatuses on the moving image as some have faced malfunctions (Oldeft Cinemonta), deeming it necessary to make a demonstration video for archival purposes.

These demonstration videos tie in to a series of my learning outcomes. Firstly, they obviously enhance my editing skills, recording skills, and directing skills. Thus, causing a gain in experience in the practical field of film. During the voice-over recording process, I also had a

\textsuperscript{4} Appendix A.
chance to learn how to use Adobe Audition and a mixer. This made me get out of my comfort zone and explore other softwares and devices that would be fruitful for me in the future.

Secondly, it also concretized one of the most essential outcomes of this placement: the idea of archiving and curatorship. I grew as an archivist and curator when I finally had the opportunity to bring a certain apparatus back to the fore through my visage. I had complete control on how to proceed to preserve this device through the medium of film. This project was superficially technical and practical, but, on a deeper level, it exemplifies the need for preservation of obsolete media apparatuses in our modern, digital age. In other words, this was one of the biggest mental steps I took towards the path of a curator and/or archivist. Not only has this project benefited me, but it has also helped the Archive to archive, digitize, and publicize these apparatuses.

Essentially, the Archive now has video material to post on their social media accounts, which will, presumably, attract more researchers, volunteers, and interns, and concurrently, grow.

Lastly, theory learned about film as a medium during the course of my first two years has allowed me to experiment with editing and filming more. Approaching such a task is more fluid if the relevant theory is used; one of the outcomes I owe to my erudition from my Film and Media courses. I expect future interns to continue with this project as it is essential to archive the usage of these apparatuses.

I also directed and edited a short clip for the Contemporary Film and Media Curatorship seminar session which focused on media experimentation. My task was to document the students while using the Eiki RM-II, the Oldeft Cinemonta, and other apparatuses. I asked Alexandra Gheorghe, a student in the course, to film while the students were using the apparatuses as I couldn't do both the filming and the explanation simultaneously. I later edited the segment, and
published it on YouTube. The clip was more of a spontaneous one in its making as it did not contain a lot of planning. One problem that I went through during the editing stage was that I couldn't use some clips which I highly fancied; some clips were fairly dark, and weren’t really usable. Thusly, I ended up putting more of certain apparatuses than others, such as putting more clips that featured the projector rather than the editing suite because those shots were more lit. My competency of cooperation and teamwork increased as Alexandra and I collaborated on this project, emerging as a leader as I was directing her techniques. The project came out to be some sort of archival video material of the experiments conducted in the Archive. Therefore, I hope I have executed justly to provide the Archive some video material they can use for the future; an inspiration for future trainees.

Dossiers

One of the more theoretically dense projects I embarked on was the creation of dossiers. These dossiers were in the form of a document that outlined other scholarly articles and websites on specific topics (a bundle of documents related to a specific apparatus), and bundles of reports and evaluations from the seminars I led. I was assigned to make dossiers on the Contemporary Film and Media Curating hands-on seminars, the first seminar for the Film II: Film History students, the Eiki RM-II projector, and the Magic Lantern.\footnote{Appendix B.} The dossiers concerning the seminars were structured under two major topics: ‘Setup/Instruction/Explanation’ and ‘Report’. The former was mostly descriptive, highlighting the main activities done during the seminars, and the latter was an evaluation and critique on the activities, highlighting elements lacking and room for improvements. The main idea of these dossiers is to archive the activities during the seminars.
which are to be used for reference during the coming years. It was an honor for me to take part in the course creation process, as these dossiers helped me frame the sessions from a critical and reflective standpoint. Furthermore, I hope my dossiers would be of use and help for the coming planning teams. After reflecting upon the sessions, I understood how to implement the fields of media restoration and media archaeology in education, which allowed me to climb the ladder as an educator.

The other dossiers which I made were focused on different theoretical sources mustered up into one document, and later put on a USB stick. These dossiers made up for most of the theoretical knowledge I gained from this internship, as it required me to skim through and read segments of books, scholarly journals, websites, and encyclopedias. I firstly went over my sources and decided whether or not the content was suitable for the topic. It was fairly challenging to find material for the Eiki RM-II, but I managed to broaden the scope and focus on material about the 16mm projector. I included some excerpts from books which summarized the technical mechanisms of projectors, and some socio-historical essays about the role of the projectionist and the projector in the wider scope of filmmaking and viewing.

As for the Magic Lantern, there was a lot of information to my liking. I included many essays concerning the socio-historical background of the Magic Lantern and some reports from the 1600s that focus on the technical innovations of the Lantern. Reading all these articles helped me excavate and learn about these apparatuses more extensively. Gaining more knowledge about these apparatuses also helped me frame them; the Eiki as a more private, home viewing device, and the Magic Lantern as a predecessor of the projector. Meanwhile, as I was also experimenting with these apparatuses, mainly the projector, I came to perceive the specific terminologies and
the basic mechanisms highlighted in the sources. It can be said that I have ended up as an expert on the Eiki RM-II projector due to the extensive hands-on experiments and theoretical insight with and on projectors. The knowledge gained during the research can also be used for future academic research. I hope that the dossiers that I have made about these two apparatuses are helpful for future interns, professors, students, and volunteers. Future interns at the archive should dive into this project as well, focusing on different apparatuses in the archive and attempting to document them.

Guest Seminars

My internship started off on a pretty vigorous note, as I was already given the task of conducting seminars during the second week. As a member of the Film Archive Team, I was asked to join Ms. Eva de Jong, my supervisor and employee at the Film Archive, to give the first seminar for the Film II: Film History students. Please find an excerpt from the summary of the seminar which I wrote afterwards: “The seminar consisted of mostly hands-on experiments with a brief introduction to Media Archaeology. Firstly, Eva and I introduced ourselves and presented the overall structure of the seminar: Media Archaeology, stereoscope, virtual reality glasses, screening of Dreams of Toyland, and using the editing suite and projector. I introduced the significance of Media Archaeology, aiming to insight questions (why preserve the media apparatuses?, etc) in the students’ heads. I integrated Siegfried Zielinski’s and Erkki Huhtamo’s theories on excavating media into this presentation. I introduced the students to Zielinski’s proposal on how media archaeology should be viewed, and Huhtamo’s notion of “topoi
The students then received a short introduction on the Brewster Stereoscope and the virtual reality glasses from Eva. They came to find out that Huhtamo’s arguments are situated right in front of them; The Brewster Stereoscope was invented in the 1850s and works in a similar manner of that of the virtual reality glasses. We hope that this has triggered questions in the students’ minds, such as “Why do we react to the same experience in the same way approximately 150 years later?”, etc. Additionally, we hope we have shown a first step towards media curatorship by demonstrating the similarities between these two media apparatuses. While the students felt, excavated, experienced, and operated the Brewster Stereoscope, virtual reality glasses, zootroop, Toy Story themed viewmaster, and kaleidoscope, we screened a short documentary about the Magic Lantern (also placed on the table in front of the students). The screening of the film about the Magic Lantern gave the students a short insight on early forms of entertainment before the arrival of cinema. Students bridged the exhibition practices of that of the Magic Lantern to that of the early exhibition practices of cinema. Eva then gave a brief introduction on Dreams of Toyland (1908) by Melbourne Cooper, and the film was then screened. The film was an example of early and experimental cinema (tied in to the lecture during that week). After the screening, the students, split up into two groups of five, were invited to thread film onto the Eiki RM-2 16mm projector and the Oldelft: Cinemonta 1B-2G editing suite. We walked the students through the whole process of using the media apparatuses, and played the results. Each student got a chance to experiment with an apparatus. Before the students starting experimenting with the projector, I gave a brief introduction on how the

projector generally works, and some information on the Eiki RM-2. I explained the basic mechanisms of the projector, the mechanism of how we see a larger screen on the image and the mechanism of getting movement on the screen. In addition to this, I also briefly talked about the ideological effects that are inherent in the apparatuses themselves, specifically the role of the projector in this process.”

This task most certainly enhanced my knowledge in the field of Media Archaeology, media experimenting, and lecturing skills. Firstly, I needed to read a couple of Media Archaeological texts in order to give the students a brief overview of the significance of media apparatuses through a sociological, historical, and cultural framework by using Huhtamo’s and Zielinski’s theories; explaining these theories helped me internalize them even more. Secondly, I was asked to learn the operation of the Eiki RM-II projector so I would be able to explain its mechanisms to the students. I read the manual for the projector, some theoretical texts focusing on the technical aspects of projectors, and some apparatus theory as a preparation. I eventually started practising for a couple of days until I got the hang of it. I was honored to have a chance to work with a projector up close, and even get the chance to explain it to students. As this was one of the first times that the Film II students ever got a chance to thread film onto a projector, I am proud to say that I have actively worked towards an introductory step towards Media Experimentation in the bachelor stage. Lastly, my evoking skills were highly strengthened as I had to repeat the same things over and over again. I firstly internalized all the information, and conversely, it was natural for me to externalize it to the students. As I only had one week to familiarize myself with the projector, some students asked some basic questions in which the

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answers I wasn’t sure of. I was definitely lacking a perspicacious technical knowledge about the projector; another reason being that I also did not find much information on the Eiki specifically, mainly due to the fact that I did not have a lot of time.

In addition to the execution of the seminars for the Film History students, I was also assigned to lead the Contemporary Film and Media Curating Masters’ students in excavating and experimenting apparatuses, helping them understand basic restoration. I also planned and organized these seminars under the guidance of Prof. Dr. van den Oever and Ms. de Jong, but the bulk of the work was conducted during the seminars. These seminar sessions were not guest seminars per se, but more of an interactive session with apparatuses. Overall, though, the students were highly motivated and satisfied with the myriad of equipment they could’ve experimented with. Since my area of expertise was mainly about the Eiki-RM II projector, I gave the students a demonstration on how to thread film onto the projector during the first seminar. During the second seminar, I guided the students to thread film by themselves. Many students were highly intrigued in certain apparatuses in which I did not have sufficient knowledge about. Therefore, I was lacking knowledge about many of the apparatuses that are present in the Archive. I do not consider this to be fully my fault, as I went through the process of discovering some of the apparatuses as highlighted later in this report, but it is challenging to excavate most of the apparatuses in a span of six months, and the fact that I also had other tasks to do in the meantime also made it even more challenging. As mentioned earlier, the fact that I repeated the steps of how to thread film onto the projector a great amount of times, helped me familiarize myself with the projector and internalize its mechanisms. Moreover, outside these seminars,

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8 Appendix B.
many students privately asked me to send them some information regarding some apparatuses. I used the Drive of the Archive to find some information about the apparatuses, and even did some googling myself in order to provide the students with relevant information.

I, with the Film Archive Team, organized and carried out seminar sessions for the Film Analysis students, starting off with a tour of the archive and emphasizing on the difference types of film formats. We then went on to show them demonstrations of the Magic Lantern, Oldeft Cinemonta Editing Suite, the Zeiss Ikon Projector, and the Eiki RM-II projector along with a screening of *Glas*. The second hour consisted of hands-on experiments with other apparatuses such as the Brewster Stereoscope, Zootrope, and the Kaleidoscope. Lastly, the students drew the basic mechanisms of the projector on a sheet of paper. The introductory seminar session was meant to help the students familiarize themselves with the basic technicalities of technological apparatuses and with early film exhibition practices. During these sessions, I encountered a problem which taught me to be quick on my feet, and, concurrently, I took an effective last minute decision. The film *Glas* needed to be rewinded on the Cinemonta editing suite, so it would be screened for the next seminar session. My supervisor, Eva, would usually undergo this task as I do not know how to use the editing suite flawlessly. With five minutes on the clock till the seminar commences and Eva being nowhere in sight, I quickly decided to choose another 16mm film from the film stock room. Through this simple decision, I emerged as a quasi-leader as I did not panic, but executed an effective decision.

**Organizing Guest Lectures**

I was also assigned with simpler tasks in the field of planning and management, such as designing and publicizing posters and flyers for the Research Colloquium ICOG Theme Group:
Art, Medium, and Moving Images. One major competency I acquired from this activity was that of designing and conceptualizing, managing to link ideas together, transposing a specific theme to a tangible object, paper. I also had to decide what type of information would be relevant for the poster and for the flyer, deciding to keep general information about the lecture and the lecturer on the poster, while providing a deeper insight about the topic of the lecture on the flyer. I am glad to say that making these posters and flyers were great fun as it allowed me to get creative with the Canva application. I hope the employment of certain techniques: color schemes, large text, bold, etc. had an influence on the propagation of the lectures.

In addition to the poster designing, I was also given the task to set up the setting of the rooms in which the guest lectures and meet ’n’ greets would take place. I had to make sure that the seating was appropriate, the computer was up and running, and the lighting was not too bleak. I specifically had more tasks during the meet ’n’ greet event which was focused on bridging the French Film scholars from Paris 1 and the ones from the University of Groningen. In addition to the normalities, I was in charge of making some slides on the powerpoint, setting up and controlling the powerpoint, and taking pictures during the event. Not only was I introduced to the guest lecturers, but I was also introduced to a professional setting; subsequently enhancing my awareness of the importance of networking and professionalism. The guest lectures went extremely smooth due to the input from the Film Archive Team. Overall, this activity helped me visualize how the lecture would go beforehand and execute appropriately, as I set the right atmosphere to ensure the lecturer and the guests were comfortable in a learning environment.

9 Appendix C.
Miscellaneous

Apart from the main tasks of the internship I was assigned to undergo other simpler tasks, such as rearranging the setting (posters, tables, etc.) of the seminar room in the Archive and checking for vinegar syndrome in some of the film reels. I first had to go through the poster database and pick those posters which fit the poster frames. I chose films which had some sort of acclaim and significance in the history of film. I then went to the actual posters themselves and short listed the ones that looked aesthetically pleasing. Some posters I eventually chose to put up are those of *Dogtooth* and *Andrei Rublev*. By going through the poster databases, I got a clear idea of how posters would be archived both digitally and palpably. The knowledge that I gained through this activity would eventually help me with databasing in the future, giving me a certain guideline on how to organize apparatuses and posters. I aimed to provide a more organized atmosphere in the seminar room by structuring the posters more symmetrically, and give rise to a sense of inquisition and intrigue to the students who study at that locale. Moreover, I also went on to check strips which monitor the amount of deterioration in a film reel and threw those in a critical condition away. I learned how to read the color of the monitoring strips, and I also gained some experience in knowing which film reel was in critical condition through smell. Due to my experiences, I can now vaguely identify which film reels are in critical condition and which ones are not through smell. Thusly, I have partially fulfilled one aspect of basic restoration.

During times when there weren’t any pressing matters, through my personal interest and curiosity, I decided to watch some films on the projector, such as *Regen* and *Glas*. Albeit these screenings were mostly for entertainment purposes, I was also practicing my film threading skills in the mean time. In addition to that, I was also checking if the film reels were in a watchable
condition by screening them. There is something highly attractive in hearing the sound of the projector while watching a film. I also managed to experiment and toy around with many apparatuses in the Archive, trying to find out how these apparatuses functioned and getting them to work. Albeit it can be a tedious process sometimes, the reward is worthwhile. I attempted to experiment with most, if not all, of the mini-viewers, some splicers, and some 8mm and 16mm projectors. Many of the projectors were really complex as they did not have a diagram to follow, but, also, many of them did not work. Overall, experimenting with apparatuses made it easier for me to familiarize myself with the basic mechanics of different, singular apparatuses. For example, working with a couple of different viewers helped me understand the mechanics of other viewers more easily. My future endeavors would include a more abundant knowledge on the technical aspects of apparatuses in order to excavate and frame these apparatuses theoretically. While experimenting with the apparatuses, there were many ideas that sprung into my head regarding their practices and uses; the experiments allowed me to frame them in some way or another. Experimenting with these apparatuses has helped me excavate them both technically and theoretically, grasping the entirety of the artifact with my mind and hands.

Lastly, I also made a poster outlining a step by step guide of how to thread film onto the Eiki RM-II projector.\(^\text{10}\) The poster first highlights the basic mechanisms of the projector, then goes on to explain a six step process of threading a film reel onto the projector. The poster is now hung up by the Eiki RM-II projector much like an interactive exhibit where students can independently excavate the apparatus with the help of the poster. Creating the poster helped me understand and apply the technical terminology, and explain complex processes in simple words.

\(^{10}\) Appendix C.
It also helped me internalize the activity of threading film onto a projector as writing the processes down in words is another form of excavating. As I made the poster early on in the internship during a time where I had not fully grasped the Eiki RM-II, there are a couple of minor mistakes in the poster itself. As I experimented with the Eiki RM-II more, I managed to find out about these mistakes on the poster and reflect upon them, such as the use of incorrect terminology when referring to parts. Overall, the poster will promote an independent interaction and excavation between student and projector in the long run. Consequently, I would expect future interns to make more posters about the usage of certain apparatuses.
Bibliography


Appendices

Appendix A: Links to Clips

Link to hands-on experiments of students: https://www.youtube.com/watch?v=7CJ1LY43gKI

Link to Eiki RM-II demonstration video: https://www.youtube.com/watch?v=CrJwtk1dYl&t=7s

Appendix B: Links to Dossiers

Contemporary Film and Media Curating:

- https://docs.google.com/document/d/
  1njloI32KhA-47w39v8jueUVyM7lx0wPwAop7DJNVDZg/edit

- https://docs.google.com/document/d/
  1sBAsPgWl2aA5IeVmnCgXta3d6nql0hsaVZfvOZQczk/edit

- https://docs.google.com/document/d/
  1UtCvuLWjqhlsE4NOob2dDiPljwtmmzFvKBOWtHyMBE8/edit

Eiki RM-II:

https://docs.google.com/document/d/1U6lvExqCfyC_u19PRY_Cw8z1vlhjC8iYDui_h08o774/edit

Magic Lantern:

https://docs.google.com/document/d

1InFeAOqwSkruQFGNqcs7OQG9qEJOSRqZFhhBLSwd6k/edit

Film II: Film History:

https://docs.google.com/document/d/

1NW_JLOEd1XiHSpANzCOfeMZQLFKngDl8f6e2ge7nv60/edit
https://docs.google.com/presentation/d/

15MNirEM8ETkJn18DMDuNF50_gJT0WhfbS__M7D7fT5U/edit#slide=id.p

**Appendix C: Links to Posters**

Link to all the posters: https://drive.google.com/drive/u/0/folders/

0B0VDOBCxXSd0YUNpNINoNUtOREU