MOVING IMAGE ARCHIVING & PRESERVATION PROGRAM
HANDLING COMPLEX MEDIA, H72.1805

Version 1 – 1/20/10
Spring 2010 - Thursdays, 12:30 pm – 4:30 pm, room 643, 665 Broadway. **Please note that there is one evening lecture on March 31 and one class is on Monday, April 19.**

Instructor: Mona Jimenez
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GOALS: This seminar will increase students' knowledge of primary issues and emerging strategies for the preservation of new media and digital works. Students will gain practical skills with identification and risk assessment for works as a whole and their component parts, particularly in the areas of audio and visual media and digital, interactive media projects that are stored on fixed media, presented as installations, and/or existing in networks. Examples of production modes/works to be studied are animations (individual works and motion graphics) web sites, games, interactive multimedia (i.e., educational/artist CDROMs), and technology-dependent art installations. Students will test principles and practices of traditional collection management with these works, and evaluate tools and methodologies used by others.

EXPECTATIONS: Each student will complete two assignments, one individually and one where they are responsible for very specific sections of a larger group project. Attendance at all classes is expected; more than one unexcused absence will affect grading. Grades will be based on a combination of class preparedness and participation (40%) and assignments (60%).

- Assignment #1: Research into preservation and documentation strategies for games. Each student will choose a game to evaluate, drawing from the Digital Game Canon or other sources. Students will draw on both traditional audiovisual preservation principles and developing methodologies to produce a thorough report including such areas as descriptions of the game and its context, dependencies and risks, projected future scenarios, available information and resources, and the best methods for maintaining key elements such user interface, interactivity and 'look and feel'. Due date: Thursday, March 11.

- Assignment #2: Case studies on installation art works with the Museum of Modern Art. The works will be researched and analyzed through individual and group work, over the course of several weeks. In the case of one work, the project will include an artist interview. Students will be responsible for a section of resulting report(s) and/or will serve as editor of the report(s). Due date: Thursday, April 29.

Please note that all written work must utilize proper citations, including proper web citations. Works that do not include complete citations will be returned for revision and considered late. Please carefully read the Plagiarism Advisory at the end of the syllabus.

MIAP Digital Archive: In addition to submitting assignments in print form, all

course papers/projects will be submitted in electronic form via Blackboard in the Discussion area. The materials will be made part of the MIAP digital archive in a private space for faculty use, and on the MIAP web site, unless you request the work be restricted. If Word documents, please save as a .rtf.

Standard file naming convention: 09s_3401_smith_a1.rtf
Restricted file naming convention: 09s_3401_smith_a1_x.rtf
Where:
        09s = spring 2009
        3401 = class number
        smith = author's last name
        a1 = assignment number 1
        x = restricted work designation

<u>LOGISTICS AND ADDITIONAL RESPONSIBILITIES:</u>

This course will have a web presence on "Blackboard"– Please log-on at least once a week.

Access to Labs: Please see http://www.nyu.edu/its/labs/ for locations and descriptions of NYU's computer labs if needed for your research. In addition, by appointment, the MIAP 'Old Media Lab' may be used.

Cell phones: Turn <u>completely off</u> during class as they may create problems with classroom audio.

Class 1: Thursday, January 21
<u>Topics/activities:</u>
- Syllabus review.
- Presentation and discussion of methodology for risk assessment developed through the EU project "Inside Installations" (see next week's reading).
- Brainstorming definitions and examples of interface and interactivity as two key characteristics that will need to be evaluated when preserving multimedia, the web, installation and other complex works.
- Lab work: Analysis of software and directories in several 1990s multimedia works, with goal of increasing skills in identification of production processes, the characteristics of native environments, software dependencies and directory structures, to build an understanding the "anatomy" of these works. By the end of class, we will have an agreed upon set of specs for optimum viewing of several legacy CDROMs. We will also have analyzed if we have the appropriate hardware/software in our "Old Media Lab" to view them optimally, and/or what is needed to do so.

Class 2: Thursday, January 28
<u>Due this class:</u>
- Read as follow-up to last class:
  - Laurenson, Pip. "Part 1: Risk Assessment" in <u>Inside Installations: Preservation and Presentation of Installation Art</u>. 2007. Instituut Collectie Nederland/Foundation for the Conservation of Contemporary Art: Amsterdam. Accessed 1/23/08 at < <u>http://www.inside-installations.org/research/detail.php?r_id=83&ct=preservation\</u>

- Recommended as follow-up to last class:
    - Dinkla, Soke. "The History of the Interface in Interactive Art". Accessed 9/5/05 at http://www.maryflanagan.com/courses/2002/web/ HistoryofInterface.html
    - Huhtamo, Erkki. "Trouble in the Interface, or the Identity Crisis of Interactive Art". (Conference paper, 2006). Accessed 2/12/0 at <http://193.171.60.44/dspace/bitstream/10002/299/1/Huhtamo.pdf>
    - Morse, Margaret. "The Poetics of Interactivity" in Women, Art and Technology. Cambridge, MA: Massachusetts Institute of Technology. 2003. p. 17 – 33.
- Read for this class:
    - Van Malssen, Kara. "*Patchwork Girl* by Shirley Jackson". 2005. Accessed 1/18/09 at http://www.nyu.edu/tisch/preservation/program/ student_work/
    - Shibuyama, Loni. "CD-ROM Assessment: The Rebecca Project". 2006. Accessed 1/18/09 at http://www.nyu.edu/tisch/preservation/program/ student_work/
    - Jimenez, Mona. "Interactive multimedia on CD_ROM: experiments with risk assessment". (conference paper) 2008. Accessed 1/18/09 at http://www.nubrs.rs.ba/ifla/index.htm#11August
    - Deborah Woodyard, "Farewell My Floppy: A Strategy for Migration of Digital Information," (National Library of Australia, 1997), available online at: http://www.nla.gov.au/nla/staffpaper/valadw.html

Topics/activities:
- Introduction to proposals and projects from various communities for risk assessment, documentation and preservation of complex works.
- Discussion of the readings, and continuation with multimedia works from the 1990s, discussing several ways to analyze these works.
- Lab work: Examination of multimedia works in native environments; identification of behaviors and user interface/interactions; and development of "scenarios" to predict how the work will look/feel/behave in other subsequent computer environments. Exploration of migration as a strategy. (2 hours)

Class 3: Thursday, February 4

Due this class:
- Readings TBA.

Topics/activities:
- Viewing of historical examples of innovations in vector graphics, 2-D and 3-D animation resulting in developments such as games, effects, motion graphics, and computer animation, and production within and outside of virtual environments.
- Discussion of various 3D animation software, directories and players, and resulting files in common use for animation and motion graphics.
- Examination of works in the Digital Game Canon – are there categories of works that have similar dependencies?
- Introduction of Assignment #1.

Class 4: Thursday, February 11

Due this class:
- Read:
    - Henry Lowood, "Playing History with games: Steps towards Historical

Archives of Computer Gaming." (Conference Paper, Fall 2004.) Retrieved 1/30/08 at http://aic.stanford.edu/sg/emg/library/pdf/lowood/Lowood-EMG2004.pdf

- ☒ Familiarize yourself with:
  - o How They Got Game, Stanford University - http://htgg2.stanford.edu/
  - o Library of Congress Preserving Virtual Worlds - http://www.ndiipp.uiuc.edu/pca/
  - o Video Game Preservation SIC of the International Game Developers Association - http://www.igda.org/wiki/Game_Preservation_SIG
  - o Game Preservation SIG/Digital Game Canon - http://www.igda.org/wiki/index.php/Game_Preservation_SIG/Digital_Game_Canon/
  - o Record/Replay - http://polaris.gseis.ucla.edu/blanchette/RR.html
- ☒ Browse:
  - o Grand Text Auto - http://grandtextauto.org/
  - o Emulators Unlimited http://www.emuunlim.com/

Topics/activities:
- ☒ Discussion of various projects to archive and preserve games. What aspects are they addressing and what are the gaps?
- ☒ Introduction to the structures and dependencies of web sites

Class 5: Thursday, February 18

Due this class:
- ☒ Read:
  - o Marill, Jennifer, Andrew Boyko and Michael Ashenfelder. "Web Harvesting Survey Version 1" on the web site of the International Internet Preservation Consortium. 2004. Accessed 2/13/08 at http://netpreserve.org/publications/reports.php?id=001
  - o Guggenheim Museum. Permanence through Change: The Variable Media Approach. Montréal: Daniel Langlois Foundation for Art, Science and Technology and New York: Guggenheim. Accessed 9/3/04 at <http://www.variablemedia.net/>. p. 7 – 45; 108 –114.
  - o Paul, Christiane. "The Myth of Materiality" in MediaArtHistories. Oliver Grau, ed. 2007. Boston: MIT Press. p. 251-274.
  - o
- ☒ Familiarize yourself with:
  - o Artbase, a project of Rhizome. Read the report on preserving Artbase by Richard Rinehart http://rhizome.org/art/, and come prepared to talk about one web site that you found particularly interesting or challenging for preservation.
  - o Virtual Remote Control, and approach to risk assessment for web-based information. http://prism.library.cornell.edu/VRC/index.html
  - o Minerva: Web Archiving and Preservation Project of the Library of Congress http://lcweb2.loc.gov/cocoon/minerva/html/minerva-home.html
  - o Library of Congress Web Capture http://www.loc.gov/webcapture/

Topics/activities:
- ☒ Introduction to projects concerning the archiving and preservation of web sites, looking at historical and contemporary sites.
- ☒ Strategies for web archiving and preservation from large institutions to small on-profits. Discussion and demo of management tools for web archive management.

- Discussion of readings and key concepts of identity and authenticity, variability and other issues.

Class 6: Thursday, February 25
Due this class:
Read:
- o Granger, Stewart. "Emulation as a Digital Preservation Strategy". D-Lib Magazine. October 2000. Vol. 6: No. 10. Retrieved 2/5/08 at <http://www.dlib.org/dlib/october00/granger/10granger.html>
- o Dutch National Archive. Emulation: Context and Current Status. 2003. Retrieved 2/12/08 at <http://www.digitaleduurzaamheid.nl/bibliotheek/docs/White_paper_emulation_UK.pdf>
- Read the following from the exhibition Seeing Double: Emulation in Theory and Practice found here: http://www.variablemedia.net/e/seeingdouble/index.html
  - o Solomon R. Guggenheim Museum. "Magic Bullet or Shot in the Dark?" from transcripts of the 2004 symposium Echoes of Art: Emulation as a Preservation Strategy published on the web site of the Guggenheim Museum. 2004. Accessed 8/1/05 at <http://www.variablemedia.net/e/echoes/index.html>
- Watch the presentation on the Forging the Future Project http://www.docam.ca/en/?p=258
- Recommended:
  - o Rothenberg, Jeff. Avoiding Technological Quicksand: Finding a Viable Technical Foundation for Digital Preservation. Washington, DC: Council on Library and Information Services. 1999. Accessed at <http://www.clir.org/pubs/reports/reports.html>.
  - o Dimitrovsky, Issac. Final report, Erl-King project. On web site of the Variable Media Initiative. 2004. Accessed 8/1/05 at http://www.variablemedia.net/e/seeingdouble/report.html.

Topics/activities:
- Approaches to documentation of complex media works and preservation actions. What forms of documentation are useful and appropriate for complex media works? Are there aspects of available tools that we can utilized as we examine and migrate interactive multimedia works? Practice using variable media and forging the future tools.
- Discussion of various interpretations of emulation from everyday uses to its discussion/development as a preservation strategy by planners of major institutional projects. Hands-on work with downloadable software emulators.

Thursday March 4 – NO CLASS – Mona out of town. Please see substitution of required lecture on Wednesday March 31. An additional 2 hours for a visit to the Whitney Biennial will also be scheduled.

Class 7: Thursday, March 11
Due this class:
- Familiarize yourself with the contents of the web sites for Witness and Democracy Now.
- Assignment #1 due.

Topics/activities:
- Issues with Digital Video – what are the problems with capturing and maintaining collections that are primarily file-based or stored as files.

- Invited speakers from Democracy Now and Witness.
- Each person briefly presents findings from Assignment #1.

NO CLASS March 18– Semester break

Class 8: Thursday, March 25
Due this class:
- Read:
    - Real, William A. "Toward Guidelines for Practice in the Preservation and Documentation of Technology-Based Installation Art". Journal of the American Institute for Conservation. Fall/Winter 2001. Vol. 40: No. 3.
    - Laurenson, Pip. "Authenticity, Change and Loss in the Conservation of Time-Based Media Installations" in Tate Papers. 2006. London: Tate Gallery. Accessed 2/12/08 at <http://www.tate.org.uk/research/tateresearch/tatepapers/06autumn/laurenson.htm>
    - Laurenson, Pip. "The Management of Display Equipment in Time-Based Media Installations" in Tate Papers. 2005. London: Tate Gallery. Accessed 2/12/08 at < http://www.tate.org.uk/research/tateresearch/tatepapers/05spring/laurenson.htm>
- Recommended:
    - Messier, Paul. "Dara Birnbaum's Tiananmen Square: Break-In Transmission: A Case Study in the Examination, Documentation, and Preservation of a Video-Based Installation." Journal of the American Institute for Conservation. Fall/Winter 2001. Vol. 40: No. 3.
    - Laurenson, Pip. "Developing Strategies for the Conservation of Installations Incorporating Time-based Media: Gary Hill's *Between Cinema and a Hard Place*" in Tate Papers. 2004. London: Tate Gallery. Accessed 2/12/08 at http://www.tate.org.uk/research/tateresearch/tatepapers/04spring/time_based_media.htm
    - Jimenez, Mona. "The Artist Instrumentation Database Project" on web site of the Daniel Langlois Foundation for Art, Science and Technology. 2005. Accessed 8/1/05 at < http://www.fondation-langlois.org/flash/e/index.php?NumPage=708>.
- Re-familiarize yourself with the forms previously provided from the "Matters in Media Art" site.
- See also the Inside Installations web site http://www.inside-installations.org/home/index.php

Topics/activities:
- Discussion of group projects examining and developing recommendations for a time-based media art works in the collection of the Museum of Modern Art, and possibly those in the Whitney Biennial.
- Look a various tools for general documentation, documenting condition, conducting risk assessments, conducting artist interviews, and documenting artists' intent.

REQUIRED CINEMA STUDIES LECTURE – Wednesday, MARCH 31, 6:15 pm, 721 Broadway, Michelson Theater – Alain Depocas, Documentation and Conservation of the Media Arts Heritage (DOCAM), a Montréal-based international research alliance of the Daniel
 Langlois Foundation for Art, Science and Technology.
Prior to the lecture, familiarize yourself with the DOCAM web site
http://www.docam.ca/

Class 9: Thursday, APRIL 1

Due this class:

- ☒ Come prepared with interview questions for MoMA visit.
- ☒ Review the Variable Media Questionnaire (link to be provided on Blackboard site)
- ☒ View video of keynote address of artist Vera Frenkel for the DOCAM summit: Rules for Letting Go, and the web sites for background on the artworks. http://www.docam.ca/en/?p=95
- ☒ Additional readings relating to DOCAM may be required.
- ☒ Read:
    - o _____. Guide to Good Practice: Artist Interviews. 1999. International Network for the Conservation of Contemporary Art: Amsterdam. Accessed 1/23/08 <www.incca.org>. (see section Methodology>Artists Intent)
    - o _____. Decision-making Model for the Conservation and Restoration of Modern and Contemporary Art. 1999. Foundation for the Conservation of Modern Art/Netherlands Institute for Cultural Heritage: Amsterdam. Accessed 1/23/08 <www.incca.org>. (see section Methodology>Ethics)
    - o Case study on Bruce Nauman's *Mapping the Studio II color shift, flip, flop, & flip/flop (Fat Chance John Cage)* http://www.tate.org.uk/ research/tateresearch/majorprojects/nauman/home_1.htm
    - o Guggenheim Museum. Permanence through Change: The Variable Media Approach. Montréal: Daniel Langlois Foundation for Art, Science and Technology and New York: Guggenheim. Accessed 9/3/04 at <http://www.variablemedia.net/>. p. 47 – 69; 70 – 84; 92 – 107.

Topics/activities:

- ☒ Visit by Alain Depocas, who will give us an in-depth look at tools and methodologies developed through DOCAM.
- ☒ Continuation of tools for documentation and documenting artists' intent.
- ☒ Talk about interview questions.
- ☒ Group work on the installations. What information has been gathered? What is needed? Where are the vulnerabilities in the works? What actions should be taken?

NO CLASS April 8 – Orphan Film Symposium Attendance required for MIAP students and for others, at least 4 hours

Class 10: Thursday, April 15

Please note: We will be meeting at the MoMA. Details will follow.

Due this class:

- ☒ Research on assigned portion of the installations.

Topics/activities:

- ☒ Visit to MoMA to examine and discuss a time-based media artwork. (4 hours)

Class 11: Monday, April 19 (Note different time)

Due this class:

- ☒ Readings may be assigned as needed

Topics/activities:

- ☒ Debrief on MoMA and examination of the installations. What needs to be done to complete reports on the installations? Students will discuss the visit, the

status of projects, additional research, and will use the class as work time.
- ☒ Additional activities as time permits.

Class 12: Thursday, April 29
Due this class:
Report on installation art work projects.
Due this class:
- ☒ Present final report for the installation projects to museum partners. Discussion about areas of further investigation by the museum.
- ☒ Wrap-up on concepts and methodologies. Based on the semester's work, where are complex media works found and who should collect them? Can the works be collected by libraries, archives and libraries, or survive in independent and ad hoc archives? What is the role of creators and what collaborations are possible with creators? What are some suggestions for longevity of these works?

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Plagiarism Advisory – Read carefully
NYU Plagiarism Advisory: Plagiarism and other violations of published NYU policies are serious offenses and will be punished severely. Plagiarism includes:
- ☒ presenting or paraphrasing a sentence, phrase, or passage of a published work (including material from the World-Wide Web) in a paper or exam without attribution of the source,
- ☒ submitting a paper written by someone else,
- ☒ submitting as your own work any portion of a paper or research that you purchased from another person or commercial firm, and
- ☒ presenting in any other way the work, ideas, or words of someone else without attribution.

These are punishable offenses whether intended or unintended.

You are encouraged, of course, to read widely and to discuss research with others; but if you use ideas that come from others, you must acknowledge them in writing. When in doubt, acknowledge. Other offenses against academic integrity at NYU include:
- ☒ submitting your own work toward requirements in more than one class without the prior permission of the instructors,
- ☒ collaborating with others on assignments without the permission of the instructor,
- ☒ and giving your work to another student to submit as his or her own.

If you have any questions about how to cite sources, about what constitutes appropriate use of a text, or about other matters of academic integrity, discuss them with your instructor.

The Writing Workshop at NYU offers "A Statement on Plagiarism," www.nyu.edu/ classes/op/writing/CourseBuilder/plagiarism/def_plagiarism.htm and NYU's "Statement on Academic Integrity" (from which the above text is taken). www.nyu.edu/cas/ewp/html/policies___procedures.html

A compendium of practical information about plagiarism is Sharon Stoeger, "Plagiarism" (2006) www.web-miner.com/plagiarism. Among the resources she offers are Northwestern University's "How to Avoid Plagiarism" (2007) www.northwestern.edu/uacc/plagiar.html, and Indiana University's tutorial "How to Recognize Plagiarism" (2005) www.indiana.edu/~istd.

And here is the policy written by the Tisch School of the Arts, found in its Policies and Procedures Handbook, 2008-2009, pages 43-44, Plagiarism

Plagiarism is presenting someone else's work as though it were your own. More specifically, plagiarism is to present as your own:

- ☒ A sequence of words quoted without quotation marks from another writer
- ☒ A paraphrased passage from another writer's work
- ☒ Facts, ideas or images composed by someone else

When you take notes, summarize, rather than paraphrase. If you quote anything, use quotation marks in your notes and take down the page number of the quotation to use in your footnote. All electronic sources of information must be properly cited. Students are expected, often required, to build their own work on that of other people, just as professional researchers and writers do. Giving credit to someone whose work has helped one is courteous and honest. Plagiarism, on the other hand, is a form of fraud. Proper acknowledgment and correct citation constitute the difference. To publish plagiarized work is against the law. People in the professions and in business who pass off other people's work as their own are liable to be discredited and ostracized. University students guilty of plagiarism are subject to disciplinary action ranging from failure in the course for which plagiarized work was submitted to expulsion from the University. It is crucial that acknowledgment of sources be accurate and complete. To avoid unintentional plagiarism:

- ☒ See a writing handbook or other standard guide for accepted forms of documentation.
- ☒ Use more than one source for information, if at all possible.
- ☒ Point out agreements and disagreements between sources on important points.
- ☒ Work out your own organization of material gleaned from research.
- ☒ When in doubt whether your acknowledgment is proper and adequate, consult your instructor. If possible, show the instructor both the sources and a draft of the paper in which you are using them.

Plagiarism is a breach of academic honesty and integrity; it is considered among the most serious of offenses. When an instructor suspects plagiarism, s/he has several options. In most cases, the instructor will require the student to totally redo the assignment. The instructor may also consult the chair of the department regarding disciplinary action and assign a grade of F for the work or, if the work is the main basis of the grade for the course, a grade of F for the course. All cases of plagiarism will be reported to the Associate Dean for Student Affairs. Repeat cases of plagiarism may result in dismissal from school.