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

Version 2 – 2/16/12
Spring 2012 - Wednesdays, 12:30 pm – 4:30 pm, room 643, 665 Broadway. **Please note different times/places for a few classes.**

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: Identifying and evaluating digital media. Using archival materials from the Interactive Telecommunications Program, students will investigate removable digital storage media from the 1980s to 2000s and the content they contain. The media are believed to contain artworks and documentation of artworks. They will create a spreadsheet inventory on the works and make recommendations for the care and disposition of the media. Due date: February 15.

- Assignment #2: 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: March 11.

- Assignment #2: Case studies on two time-based media installation artworks in the collection of the Museum of Modern Art that were produced using the software program MaxMSP Jitter. The works will be researched and analyzed through individual and group work, over the course of several weeks. Students will be responsible for a section of resulting reports and/or will serve as editor of the reports. Due dates: Draft April 27; final May 5.

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

LOGISTICS AND ADDITIONAL RESPONSIBILITIES:

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 completely off during class as they may create problems with classroom audio.

Class 1: Wednesday, January 25
> Topics/activities:
> - Syllabus review.
> - Presentation and discussion of methodology for risk assessment developed through the EU project "Inside Installations" (see next week's reading). 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 media, software and directories 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. The goal by the end of class is to determine a set of specs for optimum viewing of the media and content, and there is appropriate hardware/software in our "Old Media Lab" to view them optimally, and/or what is needed to do so.
> - Introduction of Assignment #2.

Class 2: Wednesday, February 5
This class will let out at 3:30.

> Due this class:
> - Read:
>   - Laurenson, Pip. "Part 1: Risk Assessment" in Inside Installations: Preservation and Presentation of Installation Art. 2007. Instituut Collectie Nederland/Foundation for the Conservation of Contemporary Art: Amsterdam. Accessed 1/23/08 at http://www.inside-installations.org/research/detail.php?r_id=83&ct=preservation\
>   - Laue, Andrea. "How the Computer Works" in Schreibman, Susan, Ray Siemens and John Unsworth, ed. A Companion to Digital Humanities,. Oxford: Blackwell, 2004. Accessed 1/15/12 at http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml

- o Rockwell, Geoffrey and Andrew Mactavish. "Multimedia" in Schreibman, Susan, Ray Siemens and John Unsworth, ed. A Companion to Digital Humanities,. Oxford: Blackwell, 2004. Accessed 1/15/12 at http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml
  - o Kirschenbaum, Matthew G. ""So the Colors Cover the Wires": Interface, Aesthetics, and Usability" in in Schreibman, Susan, Ray Siemens and John Unsworth, ed. A Companion to Digital Humanities,. Oxford: Blackwell, 2004. Accessed 1/15/12 at http://www.digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml
- Recommended:
  - o Dinkla, Soke. "The History of the Interface in Interactive Art". Accessed 9/5/05 at http://www.maryflanagan.com/courses/2002/web/HistoryofInterface.html
  - o 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>
  - o Morse, Margaret. "The Poetics of Interactivity" in Women, Art and Technology. Cambridge, MA: Massachusetts Institute of Technology. 2003. p. 17 – 33.

Topics/activities:
- Discussion of the readings, and continuation with multimedia works from the 1990s, discussing several ways to analyze these works.
- Lab work: Continue examination of multimedia works in native and new 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: Wednesday, February 8

Due this class:
- Read:
  - o Chapter 1 and Chapter 3 in Kirschenbaum, Matthew G. Mechanisms: New Media and the Forsenic Imagination. Boston: MIT. 2008.
  - o Kirschenbaum, Matthew G., Richard Ovenden and Gabriela Redwine. Digital Forensics and Born-Digital Content in Cultural Heritage Organizations. Washington DC: Council on Library and Information Resources. December 2010. Accessed 2/13/12 at http://clir.org/pubs/reports/pub149/pub149.pdf
  - o Van Malssen, Kara. "*Patchwork Girl* by Shirley Jackson". 2005. Accessed 1/18/09 at http://www.nyu.edu/tisch/preservation/program/student_work/
  - o Shibuyama, Loni. "CD-ROM Assessment: The Rebecca Project". 2006. Accessed 1/18/09 at http://www.nyu.edu/tisch/preservation/program/student_work/
  - o 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
  - o 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:
- Students present major observations and recommendations for Assignment #1
- Introduction to proposals and projects from various communities for risk assessment, documentation and preservation of complex works.

Class 4: Wednesday, February 15
Due this class:
- Assignment #1
- Read:
    - o 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
    - o Gooding. Paul and Melissa Terras. "'Grand Theft Archive': A Quantitative Analysis of the State of Computer Game Preservation" in International Journal of Digital Curation. Vol. 3, No. 4, 2008 accessed 2/11/12 at http://www.ijdc.net/index.php/ijdc/article/view/85/56
    - o Browse the Library of Congress Preserving Virtual Worlds - http://www.ndiipp.uiuc.edu/pca/ and read the final report on Phase 1.
- Familiarize yourself with:
    - o How They Got Game, Stanford University - http://htgg2.stanford.edu/
    - 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:
- 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.
- Discussion of various projects to archive and preserve games. What aspects are they addressing and what are the gaps?
- Introduction of Assignment #2.

Class 5: Wednesday, February 22
This class will end at approximately 2:30.
Guest: Ben Moskowitz, Lab Manager, Barbara Goldsmith Preservation and Conservation Department, Bobst
Topics/activities:
- History of games and gaming.

Class 6: Wednesday, February 29
Due this class:
- Come prepared to talk about one web site that you found particularly interesting or challenging for preservation.
- 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 Davis, Maxine. Preserving access—Making more informed guesses about what works o the web site of the International Internet Preservation Consortium. Accesses 4/5/12 at http://netpreserve.org/publications/reports.php

- Guggenheim Museum. <u>Permanence through Change: The Variable Media Approach</u>. Montréal: Daniel Langlois Foundation for Art, Science and Technology and New York: Guggenheim. Accessed 9/3/04 at <<u>http://www.variablemedia.net/</u>>. p. 7 – 45; 108 – 114.
- Paul, Christiane. "The Myth of Materiality" in MediaArtHistories. Oliver Grau, ed. 2007. Boston: MIT Press. p. 251-274.
- Fino-Radin, Ben. <u>Digital Preservation Practices and the Rhizome ArtBase</u> on the web site of Rhizome.org. 2001. Accessed 3/31/12 at http://rhizome.org/editorial/2011/aug/5/keeping-it-online/
- Familiarize yourself with:
  - Artbase, a project of http://rhizome.org
  - Virtual Remote Control, and approach to risk assessment for web-based information. http://prism.library.cornell.edu/VRC/index.html
  - Minerva: Web Archiving and Preservation Project of the Library of Congress http://lcweb2.loc.gov/cocoon/minerva/html/minerva-home.html
  - Library of Congress Web Capture <u>http://www.loc.gov/webcapture/</u>
  - Archive-It https://webarchive.jira.com/wiki/display/ARIH/Welcome
  - International Internet Preservation Consortium – Preservation Working Group http://netpreserve.org/about/pwg.php (also see IIPC publications)
  - Preservation of Complex Objects Symposia http://www.pocos.org/ (see videos)

Topics/activities:
- Introduction to the structures and dependencies of web sites
- Introduction to projects concerning the archiving and preservation of web sites, looking at historical and contemporary sites.
- Strategies for web harvesting, 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 7: Wednesday, March 7
Assignment #2 Paper on game is due at end of week.
<u>Due this class:</u>
Read:
- 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>
- Dutch National Archive. <u>Emulation: Context and Current Status</u>. 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
  - 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 <<u>http://www.variablemedia.net/e/echoes/index.html</u>>
- Watch the presentation on the Forging the Future Project http://www.docam.ca/en/?p=258
- Recommended:
  - Rothenberg, Jeff. <u>Avoiding Technological Quicksand: Finding a Viable Technical Foundation for Digital Preservation</u>. Washington, DC: Council on Library and Information Services. 1999. Accessed at <http://www.clir.org/pubs/reports/reports.html>.

- 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.
- Brief presentations on results of investigations as the result of Assignment #2.

NO CLASS Wednesday March 14 – SPRING BREAK

Class 8: Wednesday, March 21
Class will be taught by Walter Forsberg, filmmaker and Research Fellow, Video at Risk; guest: Jon Rafman, artist.
In addition to the class, you must attend the lecture by Jon Rafman ats aprt of the Cinema Studies Wednesday night series. Please check time closer to the date.

Due this class:

- Read:
  - _____. 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)
  - _____. 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)
  - Information about the artist and his work will be provided in advance.

Topics/activities:

- Discussion of artist interview methodologies. Preparation of questions for artist interview.
- Analysis of the work of Jon Rafman.
- Artist interview will be conducted by students.

Class 9: Wednesday, March 31
Visit to museum with time-based media artworks on view and analysis of works on view. Site TBA.

Class 10: Wednesday, April 4

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>
- Review the Variable Media Questionnaire < http://variablemediaquestionnaire.net/>
- 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.
- Look a various tools for general documentation, documenting condition, conducting risk assessments, conducting artist interviews, and documenting artists' intent.

Class 11: Wednesday, April 11 (Orphans week)

Due this class:
- 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
- Read:
  - 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
  - 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:
- In-depth look at tools and methodologies developed through DOCAM 1, a Canadian research project completed in 2010.
- Continuation of tools for documentation and documenting artists' intent.
- Group work on the installations. What information has been gathered? What is needed? Evaluation of the existing artist interviews and reports. Where are the vulnerabilities in the works? What actions should be taken? What tools that we have studied will be useful?

Class 12: Wednesday, April 18
Guest: Programmer for one of the two artworks will be available for consultation.
Due this class:
- Be prepared to present on work thus far on Max MSP Jitter and other issue with the artworks.
- Readings may be assigned as needed

Topics/activities:
- Interview with programmer
- Status reports on research. Debrief on visit by programmer and impact on research.
- Additional activities as time permits.

Class 13: Wednesday, April 25
Draft reports due at the end of this week

Due this class:
- Readings may be assigned as needed

Topics/activities:
- 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 14: Wednesday, May 2
Final reports due at the end of this week.
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.