

NYU Moving Image Archiving and Preservation (MIAP) Program
CINE-GT [Cine-GT 1800] Introduction to Moving Image Archiving and Preservation

Fall 2021 Syllabus

Prof. Juana Suárez

721 Broadway, Room 670

Tuesday/12:30-4:30 PM

Class Dates:

Sept 7, 14, 21, 28; Oct 5, 19, 26; Nov 2, 9, 16, 23, 30; Dec 7, 14

Contact information

juana@nyu.edu -- 212-992 8458

Office hours: Monday 2:30-4:30:00 PM

Office hours and other appointments will be via this [zoom link](#).

Office: 665 Broadway, Room 646 (Due to COVID-19 restrictions, all appointments will be online)

Final Version

Course Description

This graduate-level course introduces and contextualizes aspects of the archiving and preservation of film, video, and digital media. We will consider the moving image and sound recording media as material objects and as technologies with histories. We will contextualize them within culture, politics, industries, and economics. Topics include principles of conservation, preservation, and restoration; organization and access; collecting, curatorship, and programming; copyright and legal issues; and the use and repurposing of archival material, especially amid emerging issues in digital media.

Designed for students entering the profession of moving image archiving and for those from related disciplines with an interest in the topic, the course examines the history of archiving and preservation and the development of the field's theories, practices, and professional identities. We will consider the tasks and areas of specialization practiced by moving image professionals and how these are changing and multiplying in the digital era.

Required for MIAP degree-seekers; open to other graduate students and, with permission of the instructor or program director, to advanced undergraduate students.

Learning goals

After completing the course, you should be able to:

- o identify professional protocols of moving image archivists.
- o define the key concepts in moving images preservation, conservation, restoration, access, research, education, and use.
- o participate in an informed way in debates about moving image preservation and archiving.
- o discuss ways in which practices of archiving affect the writing of history and the production of media.
- o assess the curatorial needs of collections, materials, and institutions.
- o articulate access policies and procedures.
- o demonstrate familiarity with key copyright issues.

- o describe principles and philosophies of audio-visual archiving, including ethical concerns, collection issues.
- o demonstrate knowledge of different types of institutions relevant to professional archivists, including private, public, governmental, commercial, local, regional, and national archives, as well as museums, libraries, digital repositories, galleries, broadcasters, cinematheques, laboratories, schools, and others.

Course Texts

There are no textbooks for this class. Readings online are linked to this syllabus. PDFs and some materials are located in NYU Brightspace; some readings are hyperlinked.

Recommendation: Please keep readings handy for class discussion. Readings must be completed before class; they play a crucial role in good performance in-class participation and understanding of class content. Most of the time, your participation in the forum will result from preparing for class, readings included. If you use a device for the readings, please limit use for this purpose while in class. Films assigned are available through NYU Library or are available on the Internet.

Attendance

Attendance is mandatory. In the event students request an excused absence for a planned leave, it should be discussed at least two weeks in advance. Students are responsible for making up the content of missed classes. If an assignment is due the week a student is requesting an excused absence, it should be completed by the deadline, or before.

If you miss a class, please send a five-page report summarizing the readings, and materials due that day. You can't pass this course if you miss more than two sessions, even if you prepare reports and fulfill other requirements. Please be timely for class. Keep the break within the time allowed. Tardiness will affect your final grade.

Unforeseen circumstances are understandable; please communicate with me ASAP, and we will discuss them accordingly. If you are experiencing COVID-19 symptoms, get in touch with me via e-mail, and please follow guidelines in [NYU Returns](#) (NYU info hub for COVID-19).

COVID-19 Restrictions

For helping promote a healthy environment:

- Masks covering mouth and nose are mandatory all the time in class and while on NYU premises
- We will keep assigned seating
- No food, no eating in class. During the break, please eat only at designated areas.
- Plan your time: this building has small elevators; save time by having your daily screener ready.

Assignments

There are five assignments in this class to determine your final grade:

Group project on under-research films		15 pts.
Presentation on a specific research topic		10 pts.

Participation, contributions to discussion		10 pts.
Reports on archival / preservation-related activities		10 pts.
Research Project	Abstract + Outline + five annotated sources - 10 pts Draft/Final project*-- 35 pts Project presentation 10 pts.	55 pts
		100 pts

*Grades are averaged (Critique 15 + 15 /2, and Draft and Final 30 +30 /2)

Grade scores are as follow:

93-100 A	69-74 C+	0-44 F
89-92 A-	63-68 C	
85-88 B+	57-62 C-	
80-84 B	51-56 D+	
75- 79 B-	45-50 D	

Late work

Late work will be evaluated on a lower grade unless you have requested accommodation or lateness is related to an unforeseen circumstance. No final paper will be accepted beyond December 17, and the student will have to request an Incomplete.

Assignments:

Group project on under-research films:

Research and write a report on a single piece of under-research film or video. Your group (2 or 3 people) will be provided access to a [USC- MIRC](#) original item about which little is known. Analyzing the film’s content, historical context, archival and material condition, your group will present a written report assessing the piece's significance. Propose a preliminary preservation plan and present a report to class. The final research paper must be 10-12 pages, images and cited work included.

Sample shot list to facilitate the analysis of the film [here](#).

Presentation on a specific research topic

A group presentation on a class topic that expands discussion, materials, and perspective. It presents relevant literature or ongoing research. Each presentation should be 30 min max per group.

Reports on archival / preservation-related activities

Attend two activities (online events are absolutely fine) in MIAP/Cinema Studies, the city, your community, or the country related to the culture of archives. For each activity write a 3-5 page critical report summarizing the name of the event, place, time, attendance (describe the type of audience and calculate the number of attendees), name of speakers/presenters. Summarize the main content of the activity. Comment on the content and underline the archival component; if a lecture or panel the

suitability and expertise of speakers, interaction with audience, participation, quality of audiovisual materials, engagement. Describe the venue: quality of projection and sound if a film or if using AV, level of comfort, access; if an exhibit at a museum or gallery, discuss the script, visitor's tools. Round up by assessing positive items and /or room to improve. Include two images. I will be sending invitations and reminders over email, but you may check with me in person or via email on the suitability of the activity you are planning to attend. Some suggestions: Friday lectures at Cinema Studies that relate to any topic on MIAP, HMD, World Audiovisual Heritage Day activities, visit Museum of the Moving Image in Astoria, any public screening of a film that is dominantly made with archival material, preferably followed by some discussion, workshops, lectures on media (analog, magnetic, digital).

MIAP students: one of your reports must be on your participation in the AMIA conference in November. Go from a general overview of the conference to particular aspects. Comment on at least two panels you attend, evaluate the vendor's café, elaborate if you attend a workshop, talk about the poster/pop up sessions, attend one committee meeting according to your interests, assess the networking value of the conference, and plan on what your future engagement may be.

Research project Proposal

Conduct an in-depth research project. Integrate archival research with one or more sets of moving image materials (or related materials); develop an essay and documentation on an archival project stemming from issues in the course; Everybody needs to consult at office hours or per appointment prospective topics and projects before you submit a formal proposal; please do so by October 15. Look at the MIAP website to work done by students previously

Options to consider include:

- Research and write a plan for a film or video that needs preservation and/or restoration. This might include a combination of the following: locate existing elements and prints, identify differences between extant copies, do interviews and historical research about the production and post-production, create a budget for restoration.
- Write an essay comparing two archival institutions of differing types (e.g., a public library and a state archive or historical society). Analyze how institutional differences affect moving image archival practice (acquisition, cataloging, access, preservation).
- Research a particular collection or steward of a collection with a crafted documentation plan
- Plan a public activity (film curatorship, programming, exhibition, symposia).
- Research a topic of your interest and write an academic paper.

After consulting at office hours, you will submit a 3-4 pages proposal for your final project, including a prospectus (one paragraph), an outline (content), a preliminary research bibliography (two pages), and a list of deliverables. Projects may be done solo or with one or two partners. Final papers/reports must be 15-20 pages, citations included, Times New Rome 12 pts, 1" margin. Chicago Manual of Style for references and Works Cited.

Final presentations will be organized as panels by matching similar projects or topics. You need to prepare AV materials for your presentation. Please use AV materials for images, charts, and bulleted ideas. Do not transcribe your whole presentation on the ppt (the audience will have a hard time deciding whether to listen to you or to read).

Informed Participation in Class and NYU Brightspace

Attendance and participation are not the same. I encourage class participation; readings are provided as material that can be supported or contended. Your contributions to class are welcome, please send videos, podcasts, materials you believe add to class content. You need to post at least 3 times during the semester, and your input has to be spread out throughout the semester. You can also add questions and comments in the forum. The more you participate in the forum, the more we can compile questions and discussion topics for a dynamic class. Your posts need to be spread out across the semester, they won't count towards participation if you only post after November 20. Participation can manifest in suggested resources, links, podcasts, supplementary readings to class content, and similar. And, of course, in replies to class participants.

Tardiness and early departures impact your participation grade in a negative way and in most cases are counted as absences. When this happens, you will receive written notification and an invitation to read the attendance policy.

There is a 20-minute break, please join class on time after the break.

Class engagement and computer, tablet, cell, and similar devices:

Digital technology is a useful component of our daily life and I understand how necessary they have become as well as other reasons to prefer them over printed material. Cell phones, tablets, computers connected to social media are an issue in educational settings when poorly used. Please use cells, tablets, and browsers only when prompted to research something in class. Please stop personal communication and social media during class. Turn off ringers, and keyboard sounds. Uses of digital technology other than notetaking and searches related to coursework are counted as absences. Specific cases of unnecessary abuse of digital technology (web browsing, WhatsApp, social media) will be brought to your attention via email, reminding you that you have been marked as absent. BTW: there is a lot of literature on the advantages of taking notes by hand. Please consider this good practice. See one article [here](#) and another report at this [link](#).

On Presentation of Report and Visuals for Presentations

Formatting

Please turn in reports, letters, and documents in an editing document (preferred WORD) and inventories in Excel. Presentations should be accompanied by AV materials. When drafts are requested, they have to be the most complete and professional version of your work up to 75% of the complete assignment. Proofreading, editing, professional, and timely presentation of your work are important components of your grade.

Please double space, Times New Rome, 12, points, no cover page, number your pages. Style Guide for the presentation of written work is available [here](#)

For presentations, please use visuals. If you opt for a ppt or similar, please limit your slides to present graphics, images, illustrations. Do not transcribe your presentation on the PowerPoint (or visuals) because your audience needs to concentrate on listening to you, not on reading while you speak. Be mindful of time. One of the goals of presentations is to help you learn to keep time allowances for professional presentations, hence we will be strict with time.

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester: YYsemester_course number_author's last name_a[assignment#].file extension. For this CINE-GT 1800 course it should be: 21f_1800_Yourlastname_a1.pdf, with the extension being determined by the type of document and the assignment changing accordingly.

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an "a," followed by a number between one and ten. For assignments with multiple files, a letter can be added after the number. Thus, one could have "a1b," meaning that this is the second of multiple files from one student for one particular assignment. In the case of a restricted file that should not be made public, the student should add an "_x" to the end of the file name indicating the file's restricted status: 21f_1800_Yourlastname_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Digital Archive of Student Work

All student projects are to be collected and made accessible on the Student Work page of the MIAP [website](#). Certain assignments will be password-protected and made accessible only to MIAP students and faculty. Students are required to submit all of their work for each class to their professor in a digital format (.pdf is encouraged for cross-platform compatibility) via email or another available digital medium.

As a primary goal of NYU's MIAP Program is to be useful to the archival field, the default status of student works will be public (with the exception of internship reports and thesis proposals). Students, in consultation with their instructor, can make a case for why a particular assignment should be restricted to internal use. Proprietary information, confidential information, or copyright issues may lead to this decision, but not a general unwillingness to make the work public.

Important Policies

Students need to become familiar with these policies, and not regard them as small print. Please read, visit the links included in each policy, ask questions if uncertain, and request further information if needed. Faculty, staff, and students are responsible for encouraging and protecting safe zones, and a good learning environment. Give these policies the significance they deserve.

Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the [Policies and Procedures Handbook](#) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs).

Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Please let me know if you need help connecting to these resources. MIAP students may also contact Program Manager Jess Cayer (jess.cayer@nyu.edu) for help connecting to resources. Students from other programs, your advisor is also a contact point.

Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, is prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](https://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Program Manager Jess Cayer (jess.cayer@nyu.edu).

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu), or directly to Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](#) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

[NYU Libraries](#)

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a [guide](#) covering services and resources of particular relevance to graduate students. These include research services and guides by topic area, subject specialists, library

classes, individual consultations, data services, and more. There's also a range of study spaces, collaborative workspace, and media rooms at Bobst, the library's main branch.
Jill Conte is the librarian for Cinema Studies (jac437@nyu.edu)

[The Writing Center](#)

411 Lafayette, 4th Floor, 212-998-8860, writingcenter@nyu.edu

The Writing Center is open to all NYU students. There, students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center (cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

[The University Learning Center \(ULC\)](#)

Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

Peer Writing Support: All students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the University Learning Center (ULC), which has two locations noted above. Students for whom English is a second language may wish to utilize drop-in tutoring geared towards international student writers (see schedule for "International Writing Workshop").

Academic Skills Workshops: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are kept small and discuss topics include proofreading, close reading to develop a thesis, study strategies, and more. Workshops are run by Peer Academic Coaches.

[Moses Center for Student Accessibility](#)

726 Broadway, 3rd Floor, 212-998-4980, mosescsa@nyu.edu

The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as connect to available programs and resources to support equal access to a world-class education. CSA provides services for undergraduate and graduate students (and other students enrolled in an NYU course) with hearing and visual, mobility, learning and attention, chronic illness, psychological and temporary needs.

For services, students must register with the Moses Center (visit the Moses Center website for instructions)

Calendar

September 7

Introduction

How archives are built... and destroyed

Moving Image Archiving as a profession

Syllabus & Class logistics

- Bowser, Eileen, "Film Archivist as a Profession," Interview
- Cherchi Usai, *The Death of Cinema*.
- O'Meara, Erin. "[So you want to be a digital archivist?](#)"
- Gunning, Tom. [On the history of NYU Cinema Studies](#), [Frames (Windows (Mirrors))] Graduate Student Conference, NYU Cinema Studies, February 2021.

September 14

Issues of Risk Assessment with Moving Image Works (Film)

- Blasko, Edward et al. "The Book of Film Care," Rochester, Eastman, 1992.
- [Care, Handling, and Storage of Motion Picture Film](#), LofC
- Melville, Annette ed., "[Film Handling](#)", *The Film Preservation Guide*, San Francisco: The Film Preservation Foundation, 2004. (This book is a constant reference; for class purposes, let's concentrate on p 19-33)
- Slide, Anthony, [Nitrate Won't Wait: A History of Film Preservation in the United States](#) (McFarland, 2000): "Newsreel Preservation and the National Archives," 25-35; "Thanks to the Film Collectors," 45-60.

Skim:

- Dowlatsahi, Shahed. [The Current State of Photochemical Film Preservation](#).
- Lauber, Jeff. [History and Ethics of Film Preservation](#).

In class:

- Professor Dan Streible, NYU Cinema Studies. [Orphan Film Symposium CFE](#) and doing research on MIRC and newsfilms
- [Lost Forever, the art of film preservation](#). Dir. Paul Mariano and Kurt Norton, 2011

GRP: Film formats and handling; decay; film to film preservation, digital preservation.

September 21

Issues of Risk Assessment with Moving Image Works

Video and Audio Preservation (Video)

- [AV Preservation Glossary from BAVC](#)
- Jimenez, Platt. "Video Assessment Guide."
- [Video Preservation Blog](#)
- Wheeler, Dixon. "Video Preservation Handbook."
- [The inventor of videotape recorders didn't live to see Blockbuster's fall.](#)

- [XFR Collective.](#)

September 28

Video and Audio Preservation (Video Tools)

Collection Management and Access (II)

- High, Kathryn, Mona Jimenez and Sherry Miller. *The Emergence of Video Processing Tools: Television Becoming Unglued.* (read preface, Beginnings (with Artists Manifestos, Mapping Video Art as a Category." Volume 1, page xxi to 52). Book available at NYU libraries, electronic version.
- [How do you sort through 70.000 tapes?](#)
- [Elton, James](#), "Decades of history"

In Class

- *Recorder: The Marion Stokes Project.* Matt Wolf. Kino Lober. 2020 88 minutes

GRP: History of video art + Films made in mag media

October 5

Home and Amateur Films

- Díaz, C. "[Memory and Film: A conversation with DIY Filmmaker Caitlin Díaz.](#)"
C. Díaz sent these links to share some of her work not related to HM:
[Belladonna of Sadness](#), the [Estate of Ana Mendieta](#), [AMPAS Visual Oral Histories](#)
- [How to See Home Movies](#) - MoMA
- Moran, James. "From Reel Families to Families We Choose: Video in the Home Mode."
- Zimmerman, Patricia. "Hollywood, Home Movies, and Common Sense: Amateur Film as Aesthetic Dissemination and Social Control, 1950-1962."
- Zimmerman, Patricia. "The Home Movie Movement. Excavations, Artifacts, Minings"
- [Home Movie Day online](#), and Reports from [Home Movie Day](#), and discussion on Home Movies

APEX github: https://github.com/amiaopensource/apex_video_kit_docs

In class

Guest Speaker: C. Díaz, filmmaker, archivist.

October 15

Reports on under-research films due

October 19

Collection Management and Access

- Harvey Ross and Martha R. Mahard. *The Preservation Management Handbook. A 21st Century Guide for Libraries, Archives and Museums.* (Chapters 2 and 3)
- Gracy, Karen. "Documenting the Process of Film Preservation."
- [Northeast Document Conservation Center](#), Preservation 101 (please go over the 9 sessions on the right panel.
Recommended:
- FIAF Journal, Special Issue on Access

GRP: Collection Management Systems/ Cataloguing

October 22

By now, you should have made an appointment to talk about your final project. **By October 25**, turn in: Abstract (250 words) + Outline + literature review (5 entries) for final project due
Email in word or editing version.

October 26

AV Preservation, Professional Associations, Ethics and Advocacy.
Issues in Optical Media Preservation

- Rao, Nina. "Representation and Ethics in Moving Images Archives." Copyright in the Digital Age.
- [Money, Ethics, Art: Can Museums Police Themselves.](#)
- [Bodies in Seats.](#)
- *The cleaners*. Dir. Hans Block, Moritz Rieseewieck, PBS, 2018, and *The Great Hack*. Dir. Karim Amer et Al, Netflix, 2019.
- Schweikert, Annie. [An Optical Media Preservation Strategy for New York University's Fales Library & Special Collection.](#)
- Ranger, Joshua. ["An Introduction to the Preservation of Optical Media Preservation."](#)
- Presentations of reports on under-researched films.

Skim:

- AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) ([http://www.conservation-us.org/our-organizations/association-\(aic\)/governance/code-of-ethics-and-guidelines-for-practice](http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice))
- ALA Code of Ethics (<http://www.ala.org/tools/ethics>)
- AMIA Code of Ethics (<https://amianet.org/wp-content/uploads/AMIA-Code-of-Ethics.pdf>) approved January 2010
- FIAF Code of Ethics (<http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>)
- SAA Code of Ethics for Archivists (<https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>)

November 2

11:00 am to 12 pm. Conversation with Professor Marina Hassapoulou/Preview on Digital Cinema. Digital vs Analog Cinema. Michelson Theater, 721 Cinema Studies 670

Read before class:

- MANOVICH, Lev. "[What is Digital Cinema?](#)"
- FOSSATI, Giovanna. "Film Practice in Transition." *From Grain to Pixel*. 41-143
- GAUDREAU, Marion, and Barnard. "Cinema is not What it Used to Be", "Digitizing Cinema from Top to Bottom". *The End of Cinema? A Medium in Crisis in the Digital Age*. New York: Columbia Univ. Press, 2015. 13-62.
- Class will wrap-up at 3:30 (make-up time for morning session).

November 9

Understanding Digital Preservation at Different Levels

- www.digitalpreservation.gov
- <https://digitalpreservation.ncdcr.gov/>
- <https://www.dpconline.org/handbook/digital-preservation/preservation-issues>
- <https://www.clir.org/pubs/reports/pub121/sec5/>
- <https://www.nationalarchives.gov.uk/documents/information-management/removable-media-care.pdf>

Personal Digital Archiving (please watch the video and take the quiz in addition to the readings)

- <http://digitalpreservation.gov/personalarchiving/>
- <https://blogs.loc.gov/thesignal/2016/05/how-to-begin-a-personal-archiving-project/>
- <https://library.columbia.edu/locations/dhc/personal-digital-archiving/online-resources.html>

GRP: Digital Cinema and New Media

November 16

The Artist as Collector

Collecting vs. Hoarding

- Benjamin, Walter. "Unpacking my library." *Illuminations*. New York: Schocken Books, 1985. 59-67.
- Brand, Bill. "[A Self Preservation Grant for Film/Video Makers.](#)"
- Chen, Anna. "Disorder. Vocabularies on Hoarding in Personal Digital Archiving Practices." *Archivaria*. 78 (Fall 2014): 115-34.
- "[What should an artist save?](#)"

Watch any of these films by Alan Berliner (available through NYU Library):

- *Intimate Stranger*
- *Nobody's business*
- *Wide Awake**

Guest Speaker:

Alan Berliner

2:30 pm - 4:30 pm

<http://www.alanberliner.com/>

November 23

Institutional Cultures: Museums, Archives, Libraries, Other

In class:

Museum Hours, Dir. Jem Cohen, Austria-US, 2012.

- Steyerl, Hito. "Digital Debris." *Duty Free Art. Art in the Age of Planetary Civil War*. London: Verso, 2017.
- Grau, Oliver. *Museums in the Move*", Intro.

- ["It's time to take down the Mona Lisa"](#) (also in NYU Bright Space/Readings: NYTimes Mona Lisa)
- ["Guggenheim Targeted by Protesters"](#) (also in NYU Bright Space/ Readings: NY Times Guggen Oxycontin)
- "What a Museum wants to be in the 21st Century" (also in NYU Bright Space/readings: NY Times Denver Museum)

November 30

Guest Speaker: Jonathan Farbowitz, MIAP'16, Associate Conservator of Time-Based Media at the Metropolitan Museum of Art.

<https://jfarbowitz.github.io/>

Complex Media

- Brost, Amy. [Site on time-based media conservation](#)
- Ippolito, Jon. *Re-Collection: Art, New Media and Social Memory*. 1-46
- Fino-Radin, "[Art in the Age of Obsolescence](#)"
- Owens. "[ArtBase and the Conservation and Exhibition of Born Digital Art: A Interview with Ben Fino-Radin.](#)"

Recommended

- [Time-Based Media Art at the Smithsonian](#) and [TBM Lab](#)
- Met 2020 Bulletin

GRP: Current issues in preserving complex media

December 7

Rethinking Access and Curatorial Values

- Cherchi Usai, Paolo, David Francis, Alexander Horwath, Michael Loebenstein (Eds.). "Introduction." [Film Curatorship: Archives, Museums, and the Digital Marketplace](#) (London: Wallflower Press, 2008).
- Shambu, Girish. "The New Cinophilia"
- Oliveira, Janaina. "[The Politics of Gaze](#)"

December 14

Panels on final projects

This document has been adapted from earlier versions of Introduction to Moving Image Archiving and Preservation syllabus available at the [NYU MIAP Courses Curriculum Archive](#).

December 16
Final Project Due

Works Cited

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