

NYU Moving Image Archiving and Preservation (MIAP) Program  
CINE-GT [Cine-GT 1800] Introduction to Moving Image Archiving and Preservation  
Fall 2022 Syllabus  
Professor Michael Grant  
721 Broadway, Room 670  
Monday/5:30-9:30 PM  
Class Dates:  
Sept 12, 19, 26; Oct 3, 11, 17, 24, 31; Nov 7, 14, 21, 28; Dec 5, 12

#### Contact information

[mhg311@nyu.edu](mailto:mhg311@nyu.edu)

212-992-9011

Available by appointment to meet in-person at Bobst Library (LL2-29).

#### 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, 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. The course also includes information specifically related to the two years of the MIAP M.A. Required for MIAP degree-seekers.

#### Learning objectives

After completing the course, you should be able to:

- identify professional protocols of moving image archivists.
- define the key concepts in moving images preservation, conservation, restoration, access, research, education, and use.
- participate in an informed way in debates about moving image preservation and archiving.
- discuss ways in which practices of archiving affect the writing of history and the production of media.
- assess the curatorial needs of collections, materials, and institutions.
- articulate access policies and procedures.
- demonstrate familiarity with key copyright issues.
- describe principles and philosophies of audiovisual archiving, including ethical concerns, and collection issues.
- 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.
- relate the MIAP learning experience to actual systems, structures and context of the audiovisual archiving world

#### Course Texts

Meden, Jurij. *Scratches and Glitches: Observations on Preserving and Exhibiting Cinema in the Early 21st Century*. 2021. [Columbia University Press](#). [Amazon](#).

Other readings online are linked to this syllabus. PDFs and some materials are located in Google Drive; 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 Libraries or are available on the Internet; [the syllabus clearly state when they are assignments to prepare before class or whether they will be screened in class.](#)

### Attendance

Attendance is required at all regularly scheduled class sessions. Any unexcused absence may result in an incomplete. All activities (practice sessions and field trips) not scheduled during the Monday class time (5:30-9:30) are strongly recommended, but failure to attend will not result in an incomplete.

If you need to miss a session due to health or a personal emergency, please communicate this to me as soon as you can, and we will discuss how to make up the missed material.

If you are experiencing COVID-19 symptoms, get in touch via e-mail, and please follow the guidelines in [NYU Returns](#) (NYU info hub for COVID-19).

### COVID-19 Restrictions

In the aim to promote a healthy environment:

- Masks covering mouth and nose are mandatory all the time in class and while on NYU premises
- 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 [Violet go ready](#).

### Assignments

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

Assignment	Distribution	Points
Group project on under-researched films	<a href="#">Report + presentation</a>	25 pts
Participation, contributions to discussion		10 pts.
Critique of archival / preservation-related activity		10 pts.
Report from the AMIA Conference		5 pts
Research Project	Abstract + Outline + Preliminary bibliography - 10 pts Draft/Final project & Presentation - 40 pts	50 pts
		100 pts

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 16](#), and the student will have to request an Incomplete. A reminder: Incompletes are not granted automatically for

Assignments:

Critiques of Archival / Preservation-Related Activity

Attend an event or activity related to the culture or practice of moving image archives and/or preservation. This could be here in MIAP/Cinema Studies, or elsewhere in the city, your community, the country, or the world!

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), and 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, reflect on the suitability and expertise of speakers, interaction with audience, participation, quality of audiovisual materials, and 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.

Conclude by assessing positive items and/or room to improve. Include two images.

A list of potential activities is [here in this Google doc](#), and I encourage you to add activities you become aware of. If you are unsure if an activity is appropriate for this project, feel free to e-mail me for confirmation!

Some suggestions:

Friday lectures at Cinema Studies that relate to any topic on MIAP

Museum of the Moving Image in Astoria

Any public screening of a film that is made with archival material, preferably followed by Q&A

Workshops, lectures on media (analog, magnetic, digital).

Due: October 11

Group project on under-researched 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](#).

Presentations (& materials due): October 24

Report from the AMIA Conference

Write a 3-5 page report on your participation in the AMIA conference. 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.

Due: December 14

Final Research project

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 by appointment on prospective topics and projects before you submit a formal proposal; please do so by October 20. Look at the MIAP website (Students' work) for examples of what former students have done.

Options to consider include but are not limited to:

- o 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, and create a budget for restoration.
- o 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).
- o Research a particular collection or steward of a collection with a crafted documentation plan
- o Plan a public activity (film curatorship, programming, exhibition, symposia).
- o Write a preliminary plan for a collection assessment
- o Research a topic of your interest and write an academic paper.

After consulting, 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 Roman 12 pts, 1" margin. Chicago Manual of Style for references and Works Cited.

I am open to final projects that are not necessarily "written papers". If your intended project manifests better in the form of a blog, a website, a canvas project, a series of podcast, a tutorial video, or similar, discuss it with me well in advance of the project and we will agree on the characteristics and the deliverables by the time I greenlight proposals.

### Participation in Class

Class participation is important, and I encourage participation and exchange to make the sessions dynamic and productive; readings are provided as material that can be supported or contended. Your contributions to class are welcome: please send videos, podcasts, and materials you believe add to class content – this is another avenue of class participation!

### On Presentation of Documents and Visuals for Presentations

#### Formatting

Please turn in reports and documents in an editable document (Microsoft Word, Google Docs, OpenOffice), so that I can return a copy with feedback. Inventories should be submitted as spreadsheets (Excel, Google Sheets, or .csv file). Please also submit your presentation materials (slides and AV materials).

Proofreading, editing, professional, and timely presentation of your work are important components of your grade.

Please double space, font size equivalent to 12pt Times New Roman.

Style Guide for the presentation of written work is available [here](#).

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 22f\_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](http://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 us know if you need help connecting to these resources. MIAP students may also contact the Academic Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)) for help connecting to resources.

### *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](#) 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](mailto:juana@nyu.edu)) and/or Academic Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto: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](mailto:juana@nyu.edu)), or directly to Bethany Godsoe ([bethany.godsoe@nyu.edu](mailto:bethany.godsoe@nyu.edu)), Senior Associate 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](mailto:jac437@nyu.edu))

#### [The Writing Center](#)

411 Lafayette, 4th Floor, 212-998-8860, [writingcenter@nyu.edu](mailto: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](http://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](mailto: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, and psychological and temporary needs.

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

## Calendar

### September 12

Introductions

Reviewing a Hypothetical Collection

Syllabus & Class logistics

*Keepers of the Frame*, dir. Mark McLaughlin, 1999. 70 min.

History of Moving Image Archives

Moving Image Archiving Professions

Assignment #1: Critique of Archiving/Preservation Event/Activity ([ideas](#))

Before class:

- o Magliozzi, Ronald S. "[Film Archiving as a Profession: An Interview with Eileen Bowser](#)". *The Moving Image*, vol. 3, no. 1 (spring 2003), p. 132-146. Available on JSTOR.
- o Stewart, Jacqueline, "[Discovering Black Film History: Tracing the Tyler, Texas Black Film Collection](#)". *Film History*, vol. 23, no. 2 (2011), p. 147-173. Available on JSTOR.
- o O'Meara, Erin. "[So you want to be a digital archivist?](#)"
- o Gunning, Tom. [On the history of NYU Cinema Studies](#), [Frames (Windows (Mirror))] Graduate Student Conference, NYU Cinema Studies, February 2021.
- o Meden, Jurij. *Scratches and Glitches*. [through p. 16](#). Foreword, epigraph, acknowledgements, "An Era of Planetary War, or What is it That We Want to Conserve and Why?"

### September 19

Guest Speaker: Professor Dan Streible.

Issues of Risk Assessment with Moving Image Works ([Film](#))

Before class:

- o Peruse [Orphan Film Symposium](#) website.
- o Find or think of a film you like that has been "restored", and consider what is meant by that!
- o Blasko, Edward, et al. "[The Book of Film Care](#)," Rochester, Eastman, 1992. (peruse)
- o [Care, Handling, and Storage of Motion Picture Film](#), LOC
- o Melville, Annette ed., "[Film Handling](#)", *The Film Preservation Guide*, San Francisco: The Film Preservation Foundation, 2004. 19-33.
- o Slide, Anthony, [Nitrate Won't Wait: A History of Film Preservation in the United States](#) (McFarland, 2000): 25-60.
- o [Lost Forever, the art of film preservation](#). Dir. Paul Mariano and Kurt Norton, 2011,

Skim:

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

### September 26

Guest Speaker: C. Díaz, filmmaker, archivist.

Home and Amateur Films

Philosophies of Film/Movie Restoration

Before class:

#### 1st Priority

- o View: "[LA VIDA FRONTERIZA: HOME MOVIES FROM THE RIO GRANDE VALLEY](#)"
- o Peruse websites of [ENTRE Film Center & Regional Archive](#) and [Center for Home Movies](#)

#### 2nd Priority

- o [How to See Home Movies](#) - MoMA

- o Moran, James M. *There's No Place Like Home Video*. "[From Reel Families to Families We Choose: Video in the Home Mode](#)".
- o Zimmerman, Patricia. Mining the Home Movie. "[The Home Movie Movement: Excavations, Artifacts, Minings](#)".
- o Zimmerman, Patricia. "[Hollywood, Home Movies, and Common Sense: Amateur Film as Aesthetic Dissemination and Social Control, 1950-1962](#)".
- o [Home Movie Day online](#), and Reports from [Home Movie Day](#), and discussion on Home Movies

#### Optional

- o [Quien bien ama nunca olvida](#)  
-A short film I made in 2018, a love letter to my homeland, the Rio Grande Valley. It incorporates some of the home movies my grandfather show as well as some from my own childhood
- o [Échale Sávila](#)  
-A music documentary that I made in 2019 in collaboration with the Portland, OR-based band, Sávila, that incorporated the Oral History Methodology to conduct the interviews between the mothers and children.
- o And the rest of my films and work can be seen on my [website](#).
- o Díaz, C. "[Memory and Film: A conversation with DIY Filmmaker Caitlin Díaz](#)".
- o Some of their work not related to home movies:  
[Belladonna of Sadness](#), the [Estate of Ana Mendieta](#), [AMPAS Visual Oral Histories](#)

#### October 3

Issues of Risk Assessment with Moving Image Works (Video)

(More About) Home and Amateur Films

Submit an amateur film to share with the class, if you like!

- o Twitter thread on preservation of the [Triptikana Koreana](#)
- o [AV Preservation Glossary from BAVC](#)
- o Preservation Self-Assessment Program (PSAP) [Collection ID Guide](#)
- o Wheeler, Jim. [Video Preservation Handbook](#).
- o [XFR Collective](#).

#### October 11

Meet in Room 674 tonight!

Due: First Archival/Preservation Activity Critique

Screening: *Intimate Stranger & Myth in the Electric Age*. Alan Berliner. 1991/1981. Approx 75 min total.

Film Gauges, Formats, & Aspect Ratios

Audio and Video Tape Formats

Magnetic Recording

Bonus Screening: [The Secret Life of the Videorecorder](#)

- o Harvey Ross and Martha R. Mahard. *The Preservation Management Handbook. A 21st Century Guide for Libraries, Archives and Museums*. (Chapters 2 and 3) (available digitally through NYU Libraries)
- o Gracy, Karen. "Documenting the Process of Film Preservation."
- o [Northeast Document Conservation Center](#), Preservation 101 (please go over the 9 sessions on the right panel).  
Recommended:
- o [How do you sort through 70,000 tapes?](#)
- o [Elton James](#), "Decades of history"
- o Peruse *Journal of Film Preservation*, #55, special issue on *Access*. December 1997.

October 17

The Artist as Collector

Collecting vs. Hoarding

This session will occur at 6 pm at Alan Berliner's studio at 13 Vestry St. Please meet outside at 5:45!

#### First Priority

- o View Alan Berliner's Film [First Cousin Once Removed](#) (available to stream through NYU Libraries)
- o Watch [Berliner Q&A](#) about the film.
- o Walley, Jonathan. [Cinema Expanded: Avant-Garde Film in the Age of Internedia](#). p. 510-521.

#### Second Priority

- o Benjamin, Walter. "Unpacking my library." *Illuminations*. New York: Schocken Books, 1985. 59-67.
- o Brand, Bill. "[A Self Preservation Grant for Film/Video Makers.](#)"
- o "[What should an artist save?](#)"

Guest Speaker:

Alan Berliner

6:00 pm - 9:30 pm

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

October 21

By now, you should have pitched a proposal for your final project.

October 24

Group presentations on under-researched films

Guest Speaker: Professor Juana Suárez

AV Preservation, Professional Associations, Ethics and Advocacy

- o [Money, Ethics, Art: Can Museums Police Themselves.](#)
- o [Bodies in Seats.](#)

Skim:

- o 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))
- o ALA Code of Ethics (<http://www.ala.org/tools/ethics>)
- o AMIA Code of Ethics (<https://amianet.org/wp-content/uploads/AMIA-Code-of-Ethics.pdf>) approved January 2010
- o FIAF Code of Ethics (<http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>)
- o SAA Code of Ethics for Archivists  
(<https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics>)

The Audiovisual Preservation Exchange (APEX)

October 28, turn in:

Abstract (250 words) + Outline + Preliminary bibliography (5 entries) for final project due

Email in word or editing version.

October 31

Conflicting Values in Access and Curation

Guest: artist Zoe Chronis

- o Robertson, Tara. "[Not All Information Wants to be Free: The Case Study of On Our Backs](#)"
- o Shireen Seno & Demie Dangla. "[Dust on the Window](#)". *Nang 9*, p. 45-53.
- o Kong Rithdee & Dome Sukvong. "[Imagine the Archives](#)". *Nang 9*, p. 11-14.
- o Mattson, Rachel Jurinich. "[Queer Histories, Videotape, and the Ethics of Reuse](#)"
- o Oliveira, Janaina. "[The Politics of Gaze](#)"

November 8 (Tuesday), 10am-2pm

Note Different Day and Time!

Analog and Digital Cinema

- o MANOVICH, Lev. "[What is Digital Cinema?](#)"
- o FOSSATI, Giovanna. "Film Practice in Transition." *From Grain to Pixel*. 41-143
- o 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.

November 14

Understanding Digital Preservation at Different Levels

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

Personal Digital Archiving

- o <http://digitalpreservation.gov/personalarchiving/>
- o <https://blogs.loc.gov/thesignal/2016/05/how-to-begin-a-personal-archiving-project/>
- o <https://guides.libraries.psu.edu/personal-digital-archiving>

November 21

Discussion: *Scratches and Glitches*

Copyright, Legal Issues, & Policy

Guest Speaker: Professor Howard Besser

- o **Meden, Jurij.** *Scratches and Glitches*.
- o Besser, Howard. "[Commodification of Culture Harms Creators](#)"

November 28

Aspect Ratio Postscript

Copyright Postscript

Versions, Preservation, and Access

A Technical Side Road: Pulldown!

In-class viewing & discussion: *Museo*. Dir. Alonso Ruizpalacios, México, 2018.

- o Steyerl, Hito. "[Duty Free Art](#)" and "[Digital Debris.](#)" *Duty Free Art: Art in the Age of Planetary Civil War*. London: Verso, 2017.
- o "[It's time to take down the Mona Lisa](#)" (Google Drive PDF)

- o [NYT Link](#) (Nicer formatting, but paywalled!)
- o ["Guggenheim Targeted by Protesters for Accepting Money From Family With OxyContin Ties"](#) (Google Drive PDF)
- o [NYT Link](#) (Nicer formatting, but paywalled!)
- o ["What a Museum Wants to Be in the 21st Century"](#) (Google Drive PDF)
- o [NYT Link](#) (Nicer formatting, but paywalled!)

## December 5

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

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

### Complex Media

Required:

- o Laurenson, Pip. [Authenticity, Change, and Loss in the Conservation of Time-Based Media Installations](#)
- o Phillips, Joanna. [Implementing Time-Based Media Conservation in Museum Practice](#) (lecture)
- o Fino-Radin, Ben. ["Art in the Age of Obsolescence"](#)
- o Lazano-Hemmer, Rafael. [Best Practices for Conservation of Media Art from an Artist's Perspective](#)

Recommended:

- o Brost, Amy. [Digital Media in Art](#)
- o Farbowitz, Jonathan and Arden, Sasha. [Lecture on treatment of "Every Shot, Every Episode"](#)
- o Phillips, Joanna and Engel, Deena. [Introducing Code 'Re-situation'"](#)
- o Lewis, Kate. [Perspectives on New Media Art in Museums](#)
- o Farbowitz, Jonathan. [Archiving Computer-Based Artworks](#)

Further Resources:

- o [MoMA Media Conservation Initiative video series](#)
- o [Matters in Media Art](#)
- o [Guggenheim Time-Based Media website](#)
- o [Guggenheim Conserving Computer-Based Art website](#)
- o [American Institute of Conservation Code of Ethics and Practice](#)
- o [BitCurator Consortium](#)
- o [Time-Based Media Art at the Smithsonian](#) and [TBM Lab](#)
- o BAVC. [AV Artifact Atlas](#)
- o Fino-Radin, Ben. [Art and Obsolescence Podcast](#)
- o Nagels, Katherine. [Time-Based Media Art Resources](#)

## December 12

### 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 14

AMIA reports due

December 16

Final Project Due