

NYU Moving Image Archiving and Preservation (MIAP) Program
Spring 2023 Syllabus (v. 1/26/2023)

CINE-GT 1805 Handling Complex Media (4 Credits)

Museum of Modern Art, Media Conservation Lab, Staff Entrance at 42 W. 54th St

Tuesdays, 4 pm - 8 pm

13 sessions

Dates: Jan. 24, Jan. 31, Feb. 7, Feb. 14 no class - LOC visit week, Feb. 21 (Peter), Feb. 28, Mar. 7 (Peter),
Mar. 14 no class - Spring Break, Mar. 21, Mar. 28, Apr. 4, Apr. 11 (Peter), Apr. 18, Apr. 25, May 2

Co-Instructors: Amy Brost & Peter Oleksik

Students - please include both instructors on all email communications.

Amy Brost

alb240@nyu.edu

917-566-0978

Office hours by appointment. Please call or email to schedule (email preferred).

Peter Oleksik

peter_oleksik@moma.org

410-925-9492

Office hours by appointment. Please call or email to schedule.

Course Description

This seminar will increase students' knowledge of primary issues and emerging strategies for the preservation of media works that go beyond single channels/screens. 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 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, such as appraisal, selection, care and handling, risk/condition assessment, "triage", description, and storage and will be actively involved in developing new strategies for their care and preservation. Case studies will be undertaken and used as examples throughout the course.

Learning Objectives

At the conclusion of this course, students will:

- Understand handling complex media in a museum context;
- Learn the basic concepts of art conservation methodology as it applies to complex media;
- Be conversant in the professional ethics guiding the practices of conservators and archivists;
- Have honed their interviewing skills in performing an interview or oral history;
- Be able to document complex media installations;
- Understand the preservation and storage needs of media installations (including slide, film, video, and sound), video games and interactive media;

- Understand the documentation, preservation, and display needs of software-based and computer-based artworks, including preservation strategies such as migration and emulation.

Course Texts

Readings will be made available electronically. See the specific readings and links in the weekly “Class Topics” section below.

Attendance

This class is discussion-based and experiential. Punctuality and attendance are critical for success in this class. If you will be late or absent, notify both instructors in advance at the contact information above. Chronic lateness and/or absence will adversely affect your grade. Students with more than 1 unexcused absence will not pass.

Class Topics

Each week some reading will be required for in-class discussion. All students are expected to come prepared to discuss the required readings.

Jan. 24

Topic: Conducting interviews and oral histories
Lecturer: Peter Oleksik

Class plan: Introduction, course overview and description of [first project](#) due before Spring Break

Project resources

[Janet Cardiff and George Bures Miller's *Killing Machine*](#)

Jan. 31

Topic: Handling complex media in the museum
Lecturer: Amy Brost

Class plan: Visit: Gallery 203, Gretchen Bender, *Dumping Core*, and Gallery 420, Shigeko Kubota, *Duchampiana: Nude Descending a Staircase* (1976), Lecture & Discussion

Required:

[Pip Laurenson, Authenticity, change and loss in the conservation of time-based media installations](#)
[Fischer et al., The decision-making model for contemporary art conservation and presentation](#)

Recommended

[Artwork Case Study: Gretchen Bender *Dumping Core*](#) [Audio interview] [Transcript]

[Video Sculpture in Shigeko Kubota: Liquid Reality at MoMA: Collaboration, Conservation, and Care](#) [Video]

Also recommended: [Salvador Muñas Viñas, The artwork that became a symbol of itself](#)

Feb. 7

Topic: Authenticity and treatment - what do they mean?
Lecturers: Peter Oleksik and Amy Brost

Class plan: View Dara Birnbaum's [Technology/Transformation: Wonder Woman](#), Lecture & Discussion

Required:

[Glenn Wharton, Reconfiguring contemporary art in the museum](#)

[Walter Benjamin, The work of art in the age of mechanical reproduction](#)

[Recommended readings on treatment](#)

[Recommended readings on authenticity](#)

DUE: Interview subject selected/scheduled.

Feb. 14

LOC tours, no class

Feb. 21 (Peter only)

Topic: Software Preservation and Video Games

Lecturer: Peter Oleksik

Class plan: Tour: [Never Alone: Video games and other interactive design](#) [Exhibition], Lecture & Discussion

Required:

[Engel, et al. 2022 Computer and Software-based Art](#)

Peruse [Never Alone exhibition site](#)

[Recommended](#)

Feb. 28

Topic: Documentation

Lecturer: Amy Brost

Class plan: Visit a complex gallery installation (documentation lab), followed by Lecture & Discussion

Required:

[Joanna Phillips, Reporting iterations: A documentation model for time-based media art](#)

[Recommended](#)

Mar. 7 (Peter only)

Topic: Video Display Technology/overview of final project

Lecturer: Peter Oleksik

Class plan: Tour: [Signals: How video transformed the world](#) [Exhibition], Lecture & Discussion

DUE: INTERVIEW PROJECT

FINAL PROJECT ASSIGNED

Required:

[Lewis, Kate. History of Video Exhibition Technology](#) [Video lecture]

[Jarczyk, Agathe. Video Materiality](#) [Video lecture]

[Bunz, Sophie. Video Art in the HD Age](#) [Video lecture]

[Recommended](#)(coming soon)

Mar. 14

No class, Spring Break

DUE: Students send their artwork selections for the final project to the instructors prior to the next class. Artworks must be part of the "Signals" exhibition at MoMA.

Mar. 21

Topic: Care and display of 35mm slides

Guest lecturer: Lia Kramer

Class plan: Lecture & Discussion, time in class to work on final project

Required: TBD

Tentative:

Jeffrey Warda, Caring for slide-based works

[Fergus O'Connor, Slow dissolve: Re-presenting synchronised slide-based artworks in the 21st Century](#)

[Tina Weidner, Fading out: The end of 35mm slide transparencies](#)

[Recommended readings \(tentative\)](#)

IN-CLASS PROJECT TIME: Students research an artwork in "Signals" for their documentation report (artwork record and gallery documentation)

Mar. 28

Topic: Ethical practice in conservation and archives

Lecturer: Amy Brost

Class plan: Lecture & Discussion, time in class to work on final project

Required:

[Codes of ethics - AIC, SAA, FIAF](#)

IN-CLASS PROJECT TIME: Students research an artwork in "Signals" for their documentation report (artwork record and gallery documentation)

Apr. 4

Topic: Sound installations

Lecturer: Amy Brost

Class plan: Visit Gallery 212: Emeka Ogboh, *Lagos State of Mind III*, Lecture/demo & Discussion

Required:

[Linnea Semmerling, Listening on display](#)

Peruse [SFMOMA "Soundtracks" Exhibition Catalog online](#)

Recommended:

[Amy Brost, A documentation framework for sound in time-based media installation art](#)

[Ethan Gates, See What You Hear: Audio Calibration for Video Digitization, The Patch Bay, Sept. 29, 2018](#)

Apr. 11

Topic: Website preservation

Guest lecturer: sasha arden, Conservation Fellow, Time Based Media, Solomon R. Guggenheim Museum

Class plan: Visit 6th floor gallery, Carlos Motta, *We Who Feel Differently*, Lecture/demo, Discussion

Required: TBD

Peruse [website](#)

[Recommended readings \(tentative\)](#)

Apr. 18

Topic: Performance

Guest lecturer: Kate Lewis, Chief Conservator, MoMA

Required:

[Lawson, et al. Developing a strategy for the conservation of performance-based artworks at Tate](#)

[Recommended readings \(tentative\)](#)

Apr. 25

STUDENT PRESENTATIONS: Life of an artwork and "Signals" documentation

May 2

STUDENT PRESENTATIONS: Life of an artwork and "Signals" documentation

DUE: Final display documentation report due by **May 10**

Assignments

Project #1 - Interview/Oral History

The detailed project description is attached.

DUE Feb 7: Interview subject proposal

DUE Mar 7: Final written reflection and report (3-5 pages)

Project #2 - Life of an artwork and "Signals" documentation

Description: This project will have 2 parts: an in-class presentation and final written report. The detailed project description will be provided in class on March 7.

DUE before Mar. 21: Choose an artwork

DUE Apr. 25 & May 2: In-class presentations - slots to be assigned

DUE May 10: Final report

Digital Archive of Student Work

All student projects are to be collected and made accessible on the Student Work page of the MIAP website (<https://tisch.nyu.edu/cinema-studies/miap/student-work>). Certain types of 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 other 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 work public.

Formatting

Please submit assignment #1 in APA style with citations. A template for the final documentation report will be provided.

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. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2022 course CINE-GT 1800:

22f_1800_Smith_a1.pdf.

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:

22s_1800_Smith_a1_x.pdf. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Grading

This class is discussion-based and experiential. Punctuality and attendance are critical for success in this class. If you will be late or absent, notify both instructors in advance at the contact information above. Chronic lateness and/or absence will adversely affect your grade. Students with more than 1 unexcused absence will not pass. Grades will be based on the following:

50% Attendance and participation

20% Project #1, Oral history

10% Project #2, Documentation presentation in class

20% Project #2, Documentation final report

Late assignments will not be accepted unless the student has reached out to both instructors in advance to discuss. Decisions regarding extensions will be made by the instructors on a case-by-case basis.

Important Policies and Resources

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](https://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (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: contact 212-443-9999 or via their [website](#). Also, all students who may require academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center for Student Accessibility (CSA): contact 212-998-4980 or via their [website](#). Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu) for help connecting to resources.

Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students

New York University (NYU) is committed to providing a safe environment for its Students. Sexual Misconduct, Relationship Violence, and Stalking are emotionally and physically traumatic, and are a

violation of one's rights. There are many on-campus and community support services and resources available to help Students. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](https://www.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. Questions about if this policy applies to your case should be directed to the Assistant Vice President of the Office of Equal Opportunity & Title IX Coordinator at 212-998-2370. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu).

NYU Title IX Policy

New York University (NYU) is committed to complying with Title IX and related laws and guidance, enforcing University policies prohibiting discrimination, and maintaining a safe learning, living, and working environment. To that end, the responsibilities of NYU's Office of Equal Opportunity (OEO) include managing the University's response to reports of discrimination, including alleged violations of [NYU's Sexual Misconduct, Relationship Violence, and Stalking Policy](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct-policy.html) (Sexual Misconduct Policy). Detailed information regarding these laws and related NYU policies and the resources that are available to students through the Title IX office can be found by using [this link](#). Questions about if this policy applies to your case should be directed to the Mary Signor, Assistant Vice President of the [Office of Equal Opportunity & Title IX Coordinator](https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html) at 212-998-2370 or mary.signor@nyu.edu. <https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

New York University is committed to equal treatment and opportunity for its students; to maintaining an environment that is free of bias, prejudice, discrimination, harassment, and retaliation; and to establishing complaint procedures for allegations involving students. This policy demonstrates the University's strong commitment to prevent discrimination and harassment against students on the bases of several protected characteristics as set forth below. This policy applies regardless of whether the alleged wrongdoer is a student. This policy applies when the conduct occurs on NYU premises, in the context of an NYU program or activity (including but not limited to NYU-sponsored study abroad, research, or internship program), or the conduct occurs outside the context of an NYU program or activity but (i) has continuing adverse effects on NYU premises or in any NYU program or activity or (ii) occurs in close proximity to NYU premises and is connected to violative conduct on NYU premises. NYU strongly encourages all members of the University community who have been victims of prohibited discrimination, prohibited harassment, or retaliation to report the conduct. In the case of incidents of prohibited discrimination and prohibited harassment alleged to have been committed against students, the student complainant or other reporting party may make a report to anyone listed on this website: [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) which also has detailed information about on-campus and community support services, resources, and reporting procedures.

MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu) and/or Academic Program Manager, Jess Cayer (jess.cayer@nyu.edu). Questions about if this policy applies to

your case should be directed to the Mary Signor, Assistant Vice President of the [Office of Equal Opportunity & Title IX Coordinator](#) at 212-998-2370 or mary.signor@nyu.edu.
<https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>

NYU Guidelines for Compliance with the Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) was enacted to protect the privacy of students' education records, to establish the rights of students to inspect and review their education records, and to provide students with an opportunity to have inaccurate or misleading information in their education records corrected. In general, personally identifiable information from a student's education records, including grades, may not be shared without a student's written consent. However, such consent is not needed for disclosure of such information between school officials with legitimate educational interests, which includes any University employee acting within the scope of their University employment. See [here](#) ([nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html)) for full policy guidelines.

NYU Student Religious Observance Policy

See [here](#) for the University Calendar Policy on Religious Holidays.

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

Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask

70 Washington Square S, New York, NY 10012

Staff at NYU Libraries has prepared a guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>) 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 work spaces, and media rooms at Bobst, the library's main branch.

The Writing Center

nyu.mywconline.com

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 in person and online. Most appointments will be in-person in the fall, although some online appointments will also be available.

The University Learning Center (ULC)

nyu.edu/ulc; Academic Resource Center (18 Washington Pl, 212-998-8085) or University Hall (110 East 14th St, 212-998-9047)

The University Learning Center (ULC) aims to help students meet the challenge of the College's rigorous academic standards, to guide students in their adjustment to the college learning environment, and to prepare them for a lifetime of self-sufficient learning. On the website you can find sign-ups for free one on one peer tutoring, group review workshops, academic skills workshops, and more.

Moses Center for Student Accessibility (CSA)

<https://www.nyu.edu/students/communities-and-groups/student-accessibility.html>

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

New York University is committed to providing equal educational opportunity and participation for all students. The Moses Center for Student Accessibility (CSA) works with NYU students to determine and implement appropriate and reasonable accommodations as well as access available programs and resources to support equal access to a world-class education.

MIAP Resources for Current Students

More resources for current MIAP students can be found here: <https://tisch.nyu.edu/cinema-studies/miap/current-students> including the Program Contacts, links to the NYU MIAP Student Handbook, Academic Policies, Important Dates, and additional information for current MIAP students.

Project #1 - Interview/Oral History

The purpose of this project is to increase your confidence in using interviews as a research tool within the context of Handling Complex Media while simultaneously giving us different perspectives on how complex media should be cared for. To this end, we would like you to interview a practitioner within the field of complex media, broadly defined. This should be someone who is practicing within the field in a technical capacity, such as an artist, technician, installer, software engineer, etc. The aim of the interview is to ask these individuals about their practice with complex media artworks and for them to offer advice/suggestions on how we, as cultural heritage caretakers, should approach the care of this material in the near and long term.

Because this is a class project, there are certain limitations. You may not use the interview in any of your own research publications, presentations, or in your thesis, as indicated in the NYU IRB flowchart [here](#). That would require you to work with the NYU Institutional Review Board overseeing research with human subjects.

For this project, you must:

- Share the parameters of the discussion and secure permission from the subject;
- Record the interview with the subject's permission;
- Transcribe the interview via software tools;
- Provide a copy of the recording and transcript to the subject for their records - this is what's in it for the subject, besides helping a student;
- Write a reflection and report for this assignment that:
 - Describes and reflects on your preparation process and the interview itself, connecting to one or more of the below resources;
 - Summarizes what you learned from the subject and how this impacts how we should care for complex media works in collections;
 - Contains in the appendix your subject proposal (due Feb. 7), your pre-interview correspondence with the subject showing permissions given, and your post-interview correspondence confirming sharing of the interview.

Note that, since we are not securing permission for publication from the subjects, these papers will not be made publicly available on the MIAP digital archive of student work.

DUE Feb 7: Interview subject proposal and the name of your proposed subject

For the proposal, please send to both of us the following:

- who your subject will be with a brief (a few sentences to a paragraph) rationale on why you chose this subject;
- a sample list of questions (this doesn't have to be all of your questions, nor do you have to ask them all in the interview, it will just allow us to see how you're approaching the interview).

DUE Mar 7: Final written reflection and report (3-5 pages)

Resources on conducting oral history interviews:

*Smithsonian Oral History Archives. "How To Do Oral History." Website.

<<https://siarchives.si.edu/history/how-do-oral-history>>

*Oral History Association. "Principles and Best Practices." Website.

<<http://www.oralhistory.org/about/principles-and-practices/>>

"The Artist Interview" Beerkens (see [PDF](#))

Minnesota Historical Society. "Transcribing, Editing, and Processing Guidelines."

Website. <<http://www.mnhs.org/collections/oralhistory/ohtranscribing.pdf>>

Truesdell, Barbara. "Oral History Techniques: How to Organize and Conduct Oral History Interviews."

(see [PDF](#))

United States Holocaust Memorial Museum. "Oral History Interview Guidelines."

<<https://www.ushmm.org/m/pdfs/20121003-oral-history-interview-guide.pdf>>