NYU Moving Image Archiving and Preservation (MIAP) Program
Spring 2024 Syllabus

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
14 sessions
Dates: Jan. 23, Jan. 30, Feb. 6, Feb. 13, Feb. 20 (Peter only), Feb. 27, Mar. 5, Mar. 12, Mar. 19 NO CLASS (Spring Break), Mar. 26, Apr. 2, Apr. 9, Apr. 16, Apr. 23 (no class), Apr. 30, May 2 (RESCHEDULED from Apr. 23), May 14 Semester Ends

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. After 1 absence, students must complete make-up work as described below.

Your instructors have designed the course to be centered around participation in discussions and in-gallery experiences. By missing class, you're missing out on material, and the rest of us are missing your valuable perspective in our dialogues. Required readings provide a foundation upon which we build in class. To ensure that you benefit as much as possible from the course, if you miss class, you'll write a 5-page response paper in Chicago format on that week's required readings as well as one additional reading from the recommended list, due at the next class. This will apply to each absence after your first one. Submit this paper in Chicago style with citations. For guidance on Chicago formatting, see the Purdue OWL (Online Writing Lab) and Chicago Manual of Style Online.

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. 23
Topic: Introductions
Lecturer: Amy Brost /Peter Oleksik

Class plan: Introductions, course overview and description of first project due before Spring Break

Janet Cardiff and George Bures Miller's *Killing Machine*

Jan. 30
Topic: Handling complex media in the museum
Lecturer: Amy Brost

Class plan: Visit: Gallery 214, 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

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

Feb. 6
Topic: Authenticity and treatment - what do they mean?
Lecturers: Peter Oleksik and Amy Brost

Class plan: Visit "Dial-A-Poem" by John Giorno (Gallery 414) and *TV-Dé-coll/age, no. 1* by Wolf Vostell (Gallery 405), Discussion and Demonstration

Required:
[Glenn Wharton, Reconfiguring contemporary art in the museum](#)
[Walter Benjamin, The work of art in the age of mechanical reproduction](#)
Chapter 1 in [Uroskie, Andrew V., Between the Black Box and the White Cube Expanded Cinema and Postwar Art, 2014](#)

[Recommended readings on treatment](#)
[Recommended readings on authenticity](#)

DUE: Project 1 milestone.

Feb. 13
Topic: Documentation & Sustainability
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](#)
[Julia Noordegraaf, DOCUMENTING THE ANALOGUE PAST IN MARIJKE VAN WARMERDAM'S FILM INSTALLATIONS](#)
[Pendergrass, et al., Toward environmentally sustainable digital preservation](#)

[Recommended](#)

Feb. 20
Diverse Practices of Care for Complex Media
Lecturer: Peter Oleksik

Class plan: Visit 214 and Dial a Poem (414) and Eshetu (2xx), Discuss the history and evolution of Contemporary Art Conservation through a few lenses

Required:
[Helia Marcal, Contemporary Art Conservation](#)
[Annet Dekker, Networks of Care](#)
[Peter Oleksik, Rewind: A Brief History of Caring for Video Art in the United States](#)

Recommended readings

Feb. 27
Topic: Ethical practice in conservation and archives
Lecturer: Amy Brost

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

Required:
AIC code of ethics
FIAF code of ethics
SAA code of ethics
Ashley-Smith "A role for bespoke codes of ethics"
Wharton "Bespoke ethics and moral casuistry in the conservation of contemporary art"

Mar. 5
Topic: Video Display Technology/overview of final project
Lecturer: Peter Oleksik

Class plan: Tour: Tour Joan Jonas again with an emphasis on display technology, Lecture & Discussion

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

Mar. 12 Project 1 due
Topic: Care and display of 35mm slides
Guest lecturer: Lia Kramer

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

Required
Sophie Cavoulacos and Peter Oleksik, "Everything Is Illuminated: Shuzo Azuchi Gulliver's Immersive Cinema," MoMA Magazine
Jeffrey Warda, "Caring for Slide-Based Artworks" in *Conservation of Time-Based Media*, pp. 406-449

Recommended
Katrin Peitsch and Lénia Oliveira Fernades, "Mouldy Matters: conserving Ed van der Elsken's 42.000 colour slides"
Henry Wilhelm and Carol Brower Wilhelm, Handling and Preservation of Color Slide Collections
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

Additional readings (for reference)

DUE: Project 1
FINAL PROJECT ASSIGNED

Mar. 19
No class, Spring Break

Mar. 26
Topic: Software Preservation and Video Games
Lecturer: Peter Oleksik

Class plan: Tour: Mike Smith (Gallery 203), Lecture & Discussion on Software/Interactive Preservation

Required:
Engel, et al. 2022 Computer and Software-based Art

Peruse Never Alone exhibition site

Recommended

DUE: Project 2 milestone

Apr. 2
Topic: Sound installations
Lecturer: Amy Brost

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

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. 9
Topic: Website preservation
Guest lecturer: sasha arden, Conservation Fellow, Time Based Media, Solomon R. Guggenheim Museum

Class plan: Lecture/demo, Discussion

Required:

- Carlos Motta, We Who Feel Differently project page

- Rachel Greene, "Web Work: A History of Internet Art", *Artforum*, May 2000, p. 162-167, 190.
- Peruse Rhizome's Net Art Anthology: https://anthology.rhizome.org/
  - Review the Net Art Anthology preservation stats: https://anthology.rhizome.org/preservation

Recommended:

- Annet Dekker, *Collecting and Conserving Net Art: Moving beyond Conventional Methods*, New York: Routledge, 2018
- Restoring Mark Napier's Online Work net.flag for a Changing World. By Deena Engel, Emma Dickson, and Jonathan Farbowitz
- Restoring Brandon, Shu Lea Cheang's Early Web Artwork. By Joanna Phillips, Deena Engel, Emma Dickson, and Jonathan Farbowitz
- The Qualities and Significance of Documentation by Annet Dekker and Gabriella Giannachi
- Video (1 hr): Lives of Net Art: Christiane Paul | Tate Talks - YouTube

Additional readings for reference

Apr. 16
Topic: Performance
Guest lecturer: Kate Lewis, Chief Conservator, MoMA
Slots for the final presentation will be assigned

Required:
Lawson, et al. Developing a strategy for the conservation of performance-based artworks at Tate

Recommended readings

Apr. 23 - no class - rescheduled for May 2

DUE APRIL 29: All students submit slides for your presentation to the instructors
STUDENT PRESENTATIONS (4-5 students)

Apr. 30 & May 2

STUDENT PRESENTATIONS (4-5 students)

DUE: Final written report due by **May 12**

Project #1 - "Life of An Artwork"

The detailed project description is here.

DUE Feb. 6: Topic proposal
DUE Mar. 12: Final written report (5-7 pages not including title page and references section)

Project #2 - Diverse Approaches to Caring for TBM

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 DATE and is available here.

DUE before DATE: Choose an organization with a TBM art collection to write about, whose care practices are discoverable (i.e., accessible to the public through publications, presentations, podcasts, videos, websites, etc.)
DUE Apr. 29 - All students submit slides for your presentation to the instructors
DUE Apr. 30 & May 2: In-class presentations (order selected at random in class)

DUE May 12: Final written report (8-10 pages not including title page and references section)

Digital Archive of Student Work
All student projects are to be collected and projects selected by the instructor will be 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). For the digital archive, instructors will select representative projects that best illustrate completion of the course learning goals outlined in the syllabus. 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
Submit assignments in Chicago style with citations. For guidance on Chicago formatting, see the Purdue OWL (Online Writing Lab) and Chicago Manual of Style Online.

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. After 1 absence, students will need to complete make-up work as described below.

By missing class, you're missing course material AND the class is missing your valuable perspective in our dialogues. Required readings provide a foundation which we build upon in class. To ensure that you benefit as much as possible from the course, if you miss class, you'll write a 5-page response paper in APA format on that week's required readings as well as one additional reading from the recommended list, due at the next class. This will apply to each absence after your first one.

Final grades will be based on the following:

50% Attendance and participation

20% Project #1

10% Project #2, Presentation in class

20% Project #2, 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 on the website of the Tisch Office of Student Affairs.

Artificial Intelligence
For MIAP purposes: we are aware that AI is rendering multiple services in our field. Any use of artificial intelligence apps for class projects must be discussed with the instructor; guidelines and boundaries will be set on an individual basis. The use of artificial intelligence apps such as ChatGPT or similar to produce research papers, reports, and similar assignments would be considered plagiarism. Please refer to the assignments section of this document.

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, Niki Korth (nk3900@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 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, Niki Korth (nk3900@nyu.edu).

University Student Conduct Policy
NYU, like other communities and organizations in our society, has a right to require the cooperation of its members in the performance of its educational functions, and to oversee and regulate the conduct and behavior of such members which, actually or has potential to, impede, obstruct, or threaten the maintenance of order and achievement of the University's educational goals.

The authority to establish academic standards and address allegations of student academic misconduct is lodged with the faculty of each college or school at NYU. In addition to the academic standards and other policies established by each school, the University Senate has also defined certain areas of non-academic misconduct that are applicable to all students. The standards of non-academic misconduct set forth in this policy are applicable to all undergraduate and graduate students and Student Organizations at NYU, in all schools and locations, including Study Away Sites, and Portal Campuses. See here for the full policy.

Individuals can report an incident of misconduct in the following ways:

- [Student Conduct Public Reporting Form](#)
- Phone: (212) 998-4311
- Email: student.conduct@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](#) (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 Title IX Coordinators: Shakera Turi, Executive Director and Title IX Coordinator, (shakera.turi@nyu.edu, 212-998-2377) or Lauren Stabile, Title IX Coordinator & Senior Director of Programs (lauren.stabile@nyu.edu, 212-998-2210).

Individuals can report an incident to the Title IX Office (OEO) in various ways:

- Email: title9@nyu.edu
- Secure Online Form: nyu.edu/sexual-misconduct
- Phone: (212) 998-2352
- In-person (by appointment): 665 Broadway, 12th Floor, New York, New York.

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 preventing 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](#) 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, Niki Korth (nk3900@nyu.edu). Questions about if this policy applies to your case

should be directed to Shakera Turi, Executive Director and Title IX Coordinator, [Office of Equal Opportunity](equal.opportunity@nyu.edu) (equal.opportunity@nyu.edu, 212-998-2370)

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 student's 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 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 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 workspaces, 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](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.