

## MOVING IMAGE ARCHIVING AND PRESERVATION

### MOVING IMAGE AND SOUND: BASIC ISSUES AND TRAINING GT-2920

Fall 2021

Monday 5-9pm, room 643, 665 Broadway; occasional labs and activities outside of regular class time

Instructor: Michael Grant

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Office hours by appointment, on Zoom

#### Class requirements:

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 (5-9) are strongly recommended, but failure to attend will not result in an incomplete.

Class participation is absolutely required in this class. The major part (70 percent) of your grade is based on class participation. This includes hands on projects, practice, and tests, as well as verbal class participation.

There is one written project in the class. This project includes an in-class presentation. The project represents 30 percent of your grade. Your ability to deliver the paper and presentation on time will be a significant part of that grade.

#### Required Readings:

Moving Image Technology: From Zoetrope to Digital, Leo Enticknap, 2005, Wallflower Press

How Video Works: From Analog to High Definition (3rd edition), Marcus Weise and Diana Weynand, 2016, Focal Press

Color Mania: The Material of Color in Photography and Film, Barbara Flueckiger, Eva Hielscher, Nadine Wietlisbach (ed), Fotomuseum Winterthur, 2019

The Art of Film Projection, Paolo Cherchi Usai, Spencer Christiano, Catherine Surowiec, Timothy Wagner, George Eastman Museum, 2019

Other readings are taken from a variety of sources, many of them available online, through links provided on the web version of this syllabus. Some readings and resources, that are not otherwise available online, will be available through *NYU Classes*.

To access *NYU Classes*, log in to NYUHome (<https://globalhome.nyu.edu>), click the Academics tab, and then click the course link in the list provided. If this class does not appear in the list, try clicking the "Update Classes Information" link at the bottom of the academics channel. If you still have trouble accessing an *NYU Classes* site, contact the IT Service Desk at 1-212-998-3333.

Some of the texts not available online will be on reserve at the Cinema Studies/MIAP Film Study Center, located on the sixth floor of 721 Broadway.

<https://www.nyu.edu/projects/cinema.resources/cinemasources.html>

## Class Goals:

After completing this course, you should:

- Understand the history of moving image formats and the conditions for their development
- Be able to identify a wide variety of moving image formats
- Understand the basics of film, video and audio systems
- Understand the physical properties of moving image media
- Be familiar with physical storage standards for various kinds of media
- Have mastered basic moving image media handling techniques and skills
- Have achieved basic moving image inspection and condition assessment skills
- Be familiar with a range of documentation/metadata schemes and tools
- Have demonstrated basic film repair skills

## Class Sessions

Sept 9	Introduction
Sept 13	Film Formats
Sept 20	Video and Audio Formats / Audio for Film
Sept 27	Film Identification / Inspection and Documentation / Color Systems
Oct 04	Media Storage / Film Repair Techniques and Tools
Oct 12	... TBA!
Oct 18	Film Handling and Presentation: Projection and Optics
Oct 25	Audio History and Preservation / Capturing Metadata / Audio Format Identification
Nov 1	Digital Images / Machine Calibration / Video Format Identification, Video Signal, Inspection, Assessment
Nov 8	Video Preservation Issues
Nov 15	Film Preservation Issues
Nov 22	Student Presentations of Format and Process History
Dec 6	Film Scanning / Film Access Copies
Dec 13	35mm Projection / Wrap Up

### Sept 9 - Introduction

Topics covered:

What is this class about?

Class participants' backgrounds, skills and goals

**Screening:** *Captain Celluloid Versus the Film Pirates*,

1966, excerpt Core Concepts

Audio Visual Systems

Analog versus Digital: Take One

**Practice:** Take a look at some examples of audio visual media

### Sept 13 -- Film Formats

Assignments due before class:

Visit websites:

- History of sub-35 mm Film Formats & Cameras on [Welcome to Ani-mato!](#), Jan-Eric Nyström, 2003-5.
- Descriptions of the 4 film gauges on the homepage of <http://www.littlefilm.org/>
- [More than one hundred years of Film Sizes](#) by Michael Rogge, 1996.
- [The Ultimate Table of Formats-- Aspect Ratios](#) by Mark Baldock.
- Annette Melville, ed., "[Understanding Film and How It Decays](#)", The Film Preservation Guide, San Francisco: The Film Preservation Foundation, 2004, pp 6-18.
- Leo Enticknap, "Film" and "Cinematography and Film Formats", *Moving Image Technology*, pp 4-73.
- Image Permanence Institute: [filmcare.org](http://filmcare.org) (take a look at the Motion Picture Film Technology Timeline)

Optional:

- [National Film and Sound Archive: Technical Preservation Handbook](#) (first 5 sections: Film Construction, Base Polymers and Decomposition, Gelatin, Image Forming Materials, Damage to Film)
- Ken Marsh, "The Big Works", *Independent Video*, pages 1-6. (*Find this on NYU Classes or read reserve copy in Cinema Studies/MIAP Film Study Center*)

Topics covered:

- Introduction to the physical and chemical structure of film
- History and variety of film formats
- What artifacts exist as a result of media production? What should be saved? How can Knowledge of production process aid identification?

Practice:

- Film Handling Techniques and Tools
- Use of rewinds and split reels

Important:

View this film before next class session: *Discovering Cinema: Learning to Talk*, 2004, Eric Lange and Serge Bromberg

[https://search-alexanderstreet-com.proxy.library.nyu.edu/view/work/bibliographic\\_entity%7Cvideo\\_work%7C2095940](https://search-alexanderstreet-com.proxy.library.nyu.edu/view/work/bibliographic_entity%7Cvideo_work%7C2095940)

Choose written project topics in class.

Review previous examples posted on the MIAP Student Work page:

<https://tisch.nyu.edu/cinema-studies/miap/student-work>

Sept 20 -- Video and Audio Formats / Audio For Film

Assignments due before class:

*Discovering Cinema: Movies Learn to Talk*, 2004, Eric Lange and Serge Bromberg

[https://search-alexanderstreet-com.proxy.library.nyu.edu/view/work/bibliographic\\_entity%7Cvideo\\_work%7C2095940](https://search-alexanderstreet-com.proxy.library.nyu.edu/view/work/bibliographic_entity%7Cvideo_work%7C2095940)

Read:

- Leo Enticknap, *Moving Image Technology*, pp. 98-131 and 159-186
- Weynand, Piccin and Weise, "Video Scanning", pp. 15-24; "Synchronizing Signals", pp. 25-33; "Recording and Storage Formats", pp. 275-296.
- [Video Preservation Handbook](#), pp 1-6 section II. (on AMIA page, scroll down to find the link)

Visit websites:

- U of Illinois at Urbana-Champaign, [Preservation Self-Assessment Program Collection ID Guide](#)
- Sarah Stauderman and Paul Messier, 2007, [Video Format Identification Guide](#)
- Timothy Vitale and Paul Messier, 2013, [video preservation](#).
- California Preservation [Audiovisual format identification guide](#)
- Texas Commission on the Arts [Videotape Identification and Assessment Guide](#)
- [Tour of the Electromagnetic Spectrum](#), NASA Science.

Review:

- [Pictorial History of Media Technology](#)
- [LabGuy's World: The History of Video Tape Recorders before Betamax and VHS](#)
- [Museum of Obsolete Media](#)
- [Terra Media's Chronology of Video](#)

**Optional--Watch and Listen:**

- Sound Waves and Their Sources <http://www.archive.org/details/SoundWavesAn>
- Electromagnetism <http://www.archive.org/details/electromagnetism>
- Sound Recording and Reproduction (Sound on Film) <http://www.archive.org/details/SoundRec1943>

**Optional--Read:**

- VideoFreex, "Hardware," Spaghetti City Video Manual, pp. 3-27
- Ken Marsh, "Working the Big Works", Independent Video, pages 7-47.
- Charles Bensinger, "A Grand Tour of Video Technology" and "The Video System", [Video Guide](#), 14-32.

In class: Library research information session with Fine Arts Librarian Giana Ricci.

**Topics covered:**

- Introduction to the physical and chemical structure of audio and video media
- The technologies behind audio and video signals and formats
- History of audio and video formats
- Relationship between media and signal

**Practice:**

- Re-housing media
- Practice loading and transporting media

**Sept 27 -- Film Identification/Inspection and Documentation / Color**

**Systems Assignments due before class:**

***Discovering Cinema: Movies Dream in Color,***

2004, Eric Lange and Serge Bromberg

<https://video-alexanderstreet-com.proxy.library.nyu.edu/watch/discovering-cinema-movies-dream-in-color>

**Read:**

- Leo Enticknap, "Colour," Moving Image Technology, pp. 74-97.
- [Guide to Identifying Color Movie Film Stocks](#) by Paul Ivester.
- Paul Read and Mark-Paul Meyer, "Identification of Archive Film and Interpretation of Historical Data," Restoration of Motion Picture Film, pp. 53-68.
- Barbara Flueckiger, [Timeline of Historical Film Colors](#).
- Weynand, Piccin and Weise, "Color Video", How Video Works, pp 53-68.
- Annette Melville, ed., The Film Preservation Guide:
  - o [Film Handling and Inspection](#),
  - o [Film Condition Report](#), National Screen and Sound Archive, Australia,
- National Film and Sound Archive (Australia), [Film Identification](#), Film Preservation Handbook
- Kodak, [Handling Processed Film](#)
- [Shrinkage Measured](#), AMIA, 2003. (on AMIA page, scroll down to find the link, under Guidelines)
- [User Guide for AD Strips](#), Image Permanence Institute.

**Optional--Read:**

Barbara Flueckiger, "Film Colors: Materiality, Technology, Aesthetics," Color Mania: The Material of Color in Photography and Film, Fotomuseum Winterthur, Lars Muller Publishers, 2020, pp. 17-50.

Thilo Koenig, "(In) Visible Color", Color Mania, pp. 51-78.

**Topics covered:**

- Film Color
- Film Identification
  - Film Formats
  - Recognizing Film Element Type (release print, A/B rolls, negatives, etc.)
  - Recognizing basic film types (reversal vs. print from negative; kinds of sound tracks, etc.)
  - Film Edge Codes
- Film Inspection
  - Recognizing mechanical damage to film
  - Recognizing chemical/biological damage to film
- What is vinegar syndrome?
  - Using and reading AD strips

**Practice:**

- edge code reading exercise
- reading and setting up AD strip tests

**Oct 4 -- Media Storage / Film Repair Techniques and Tools**

**Assignments due before class:**

**Read:**

- Screensound Australia, [Technical Preservation Handbook](#)
  - Condition Reporting
  - Photo Duplication: Image Quality
  - Cold Storage of Film
  - Long Term Storage
  - Work Health and Safety
- [IPI Climate Notebook](#), Image Permanence Institute.
- James M. Reilly, [IPI Storage Guide for Acetate Film](#), Image Permanence Institute
- James M. Reilly [IPI Storage Guide for Color Film](#), Image Permanence Institute
- Peter Z. Adelstein, [IPI Media Storage Quick Reference Guide](#), Image Permanence Institute
- Kodak, [Splicing For the Professional](#), Film Notes Issue #H-50-01. On the Film-Tech page, in the upper left corner, click on "warehouse home", then manuals. Scroll down to "[Eastman Kodak Film Notes](#)". It is the first listed
- National Film and Sound Archive (Australia), [Film Repair](#), Film Preservation Handbook.
- Harold Brown, "Film Joins (Splices): Comments on Cement and Tape Splices," Technical Manual, FIAF Preservation Commission, 1985.

**Topics covered:**

- Film Inspection
- Film shrinkage
  - Use of Shrinkage gauge
- Film Quality Assessment
  - Color quality, contrast, grain, resolution, sharpness
- Film Storage Issues
- Using 16mm film viewers
  - Table Top Viewers
  - Cinescan
  - Steenbeck
- Film Repair Techniques and Tools
  - hot splicers
  - tape splicers
  - Sprocket repair

**Important:**  
**Sign up for first film splicing practice time appointments.**

Oct 12 -- ... TBA!

**Important: Format History Outline due next week (10/18) before class begins, (approximately 2 pages)**

Oct 18 -- Film Handling and Presentation: Projection and Optics

**SPECIAL GUEST LECTURERS: Genevieve Havemeyer-King & Rachael Guma**

Assignments due before class:

Read:

- [Handling and Projecting 35mm Archive and Studio Prints: Voluntary Guidelines](#), National Preservation Board, Public Access and Educational Use Task Force, 1994.
- Paolo Cherchi Usai, Spencer Christiano, Catherine Surowiec, Timothy Wagner, "The Projector", The Art of Film Projection, George Eastman Museum, 2019, pp. 43-77.
- Torkell Saetervadet, "Treatment of Archival Material," The Advanced Projection Manual, FIAF/Norwegian Film Institute, 2006, pp. 57-62.
- Leo Enticknap, "Exhibition and Presentation," Moving Image Technology, 132-158.

Topics covered:

- Inside a 16mm Projector
- Small gauge film projection practice

Oct 25 -- Analog Signal Errors / Audio History and Preservation

Assignments due before class:

Read:

- Sound Directions Publication, Read Chapter 4. "[Metadata](#)".
- Bobst Library Preservation-ViPIRS project: [¼" Audio Tape](#)

Review:

- [AES Audio Metadata Standards](#)

Topics Covered:

- Audio Tape history and tape structure
- Analog Signal Error
- Audio Preservation Workflow
- Database versus Spreadsheet

Practice:

Practice loading and transporting various audio media

Practice collecting metadata for analog audio material

Nov 1 -- Digital Images / Machine Calibration / Video Format Identification, The Video Signal, Inspection and

Assessment Assignments due before class

Read:

- [Task Force to establish selection criteria of analogue and digital audio contents for transfer to data formats for preservation purposes](#), Click Publications -> IASA Publications and scroll down.
- AMIA Videotape Preservation Fact Sheets, [Tape Inspection](#) (Fact Sheet 9, begins page 20), Video Preservation Fact Sheets, 2003. (on AMIA page, scroll down and find the link)
- John W.C. Van Bogart, [Magnetic Tape Storage and Handling](#).
- Fred R. Byers, [Care and Handling of CDs and DVDs](#).
- Video Preservation Handbook, pp 7, section II.
- Weynand, Piccin and Weise, "Monitoring the Image", pp. 69-81; "Signal Monitoring", pp. 83-95
- Bobst Library Preservation-ViPIRS project: [Manual for VHS/U-Matic](#)
- Stephen J. Marshall, "The Big Picture: Computer Graphics," The Story of the Computer, pages 353-395.
- [Moving Theory into Practice: Digital Imaging Tutorial](#), Cornell University

Visit website:

- [Experimental TV Center](#)

Screenings:

- [How TV Works](#), Dan Sandin, 1977, 27 min. 28 sec.

Topics covered:

- The state of assessment and prioritization
- Available tools and guides
- Degradation mechanisms and risks of loss
- Care and handling of AV media for preservation
- Equipment and tools needed for identification and inspection

Practice:

- Practice using identification and inspection tools
- Practice: calibrating equipment

Nov 11 -- Video Preservation Issues

Assignments due before class

Read:

- Luke Honess, Experimental Video Center, [Reel to Real: A Case Study of BAVC's Remastering Model](#)
- Johannes Gfeller, Agather Jarczyk, Joanna Phillips, [Compendium of Image Errors in Analogue Video](#), pp. 48-115 and 160-170 (there is a copy of this book on reserve in the [Film Study Center](#))
- NYU Preservation and Conservation Lab, [Digitizing Video for Long-Term Preservation: An RFP Guide and Template](#)
- David Rice and Chris Lacinak, [Digital Tape Preservation Strategy: Preserving Data or Video?](#)
- Library of Congress, [Sustainability of Digital Formats: Planning for Library of Congress Collections](#)
- Chris Lacinak, [A Primer on Codecs for Moving Image and Sound Archives](#)
- Chris Lacinak, panel chair, AMIA/IASA 2010 • [Wrappers and Codecs: A Survey of Selection Strategies](#)
- [A/V Artifact Atlas](#), BAVC
- Weynand, Piccin and Weise, "The Encoded Signal", pp. 113-122; "Digital Theory", pp. 123-134.
- American Society of Media Photographers, Video File Format Overview: [http://www.dpbestflow.org/Video\\_Format\\_Overview](http://www.dpbestflow.org/Video_Format_Overview)

Topics covered:

- Analog Video History: What Are We Preserving
- Analog Video Signal Errors
- Characteristics of Digital Video Formats
- Preservation Formats: what are the issues?

Practice:

- Videotape loading/threading, patching, deck cleaning, TBC/procamp adjustments, light digitization

## Nov 15 -- Film Preservation Issues

### Assignments due before class

- Read:
- Read, Paul and Mark-Paul Meyer. "Introduction to the Restoration of Motion Picture Film", *Restoration of Motion Picture Film*, Oxford: Butterworth-Heinemann, 2000, pp 1-5.
  - Gartenberg, Jon, "[The Fragile Emulsion](#)", *The Moving Image* 2:2 (Fall 2002), pp 142-152
  - Frye, Brian. "[The Accidental Preservationist: An Interview with Bill Brand](#)", *Film History* 15:2 (2003), p 214
  - Annette Melville, *The Film Preservation Guide*.
    - [The Curatorial Role](#)
    - [Duplication](#)
  - Leo Enticknap, "Archival Preservation," *Moving Image Technology*, pp. 187-201.
  - Audio-Visual Working Group, 2016, [Digitizing Motion Picture Film: Exploration of the Issues](#)

### Optional Reading

- Screen Sound Australia, [Photo Duplication](#) , *Film Preservation Handbook*.

### Topics covered:

#### Film Preservation Issues:

- Film preservation terminology: How do we differentiate among the terms preservation, conservation, restoration, reconstruction?
- What are some of the major issues with film preservation?
- What is the role of the film laboratory?
- Film Preservation--using digital means

### Important:

**Format History class presentations due next class meeting (November 22).  
Turn in digital copies of presentation before class begins.**

## Nov 22 -- Student Presentations of Format / Process History Project

**Format History Project: digital copies of presentation must be delivered by the start of class.**

**Final papers for Format Project are due before class begins on December 6.**

## Nov 29 -- Practice and Catch-Up

- Video, including: 1/2" open reel, U-matic, VHS decks
  - Deck cleaning
  - Threading and loading
  - Patching, monitoring, digitization
- Film splicing practice
- 16mm projection
- 8mm projector repair (fun challenge!)

## Dec 6 -- Film Scanning / Film Access Copies

**Final papers for Format Project are due before class begins**

### Assignments due before class:

- Read:
- NYU Libraries Film Scanning Manual
  - [Preserving Early Motion Picture History with the Kinetta Archival Scanner](#)



- o **Torkell Saetervodet, “Pixel—the Digital Picture Element,”(17-29) and “The DCP File Format,”**

**(31-49), FIAF Digital Projection Guide, 2012**

**Review:**

- [METS primer.](#)
- [PBCore MetaData Dictionary and Guide.](#)
- [PREMIS](#)

Topics covered:

- Focus on Technical and Structural metadata
- The role of metadata generated in inspection, assessment and preparation for long term storage and reformatting
- Digital Cinema

Dec 13 -- Revisiting Earlier Topics & Final Thoughts

Topics covered:

- Final papers
- Notes on splicing
- One More Note on Philosophy
- Telecine practices, NTSC & PAL/SECAM
- [Goodnight, But Not Goodbye](#)

## Research Assignment

### [Examples of student work from 2006-2018](#)

**All projects must be submitted in electronic format. The final versions of these projects will be made part of the MIAP digital archive, available online.**

**Research Project—Historical Paper and Presentation:** In this project, each student will choose one film, video or audio format or one film, video or audio process to research. You must properly cite reference sources. Here is a link to the Chicago / Turabian style notation and footnotes organization: <https://writing.wisc.edu/Handbook/DocChicago.html>.

You must create an **annotated\*** bibliography and a detailed description/history that must include:

- time period for the format / process
- physical/chemical makeup and properties; file structure, platform requirements, compression, codec, etc.
  - o (oxide used, track configuration, physical dimensions, housing, sprocket size and configuration, varieties of emulsion composition and characteristics, etc., as appropriate to the format/media)
  - o If you are researching a process, provide a detailed description of how the process worked.
- associated playback devices or equipment
- competing formats / processes
- main user groups and use environments
- well known content associated with the format / process
- formats/processes that preceded and followed
- what, if any, technological capabilities were introduced on entry of the format / process into the market?
- what, if any, technological capabilities lead to the demise of the format / process in the market?
- known preservation issues/concerns

The annotated bibliography should cover the whole format / process, but the paper, beyond the elements above, can focus on one aspect or variation of the format or process.

**FORMATS / PROCESSES** (you must choose a topic from this list or **propose an alternative, with a written justification** that must be accepted by your instructor. Alternative topics must fit the basic structure of the project as described above):

- o Shibaden ½-inch open reel video
- o Phonautograph
- o Ruvi
- o MPEG IMX
- o Fullcoat magnetic film
- o Trucolor
- o Kinopanorama
- o Bernoulli Box (data storage)
- o compressed air pneumatic auxiliary amplification
- o Cousino Echomatic cartridge
- o dichroic prisms
- o Herophon
- o film recorder (film)
- o Foma Film (film)
- o Grundig Stenorette tape cartridge
- o Recordgraph
- o pinchart (film color process)
- o Technicolor Sound Movie Cartridge
- o wire cartridge (RCA)
- o Sirius Kleuren Film Maatschappij (film color process)
- o Sony 1" EV (video)
- o Stenocord magnetic belt
- o Telediagraph / telephoto / radiophoto
- o tefifon (audio)
- o Vacuumate Film Protective Process

#### **A brief list of resources:**

- o [Video Preservation Website](http://videopreservation.conservation-us.org/index.html), (http://videopreservation.conservation-us.org/index.html) Timothy Vitale and Paul Messier, updated 2013
- o [The Pal Site](http://www.palsite.com/) (http://www.palsite.com/)
- o [The American Widescreen Museum](http://www.widescreenmuseum.com/index.htm), (http://www.widescreenmuseum.com/index.htm) information on color processes, sound, as well as widescreen processes.
- o [Museum of Obsolete Media](#)
- o **Manufacturer Websites**
- o **Equipment Manuals**
- o **Patents**
- o **Journal of the SMPE/SMPTE** (digitized versions of some issues, post 1930: <http://www.archive.org/search.php?query=motion%20picture%20engineers%20AND%20mediatype%3Atexts>).
- o Hard copies of many issues available through the department Film Study Center
- o Brown, **FIAF Technical Manual**
- o Coe, **History of Movie Photography**
- o Kattelle, **Home Movies: A History of the American Industry 1897-1979.**
- o Ryan, **A History of Motion Picture Color Technology**

**Due dates---Two page outline, October 18.** The outline should be as specific as possible. It should show how you will address the topics listed above and should contain the beginnings of your bibliography. It does not, however, have to be in the form of an outline. **It must include one or two paragraphs that clearly describe what you propose to do.**

**Final written report, December 6, at the beginning of class; In class presentation, November 22 (digital copies of presentation due at beginning of class.**

## Annotated Bibliography

An annotated bibliography is an organized list of sources, each of which is followed by a brief note or “annotation.”

These annotations do one or more of the following:

- describe the content and focus of the book or article
- suggest the source’s usefulness to your research
- evaluate its method, conclusions, or reliability
- record your reactions to the source.

Your annotated bibliography may include some of these or all of these.

### Plagiarism Advisory:

Plagiarism and other violations of the University’s published policies are serious offenses and will be punished severely. Plagiarism includes presenting or paraphrasing a phrase, sentence, or passage of a published work (including material from the World-Wide Web) in a paper or exam answer without quotation marks and attribution of the source, submitting your own original work toward requirements in more than one class without the prior permission of the instructors, submitting a paper written by someone else, submitting as your own work any portion of a paper or research that you purchased from another person or commercial firm, and presenting in any other way the work, ideas, data, or words of someone else without attribution. These are punishable offenses whether intended or unintended (e.g., occurs through poor citations or confusion about how to reference properly).

You are encouraged to read additional texts and to discuss the issues of this course and your papers with others; but if you use ideas that come from others, you must acknowledge their help. It is always better to err on the side of acknowledging other people than to fail to do so. Other offenses against academic integrity include: collaborating with others on assignments without the express permission of the instructor, giving your work to another student to submit as his/her own, copying answers from another student or source materials during examinations, secreting or destroying library or reference materials. . If you have any questions about how to cite sources, what constitutes appropriate use of a text, or other matters of academic integrity, please discuss them with your course instructor.

**Anyone caught plagiarizing will fail the course.** In addition, violations of academic integrity, including plagiarism, call for disciplinary action through the University.

- Important Policies
  - **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. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212- 998-4980. Please let your instructor know if you need help connecting to these resources. Students may also contact MIAP Director Juana Suárez ([juana@nyu.edu](mailto:juana@nyu.edu)) 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, are 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](#) ([nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html](http://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](mailto:juana@nyu.edu)) and/or Academic Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@nyu.edu)).

- **NYU Title IX Policy**  
Tisch School of the Arts is dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and the resources that are available to students through the Title IX office can be found by using the [this link](https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html).  
<https://www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html>
  - **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)) and/or Academic Program Manager Jess Cayer ([jess.cayer@nyu.edu](mailto:jess.cayer@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](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](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html)) for detailed information about on-campus and community support services, resources, and reporting procedures.
  - **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](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) ([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 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](http://library.nyu.edu); Ask A Librarian: [library.nyu.edu/ask](http://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](http://nyu.mywconline.com)  
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)**  
[nyu.edu/ulc](http://nyu.edu/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:* The ULC's Lunchtime Learning Series: 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. All Lunchtime Learning Series workshops are run by Peer Academic Coaches.

- **Moses Center for Students with Disabilities**

[nyu.edu/students/communities-and-groups/students-with-disabilities.html](https://nyu.edu/students/communities-and-groups/students-with-disabilities.html) 726 Broadway, 3rd Floor, 212-998-4980, [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The Moses Center's mission is to facilitate equal access to programs and services for students with disabilities and to foster independent decision making skills necessary for personal and academic success. The Moses Center determines qualified disability status and assists students in obtaining appropriate accommodations and services. To obtain a reasonable accommodation, students must register with the Moses Center (visit the Moses Center website for instructions).