

CINE-GT 3401

Spring 2023

Michael Grant
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Mondays, 5:30pm-9:30pm
721 Broadway, Room 674

Elena Rossi-Snook
er301@nyu.edu

Office Hours:

Students may contact instructors by email to request an in-person appointment at Bobst Library (Michael) or Zoom appointment (Elena).

Please copy both instructors on email communications.

Class Meeting Dates:

Jan 23, 30

Feb 6, 27

Mar 6, 20, 27

Apr 3, 10, 17, 24

May 1, 8

Course Description:

This course will examine the daily practice of managing collections of film, video, audio, and digital materials. Topics discussed include appraisal, collection policies, inventories, and physical and digital storage. Coursework includes students completing collection assessments, as well as a grant proposal for prioritized activities associated with their collection. This course will focus on:

- Identifying core components of archival collection management, including appraisal, acquisition, accession, assessment, arrangement and description, preservation, systems, planning, and policies;
- Acquiring skills to write an accurate, coherent, and usable evaluation and risk assessment, with recommendations for collection preservation for use by a collection manager;
- Effectively synthesizing and applying knowledge gained in other MIAP courses--including copyright, format identification, inspection and risk factors, digital preservation basics, cataloging and metadata--in a real-world context;
- Applying best practices and archival principles to the evaluation and management of audiovisual collections;

Course Goals:

Gain competency in assessing collection needs, and an understanding of issues in acquiring and maintaining collections.

Student Learning Objectives:

Students will learn how to prioritize preservation and access activities by weighing considerations including: uniqueness of content, format obsolescence and deterioration, copyright, and budgets.

Assignments + Activities

Readings:

Assigned Readings for this course are listed week by week in this syllabus. Some readings are accessible online through the NYU Libraries systems. Readings that are not openly available online can be found in a Google Drive shared folder available [here](#).

Readings must be completed before class, and are required for good performance in class participation, as well as understanding the multiple processes involved in Collection Management.

Field Trips:

Field Trips for this course are noted in the below Course Schedule.

Grading

There are four major areas which contribute significantly to the calculation of your final grade:

1. Participation (10 pts.)
2. Library of Congress NAVCC report (2-3 pages summarizing observations related to Collection Management topics, resulting from the visit to the Library of Congress National Audiovisual Conservation Center in Culpeper, VA.) (10 pts.)
3. Class assignments and activities (including group collection assessment and other in-class activities) (40 pts.)
4. Individual Assessment (Includes Collection Assessment, Inventory, Visual documentation, recommendations, suggestions for funding, letter of inquiry) (40 pts.)

A Note on Attendance:

Class attendance is required. In case of illness or unforeseen circumstances, please communicate in a timely manner with both instructors. In the event that you need an excused absence, it should be discussed with as much notice as possible, preferably two weeks in advance. Students are responsible for making up the content of classes they miss on their own. If an assignment is due the week a student is requesting an excused absence, it should be completed by the deadline. Please be on time for class.

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		

Grades will be adjusted for attendance and participation.

We invite you to meet with us to discuss disability-related accommodations and other special learning needs.

Course Schedule

Class 1: January 23

In Class

Introduction

- Overview of class goals and expectations, syllabus, and assignments
- Introduction to Collection Management
- Conducting collection assessments

Introduction to Class Collection

Screening: *Profile of a Peace Parade* (David Loeb Weiss, 1967, 50 min.)

For Next Week

Write & Prepare:

- Informal online research of David Loeb Weiss
- Think about approaches to organizing a collection of this provenance

Read:

- Chapter 6, Sections 1-6 in Edmundson, Ray. *Audiovisual archiving: philosophy and principles*. 3rd ed. Paris, France. 2016.
<https://unesdoc.unesco.org/ark:/48223/pf0000243973>
- Smith, Anne P., Jill Swiecichowski and Beth Patkus. *Preferred Practices for Historical Repositories: A Resources Manual*. Georgia Archives, Georgia Secretary of State. 1999/2010.
https://www.georgiaarchives.org/assets/documents/ghrac/GHRAC_PREFERRED_PRACTICES_Manual.pdf
- Hargreaves, Roger. *Little Miss Tidy*. 1990.
https://drive.google.com/file/d/1m7OWRq7Ei1sVg3IWo760kLOTS_BOyJFc/

Listen:

- David Loeb Weiss's appearance at the Flaherty Seminar, June 1968. Robert Flaherty Film Seminar Archive, 326.0089. Fales Library and Special Collections.
https://drive.google.com/file/d/1JmpP_eTHrSS7f72utzWHCsn4kNiQywe/

Class 2: January 30

Class Collection Assessment

- Updates on scheduling of site visit

Library of Congress visit/report

- Review schedule and goals of visit and report

Offsite Collection Assessment

- What is a collection assessment?

- Review project goals, expectations for working with clients
- Selection of sites

Intellectual Control - Inventories

Screening: *No Vietnamese Ever Called Me N*— (David Loeb Weiss, 1968, 78 min.)

For Next Week

Write & Prepare:

- Class Collection Assessment:
 - Friday 2/3 2pm-4pm: Bobst site visit
 - Meet with your partner to discuss approaches to your inventory/assessment
 - Contact Michael with your partner to set up partnered site visit (2-3 hours)
 - These will be scheduled February 6 - 10
- Offsite Collection Assessment:
 - Think about what you want to accomplish with the collection/organization you have chosen
 - Independent research on collection/organization

Read:

- Review Sample inventory sheets:
 - Duke University: <https://sites.duke.edu/archivox/2017/03/13/av-inventory-template/>
 - Community Archiving Workshops, [Inventory Template](#) and [“Cheat Sheet”](#).
 - Additional inventories TBD
- Conway, Martha O’Hara, and Merilee Profitt for OCLC Research. Taking Stock and Making Hay: Archival Collections Assessment , 2011.
<http://oclc.org/content/dam/research/publications/library/2011/2011-07.pdf>

***** Friday 2/3, 2:00-4:00: NYU site visit *****

Class 3: February 6

Formats, Media Types, Production Workflows

- Film
- Video

Screening: *Farewell etaoin shrdlu* (David Loeb Weiss, 1980, 50 min.)

For Next Class

Write & Prepare:

- With your partner(s), go to Bobst and complete your in-person inventory session
- Library of Congress Visit:
 - Happening Feb. 13
 - Report due Feb 27th
 - 10 pts of final grade
 - Email to both instructors.
- Offsite Collection Assessment
 - By March 6, contact your chosen/assigned site and make a calendar of calls/visits.
 - Be prepared to report orally on March 20th your initial contact and scheduled

preliminary visit.

- Make your first visit or remote call with the organization/producer by March 20th.

Read:

- Website for the National Audiovisual Conservation Center.
<http://www.loc.gov/avconservation/packard/>
- Lukow, Gregory. Presentation. "Planning for Digital preservation and Acquisitions at the Library of Congress National Audio-Visual Conservation Center." May 1, 2007.
<http://www.archives.gov/preservation/conferences/2007/lukow.pdf>
- Ellis, Judith, ed. *Keeping Archives*. 2nd. ed. Port Melbourne: Thorpe and the Australian Society of Archivists. 1993. Chapter 5 "Managing the Acquisition Process" + Chapter 7 "Accessioning". (G) Ellis_KeepingArchives
- Kula, Sam. *Appraising Moving Images: Assessing the Archival and Monetary Value of Film and Video Records*. Lanham, Maryland and Oxford: Scarecrow Press, 2003, Chapter 4: Appraisal Policies and Practices.
- Ide, Mary and Leah Weisse. "[Developing Preservation Appraisal Criteria for a Public Broadcasting Station](#)." *The Moving Image*, Volume 3, Number 1, Spring 2003, pp. 146-157.
- Rutgers University Community Repository. "Collecting Policy."
<https://rucore.libraries.rutgers.edu/policies/collections.php>
- The New Zealand Film Archive. "Ko Ngā Kaitiaki ō ngā Taonga Whitiāhua". Selection and Acquisition policy. <https://goo.gl/mxMY2T>

*** February 13, NO CLASS, Visit to Library of Congress ***

*** February 20, NO CLASS, Presidents' Day ***

Class 4: February 27

Class Collection Assessment: Check-in, discussion, and work time.

Library of Congress Visit/Report: How was it?!

Storage Fundamentals

Screening: *To Make a Revolution* (David Loeb Weiss, 1972, 42 min.)

For Next Week

Write & Prepare:

- Offsite Collection Assessment
 - Make sure you have created a plan to contact your chosen/assigned site by next week, and have made a calendar of calls/visits.
 - Be prepared to report orally on March 20th your initial contact and scheduled preliminary visit.
 - Make your first visit or remote call with the organization/producer by March 20th.

Read:

- Casey, Mike. "Format Characteristics and Preservation Problems" and "FACET worksheets" in the "FACET Downloads" section of Sound Directions: Digital Preservation and Access for Global Audio Heritage. April 15, 2008.
http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf
- Columbia University Libraries, Survey of Special Collections Materials, Project Survey Rating Descriptions, 2004
<https://www.oclc.org/content/dam/research/activities/backlogtools/columbiaratings.pdf>

- IASA TC-05: Handling and Storage of Audio and Video Carriers <https://www.iasa-web.org/tc05/handling-storage-audio-video-carriers>
- University of Illinois at Urbana-Champaign. PSAP: Preservation Self-Assessment Program. <https://psap.library.illinois.edu/format-id-guide#audiovisual>
- AMIA, Storage Standards and Guidelines for Film and Videotape <https://amianet.org/wp-content/uploads/Resources-Storage-Standards-2000.pdf>
- California Audiovisual Preservation Project, Audiovisual Formats: A guide to identification. https://calpreservation.org/wp-content/uploads/2013/10/2013-Audiovisual-Formats_draft_webversion-2013oct15.pdf
- Sample Inspection forms: <https://github.com/amiaopensource/analog-inspection>
- NFPE, The Film Preservation Guide: The Basics for Archives, Libraries, and Museums <https://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>
- Section 6 in NEDCC, Preservation 101: Preservation Basics for Paper and Media Collections. <https://www.nedcc.org/preservation101/session-6>

Class 5: March 6

Assessing risk to physical media collections

- Review of inspection techniques, and risk assessment for audio, video and film materials.
- Analysis of and reporting on the contents and condition of collections.

Digital formats

Assessing risks to collections – Focus on Digital Files

- Introducing tools for assessing digital files.
- Basic characteristics of digital files and formats
- Introduction to common storage devices and systems.
- Tasks in management of digitized and born digital materials.

Exercise: Identifying Risks to Collections and preparing an assessment outline using Class Collection

For Next Class

Write & Prepare:

- Offsite Collection Assessment
 - By today, you should have contacted your chosen/assigned site and made a schedule of calls/visits.
 - Be prepared to report orally on March 20th your initial contact and scheduled preliminary visit.
 - Make your first visit or remote call with the organization/producer by March 20th.

Read:

- Ko Kong, David. 2014. “How Codecs Work.” <https://vimeo.com/104554788>
- Memoriav, 2019. Memoriav recommendations: digital archiving of film and video. Principles and Guidance, v 1.2 https://memoriav.ch/wp-content/uploads/2019/11/DAFV_1.2_EN.pdf
- NDSA, Levels of Digital Preservation, <http://nds.org/activities/levels-of-digital-preservation/>
- “Sound” and “Moving Image” in “Content Categories” and “Sustainability” in Library of Congress. “Sustainability of Digital Formats: Planning for Library of Congress Collections.” 2017. <http://www.digitalpreservation.gov/formats/index.shtml>

*** March 13, NO CLASS, Spring Break ***

Class 6: March 20

Assessing risk to physical media collections (cont'd)

- Review of inspection techniques, and risk assessment for audio and film materials.
- Analysis of and reporting on the contents and condition of collections.

Assessing risk to digital media collections

- Digital formats
- Tools for assessing digital files.
- Basic characteristics of digital files and formats
- Introduction to common storage devices and systems.
- Tasks in management of digitized and born digital materials.

Check-in on initial contact and scheduled preliminary visits to assessment sites

Acquisition, selection, and appraisal

Collection development and acquisition.

Exercise: Identifying Risks to Collections and preparing an assessment outline using Class Collection

For April 3: Group presentation

Class 7: March 27

Planning for Preservation:

- What serves this collection best? Conservation, Restoration, Digitization, or a Little Benign Neglect?
 - Needs for Conservation
 - Needs for Restoration
- Target Formats for Digitization
 - Digital file requirements
 - Common file formats for analog collections
- Preservation decision-making exercise with Class Collection

For Next Class

Next week: Present on Class Assessment

Write & Prepare:

- Appointments for the rest of your visits/calls should be confirmed.
- Report orally April 3rd on progress.

Read:

- Lacinak, Chris. [“A Primer for Codecs for Moving Image and Sound Archives: Ten Recommendations for Codec Selection.”](#) 2010. New York: AudioVisual Preservation Solutions.
- Fleischhauer, Carl. [“Format Considerations in AudioVisual Reformatting: Snapshots from the](#)

[Federal Agencies Digitization Guidelines Initiative.](#)” Spring 2010. Information Standards Quarterly. Vol. 22, Issue 2.

- Recommended: [Video Compression Codecs: A Survival Guide](#), Iain E. Richardson, Vcodex Ltd., UK

Class 8: April 3

Presentation on Class Assessment

Target Formats

Digital Storage Strategy

Storage media

Offsite assessment: By tonight, have an outline of your report ready.

For Next Class

Install a *text editor* and a *hex editor* on your laptop. Recommendations:

- Text Editor: *Sublime Text*: <https://www.sublimetext.com/3> (Please you'll only be downloading an unregistered evaluation version. If you like it and want to continue using it, you can purchase a single user license.)
- Hex Editor:
 - Mac: Hex Fiend: <http://ridiculousfish.com/hexfiend/>
 - Windows, I suggest HxD: <https://mh-nexus.de/en/hxd/>

Write & Prepare:

- Next week: Report orally on progress.
- April 17: Turn in class collection assessment report.
- April 17: Have inventory completed and start writing a draft of the offsite assessment report.

Read:

Required:

- Prater, Scott. [How to Talk to IT about Digital Preservation](#).
- [Using NDSA Levels of Digital Preservation](#)
- [Invisible Defaults and Perceived Limitations: Processing the Juan Gelman Files](#)

Recommended:

- Mona Jimenez & Kara Van Malssen. [University of Ghana Audiovisual Collection Assessment & Digitization Plan](#). 2012.

Optional:

- Minnesota Historical Society website. [“Electronic Records Management Guidelines”](#)
- Technology Infrastructure Analysis and Needs in [“Meeting the Challenge of Media Preservation: Strategies and Solutions”](#), Indiana University Bloomington Media Preservation Initiative Task Force, 2011
- [Using the Levels of Digital Preservation: An overview for V2.0](#)
- Cornell University Library; MIT. [“Digital Preservation Management: Implementing Short-Term Strategies for Long-Term Solutions.”](#), “Program Elements”
- [“Taking Control: Identifying Motivations for Migrating Library Digital Asset Management Systems”](#)

Class 9: April 10

Guest lecturer: Jonathan Farbowitz:
Assessing Digital Materials in Collections
Computers, Digital Storage Media & Digital Files
Labs as your friend

Offsite assessment: Report progress, challenges, what you're learning about how principles of collection management work (or don't work) in practical contexts. Bring questions to class.

By today: You should be halfway done with your inventory or file assessment and have about 25% of your report ready.

By April 17th: Have the inventory completed and start writing a draft of the assessment report.

Due April 25th: Draft of final assessment.

For Next Class

Write & Prepare:

- Next week: Have inventory completed and start writing a draft of the assessment report.

Read:

More funding resources (Optional):

- Foundation Center. "Proposal Writing Short Course" on the website of the Foundation Center, 2012. <http://foundationcenter.org/getstarted/tutorials/shortcourse/>
- [National Endowment for the Humanities. Preservation Assistance Grants](#)
- [Review grant criteria for the IMLS Collection Assessments for Preservation program](#)
- <https://www.neh.gov/about/toia/freedom-information-act-sample-grant-application-narratives>
- [National Historical Publications and Records Commission grant opportunities](#)
- [Mellon Foundation](#)
- [Mellon Foundation. Community-based Archives Grant](#)

Class 10: April 17

Guest speaker: Stephanie Jenkins (Florentine Films, NYTimes OpDocs):

Collection management in a production environment

Preparing for monetization

For Next Class

Write & Prepare:

- April 25: Draft of your offsite assessment.

Read:

- [*Describing Archives: A Content Standard*](#), p. xv-xxiv, "Statement of Principles" and "Overview of Archival Description".

Review:

First Priority:

- [Archival Collection Management libguide](#)
- ArchivesSpace: <http://www.archivesspace.org/>

Second Priority:

- Archivists Toolkit: <http://archiviststoolkit.org/>
- AtoM: <https://www.accesstomemory.org/>
- TMS: <https://www.gallerysystems.com/solutions/tms-classic/>

Class 11: April 24

Guest lecturer: Anna McCormick (NYU Libraries Archival Collection Management)

Archival metadata

Collection management systems

Ethical Issues in Collection Management

Quality Control

Fundraising for Audiovisual Preservation

Grant applications: navigating requirements

Class 12: May 1

Field trip to Kodak Film Lab New York (Queens)

Meet at 37-18 Northern Blvd., Long Island City, NY 11101

Class 13: May 8

Interpersonal Approaches to Job Placement

Something Else TBA!

Policies and Resources for Courses at New York University

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-handbook s) 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](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html)) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or 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](#) (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](#).
<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://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), or directly to the offices linked above.

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](http://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/FERPA.html) (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 online. Students for whom English is a second language can get additional help with their writing through a monthly workshop series scheduled by the Writing Center

(cas.nyu.edu/content/nyu-as/cas/ewp/writing-resources/rise-workshops.html).

The University Learning Center [ULC]

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

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 connect to available programs and resources to support equal access to a world-class education. CSA provides services for undergraduate and graduate students (and other students enrolled in an NYU course) with hearing and visual, mobility, learning and attention, chronic illness, psychological and temporary needs. Learn more about CSA services at nyu.edu/csa.

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.

This document has been adapted from earlier versions of syllabi available at the NYU

MIAP Courses Curriculum Archive

You may access descriptions for each assignment, and style guide for presentation [here](#).
Please turn in reports, letters, and documents in an editable document (preferred WORD) and inventories in Excel. Presentations should be accompanied by AV materials.

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

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 click [here](#) for Style Guide. Provide the most persistent version of a link, opting for a permalink, URI, or persistent identifier if possible. Always credit the source, no matter what type of content you are using, and be mindful of the licenses (e.g., Creative Commons) under which information is made available.

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 Cabrera, submitting the first assignment in the spring 2022 course CINE-GT 1800:

22s_1800_Cabrera_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_Cabrera_a1_x.pdf*. Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.