

NYU Moving Image Archiving and Preservation (MIAP) Program
CINE-GT [Cine-GT 1800] Introduction to Moving Image Archiving and Preservation
Fall 2018 Syllabus

Prof. Juana Suárez

665 Broadways, Room 643

Tuesday/12:30-4:30 PM

Class Dates: January 23, 30; February 6, 20, 27; March 6, 20, 27; April 3, 10, 17, 24; May 1,8, 15.

Last Update

October 27, 2018

Contact information

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Office hours: Tuesday 10:00-12:00; or by appointment.

665 Broadway Room 649

Course Description

This graduate-level course introduces and contextualizes aspects of the archiving and preservation of film, video, and digital media. We will consider the moving image and sound recording media as material objects and as technologies with histories. We will contextualize them within culture, politics, industries, and economics. Topics include: principles of conservation, preservation, and restoration; organization and access; collecting, curatorship, and programming; copyright and legal issues; and the use and repurposing of archival material, especially amid emerging issues in digital media.

Designed for students entering the profession of moving image archiving, the course examines the history of archiving and preservation and the development of the field's theories, practices, and professional identities. We will consider the tasks and areas of specialization practiced by moving image professionals and how these are changing and multiplying in the digital era.

Required for MIAP degree-seekers; open to other graduate students and, with permission of the instructor or program director, to advanced undergraduate students.

Learning goals

After completing the course, you should be able to ...

- identify professional protocols of moving image archivists;
- define the key concepts in moving images preservation, conservation, restoration, access, research, education, and use;
- participate in an informed way in debates about moving image preservation and archiving;
- discuss ways in which practices of archiving affect the writing of history and the production of media;
- assess the curatorial needs of collections, materials, and institutions;
- articulate access policies and procedures;
- demonstrate familiarity with key copyright issues;
- describe principles and philosophies of audio-visual archiving, including ethical concerns, collection issues,
- demonstrate knowledge of different types of institutions relevant to professional archivists, including private, public, governmental, commercial, local, regional and national archives, as well as museums, libraries, digital repositories, galleries, broadcasters, cinematheques, laboratories, schools, and others.

Course Texts

There are no textbooks for this class. Readings online are linked in this syllabus. PDFs are located in

NYU Classes.

Recommendation: Please bring print paper or virtual copies of required reading. Keep them handy for marking, reviewing, and class exchange. Readings must be completed BEFORE class; they play a crucial role for good performance in class participation and understanding of class content.

Attendance

Attendance is mandatory. In case of illness or unforeseen circumstances, students must communicate timely with me. In the event students request an excused absence for a planned leave, it should be discussed at least two weeks in advance. Students are responsible for making up on their own content of classes they miss. If an assignment is due the week a student is requesting an excused absence, it should be completed by the deadline. In my view, everything I plan for class is important, it is tough to miss emails asking “let me know if I missed something important”. Please be timely for class. Keep the break within the time allowed.

Class Topics, Assigned Readings, Assignments and Due Dates are listed in the CALENDAR section of this syllabus.

Assignments

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

- a. Group project on under-research films 20 pts.
- b. Archival activities critique (2) 20 pts.
MIAP students: one of this has to be on AMIA
- c. Research project 50 pts
abstract and outline 10 points,
presentation 10 points,
project 30 points
- d. Informed participation in class 10 pts

a. Group project on under-research films:

Research and write a report on a single piece of under-research film or video. Your group (2 or 3 people) will be provided access to an original item about which little is known. Analyzing the film’s content, historical context, archival and material condition, your group will compose a written report assessing the piece significance. Propose a preliminary preservation plan and present a report to class. Final research paper must be 10-12 pages, images and cited work included.

b. Archival activities critique

Attend any activity in MIAP/Cinema Studies, the city, your community or the country related to the culture of archives. For each activity write a 3-5 page critical report summarizing name of the event, place, time, attendance (describe the type of audience and calculate number of attendees), name of speakers/presenters. Summarize the main content of the activity. Comment on the content and underline the archival component; if a lecture or panel the idoneity and expertise of speakers, interaction with audience, participation, quality of audiovisual materials, engagement. Describe the venue: quality of projection and sound if a film or if using AV, level of comfort, access; if an exhibit at a museum or gallery, discuss the script, visitor’s tools. Round up by assessing positive items and /or room to improve. Include two images. I will be sending invitations and reminders over email, but you may check with me in person or via email on the suitability of a public activity. Some suggestions: Wednesday lectures at Cinema Studies, HMD, World Audiovisual Heritage Day activities, visit to Museum of the Moving Image in Astoria, Orphan Films in September, any public screening of a film that is dominantly made with archival material, workshops, lectures on media (analog, magnetic, digital).

MIAP students: one of your reports must be on your participation in AMIA conference late November. Go from a general overview of the conference to particular aspects. Comment on at least two panels you attend, evaluate the vendor's café, elaborate if you attend a workshop, talk about the poster/pop up sessions, attend one committee meeting according to your interests, assess the networking value of the conference, and plan on what your future engagement may be.

c. **Research project Proposal**

Conduct an in-depth research project. Integrate archival research with one or more set of moving image materials (or related materials); develop an essay and documentation on an archival project stemming from issues in the course; Everybody needs to make an appointment at office hours to discuss prospective topics and projects. The instructor must approve your topic before you submit a formal proposal. Look at the MIAP web site to see projects that students have done previously. The best projects tend to work with available primary materials.

Options to consider include:

- Research and write a plan for a film or video that needs preservation and/or restoration. This might include a combination of the following: locate existing elements and prints, identify differences between extant copies, do interviews and historical research about the production and post-production, create a budget for restoration.
- Write an essay comparing two archival institutions of differing types (e.g., a public library and a state archive or historical society). Analyze how institutional differences affect moving image archival practice (acquisition, cataloging, access, preservation).
- Research a particular collection or steward of a collection with a crafted documentation plan
- Plan a public activity (film curatorship, programming, exhibition, symposia).

After consulting at office hours, you will submit a 3-4 page proposal for your final project, including a prospectus (one paragraph), an outline (content), preliminary research bibliography (two pages), and list of deliverables. Projects may be done solo or with one or two partners. Panel presentations need to be accompanied with AV materials. If preparing a ppt. please use it for images, and main points (6x6 rule). Do not transcribe your presentation on the ppt.

Consultation for final projects must be scheduled before October 15, at office hours or by appointment.

d. **Informed Participation in Class**

I encourage class participation; readings are provided as material that can be supported or contended. Your contributions to class are welcome, please send videos, podcasts, materials you believe add to class content. Digital technology is a useful component of class; please use cells, tablets, and computers in a wise and considerate way. Turn off ringers, and keyboard sounds, and limit digital gadgets activity to notetaking, and searches related to coursework. Poor use of digital gadgets, lateness, and early departures impact your grade in a negative way. No food in class, please.

Please turn in reports, letters, and documents in an editable document (preferred WORD) and inventories in Excel. Presentations should be accompanied by AV materials. When drafts are requested, they have to be the most complete and professional version of your work up to 75% of the complete assignment. Proofreading, editing, professional, and timely presentation of your work are important components of your grade.

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	

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

Style Guide for presentation of written word is available [here](#)

When students submit digital files of their work, the file names should conform to MIAP's standard format, with *f* used to indicate fall semester and *s* used to indicate spring semester: YYsemester_course number_ author's last name_a[assignment#].file extension. Here is an example of a student with the surname Smith, submitting the first assignment in the fall 2018 course CINE-GT 1800:
18f_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: *17f_1800_Smith_a1_x.pdf.* Otherwise, permission shall be implicitly granted for the student's work to be posted on the MIAP website.

Important Policies

I urge students to become familiar with these policies, and not to regard them as small print. Please read, visit the links included in each policy, ask questions if uncertain, and request further information if needed. Faculty, staff and students are responsible for encouraging and protecting safe zones, and good learning environment. Give these policies the significance they deserve.

Tisch Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of

Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the [Policies and Procedures Handbook](http://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 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) and/or Associate Director Scott Statland (scott.statland@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](http://nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to MIAP Director Juana Suárez (juana@nyu.edu) and/or Associate Director Scott Statland (scott.statland@nyu.edu).

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. MIAP students may make such reports to MIAP Director Juana Suárez (juana@nyu.edu), 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](http://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) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more. Here is a brief summary:

NYU Libraries

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)

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

726 Broadway, 3rd Floor, 212-998-4980, 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)

Calendar

Readings/Videos must be completed/watched BEFORE class

Date	Content
09/05	Introduction Class logistics The syllabus How archives are built.... and destroyed
09/12	Issues of Risk Assessment with all forms of Moving Image Works Film Preservation and Restoration CHERCHI USAI. "A Charter of Curatorial Values." BLASKO, Edward et al. "Book of Film Care." GRACY, Karen. "Documenting the Process of Film Preservation." BOWSER, Eileen. "Film Archivist as a Profession." Interview. Care, Handling, and Storage of Motion Picture Film https://www.loc.gov/preservation/care/film.html

	<p>Documentary: <i>Lost Forever, the art of film preservation</i>. Dir. Paul Mariano and Kurt Norton, 2011 https://www.gammaraydigital.com/blog/lost-forever-art-film-preservation</p>
09/19	<p>Video and Audio Preservation JIMENEZ, PLATT. "Video Assessment Guide." WHEELER, Dixon. "Video Preservation Handbook."</p> <p>Links: AV Preservation Glossary from BAVC https://bavc.github.io/avaa/preservation_glossary.html</p> <p>Video Preservation Blog http://preservingvideo.blogspot.com/2005/05/video-and-videotape-readings.html</p> <p>"The Inventor of Videotape Recorders Didn't Live to See Blockbuster's Fall." https://www.smithsonianmag.com/smart-news/the-inventor-of-videotape-recorders-didnt-live-to-see-blockbusters-fall-180947594/</p>
09/26	<p>Institutional Cultures: Museums, Archives, Libraries, Other Repositories</p> <p>Cherchi Usai, Paolo, David Francis, Alexander Horwath, Michael Loebenstein (Eds.). "Introduction." <i>Film Curatorship: Archives, Museums, and the Digital Marketplace</i> (London: Wallflower Press, 2008).</p> <p>Steedman, Carolyn. <i>Dust: The Archive and Cultural History</i>. New Brunswick, N.J.: Rutgers University Press, 2002, pages ix-xi and 1-16</p> <p>So you want to be an archivist, SAA https://www2.archivists.org/careers/beanarchivist</p> <p>O'Meara, Erin. "So you want to be a digital archivist?" https://www.youtube.com/watch?v=tXY5XoC41NA</p>
10/03	<p>Collection Management and Access FIAF Journal, Special Issue on Access CONWAY. "Taking Stock and Making Hay..." IDE & WEISS. "WGHB"</p>
10/10	<p>Personal Archiving, Community Archiving, Police Conflict Archiving</p> <p>Personal Digital Archiving (please watch the video and take the quiz in addition to the readings) http://digitalpreservation.gov/personalarchiving/</p>

	<p>https://blogs.loc.gov/thesignal/2016/05/how-to-begin-a-personal-archiving-project/ https://library.columbia.edu/locations/dhc/personal-digital-archiving/online-resources.html</p> <p>Community Archiving http://communityarchiving.org/ https://blog.nationalarchives.gov.uk/blog/trainee-tuesday-the-importance-of-community-archiving/ http://www.communityarchives.org.uk/content/about/what-is-a-community-archive https://blogs.loc.gov/thesignal/2013/06/10-resources-for-community-digital-archives/</p> <p>Archiving Human Rights POLK, Theresa. "The promise of Post-Custodial" Witness Activist Guide to Archiving Video https://archiving.witness.org/archive-guide/</p>
10/17	<p>Ethics</p> <p>RAO, Nina. "Representation and Ethics in Moving Images Archives." Copyright in the digital age. FIAF Code of Ethics (http://www.fiafnet.org/pages/Community/Code-Of-Ethics.html)</p> <p>ALA Code of Ethics (http://www.ala.org/tools/ethics)</p> <p>SAA Code of Ethics for Archivists (https://www2.archivists.org/statements/saa-core-values-statement-and-code-of-ethics)</p> <p>AIC Code of Ethics and Standards of Practice (American Institute for the Conservation of Artistic and Historic Works) (http://www.conservation-us.org/our-organizations/association-(aic)/governance/code-of-ethics-and-guidelines-for-practice)</p> <p>AMIA Code of Ethics (https://amianet.org/wp-content/uploads/AMIA-Code-of-Ethics.pdf) approved January 2010</p> <p>Malaro, Marie C. ((2002). "Legal and Ethical Foundations of Museum Collecting Policies" in Lipinski, Tomas (ed.) <u>Libraries, Museums, and Archives: Legal Issues and Ethical Challenges in the New Information Era</u>, Lanham, MD: Scarecrow, pp 69-82.</p> <p>Kurin, Richard. "Exhibiting the Enola Gay" in <u>Reflections of a Culture Broker: A View from the Smithsonian</u>. Washington, D.C.: Smithsonian Institution Press, 1997, pp 71-82.</p> <p>Richmond, Shane. "Copyright Laws Don't Work in the Digital Age." https://www.politico.eu/article/copyright-laws-dont-work-in-the-digital-age/</p> <p>Written reports on under-research films due by October 16, 9:00 PM Please email word or editable version Report to class due on October 17 (10-15 min per group)</p>

	<p>By October 15, you should have visited me at office hours or by appointment to discuss your ideas for final project.</p>
<p>10/24</p>	<p>Collecting in Context: Theoretical Underpinnings The Filmmaker as Collector Collecting vs. Hoarding</p> <p>Benjamin, Walter. "Unpacking my library." <i>Illuminations</i>. New York: Schocken Books, 1985. 59-67. Chen, Anna. "Disorder. Vocabularies on Hoarding in Personal Digital Archiving Practices." <i>Archivaria</i>. 78 (Fall 2014): 115-34. Frick, Caroline. "Repatriating American Film Heritage or Heritage Hoarding? Digital Opportunities for Traditional Film Archive Policy." <i>Convergence</i>. 2015. 2:1. 116-31. Steyerl, Hito. "Digital Debris." <i>Duty Free Art. Art in the Age of Planetary Civil War</i>. London: Verso, 2017.</p> <p>Draft, outline + literature review for final project due October 26, 5:00 PM Email in word or editable version.</p>
<p>10/31</p>	<p>Complex Media, New Media and Digital Preservation FINO-RADIN, "Art in the Age of Obsolescence" https://stories.moma.org/art-in-the-age-of-obsolence-1272f1b9b92e</p> <p>OWENS. "ArtBase and the Conservation and Exhibition of Born Digital Art: A Interview with Ben Fino-Radin." https://blogs.loc.gov/thesignal/2012/05/artbase-and-the-conservation-and-exhibition-of-born-digital-art-an-interview-with-ben-fino-radin/</p> <p>BROST, Amy. Site on time-based media conservation http://resources.conservation-us.org/anagpic-student-papers/wp-content/uploads/sites/11/2016/01/2015ANAGPIC_Brost_paper.pdf</p> <p>Visit the Whitney Museum Exhibit: https://www.whitney.org/exhibitions/programmed</p> <p>Groups report on under-researched films.</p> <p>Resource (optional): videos from the <i>It's about time</i> conference, NYU, spring 2018. https://www.nyu.edu/gsas/dept/fineart/events/tbmsymposium2018.htm</p> <p>First activity critique due on October 30, 9:00 PM Email in word/editing version</p>
<p>11/07</p>	<p>Cataloguing LEIGH, Andrea. "Context! Context! Context!: Describing Moving Images at the Collection Level." <i>Moving Image</i>. Spring2006. 6:1. 33-65.</p>

	<p>HART_Tim, De Vries, Denise. “Metadata Provenance and Vulnerability.” <i>Information Technology & Libraries</i>; 2017. 36: 4, p24-33.</p> <p>Visit to Alan Berliner’s studio. 2:30 -4:30 PM (We need to be there at 2:30 sharp AS A GROUP).</p> <p>NYU Bobsts Library owns The Collection of Alan Berliner’s Films. If you are not familiar with Berliner’s work, I encourage you to watch some of his films before the visit. That will help you be an informed visitor. http://www.alanberliner.com/</p> <p>OPTIONAL: Hirtle, Hudson & Kenyon. “Risk Management: How to Digitize Safely.” <i>Copyright and Cultural Institutions</i>. Ithaca: Cornell Univ. Library, 2009. 193-212 https://ecommons.cornell.edu/handle/1813/14142</p>
11/14	<p>Digital vs Analog Cinema</p> <p>Open Class: Débora Butruce*, Visiting Scholar. University of Sao Paulo. MANOVICH, Lev. “What is Digital Cinema?” http://manovich.net/content/04-projects/009-what-is-digital-cinema/07_article_1995.pdf</p> <p>GAUDREULT, Marion, and Barnard. “Cinema is not What it Used to Be”, “Digitizing Cinema from Top to Bottom”. <i>The End of Cinema?: a Medium in Crisis in the Digital Age</i>. New York: Columbia Univ. Press, 2015. 13-62.</p> <p>Watch before class: Cinema Futures. Dir. Michael Palm. 2016. 126 min. Available to rent at http://www.cinemafuturesfilm.com/</p> <p>*Guest speaker may add readings; those will be sent via email.</p>
12/05	<p>The Future of Audiovisual Archiving</p> <p>ARTON, Carla. “So you want to be an Audiovisual Archivist.” https://amiaeducomm.wordpress.com/about/so-you-want-to-be-an-av-archivist/</p> <p>BESSER, Howard. Preparing the Next Generation of Audiovisual Archivists: Lessons from New York University’s Moving Image Archiving & Preservation Program http://www.nyu.edu/tisch/preservation/</p> <p>LENK, Sabine. “Archives and their Film Collections in a Digital World, What Futures for the Analog Print.” <i>The Moving Image: The Journal of the Association of Moving Image Archivists</i>. 14(2):100-110.</p> <p>RUSSELL, Catherine. “Benjamin, Prelinger and the Moving Image Archive.” https://books.openedition.org/septentrion/2264?lang=en</p>

	<p>Maryland/Conference: The Future of Digital Archiving is Now: http://www.preservationmaryland.org/conference-session-the-future-of-digital-archiving-is-now/ 2018</p> <p>Discussion on final projects/sharing resources</p> <p>Second activity critique due December 6, 9:00 PM Email in word/editing version</p>
12/12	<p>Panels on final projects</p> <p>Final project due December 14, 5:00 PM Email in word/editing version and a PDF version for MIAP repository.</p>

This document has been adapted from earlier versions of Introduction to Moving Image Archiving and Preservation syllabus available at the [NYU MIAP Courses Curriculum Archive](#).